

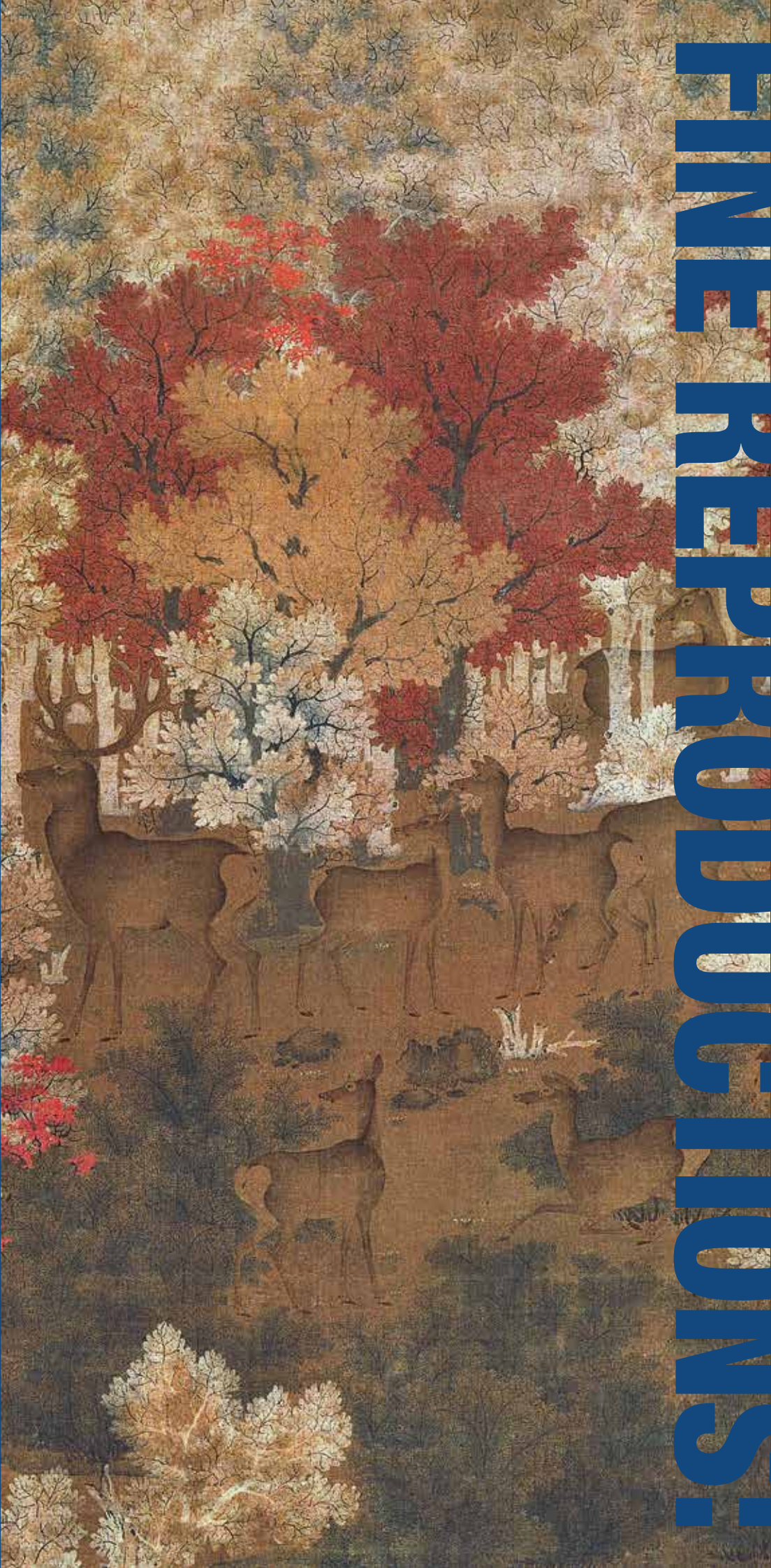
書畫複製圖錄

故宮博物院 法書名畫

二玄社

MASTERPIECES OF CHINESE PAINTING AND CALLIGRAPHY IN THE NATIONAL PALACE MUSEUM, TAIPEI

FINE REPRODUCTIONS!



故宮博物院 法書名畫

二玄社

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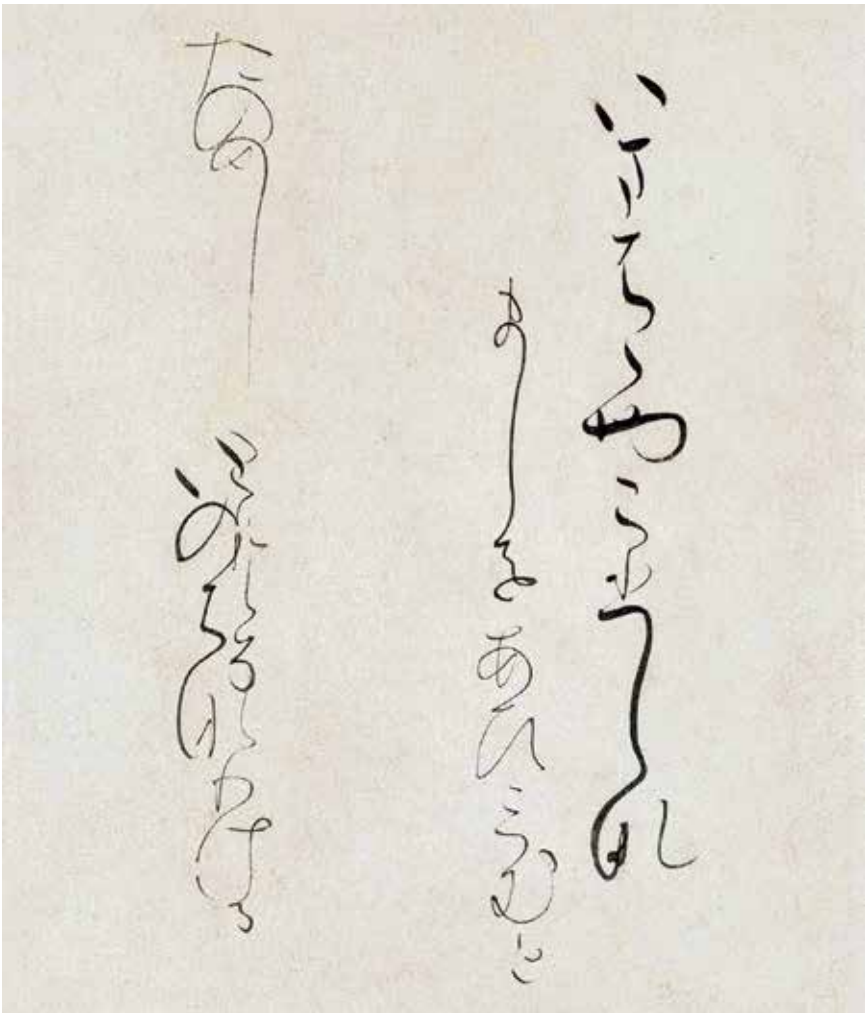
MASTERPIECES OF CHINESE PAINTING AND CALLIGRAPHY IN THE NATIONAL PALACE MUSEUM, TAIPEI





台北・故宮博物院

いまは、
万者、
やこひしなましをあひみむとたのめしことぞいのちなりける
悲那三登曾那利



升色紙

東京国立博物館蔵

二玄社は 1953 年由渡邊隆男（現任會長）在東京創立的。從那時起，開展了一系列以中日書法為主的書籍出版活動，並於 1979 年開始了台北故宮博物院珍藏的中國書畫複製事業。於 1999 年在北京故宮博物院首次舉辦二玄社複製的 400 多件，題為《故宮書畫名寶回鄉展》展覽會。



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遠大理想的實現

在世界美術史上,惟中國宋元書畫最能表現人與自然的密切關係,惟明清書畫最能體現大千世界的萬般情趣。「書中有畫,畫中有詩,詩情畫意」,詩書畫渾然一體的藝術境界,正是我們東方藝術的真諦所在。正如學習書法者以王羲之為楷模,中國歷代文人雅士繼承先賢開創的藝術傳統,取其精華,為後世留下了數以萬計的書畫作品。然不朽名作宛如曉星,稀世至寶往往又深藏秘閣,得摩挲翫索者寡而甚少。

台北故宮博物院珍藏有成千上萬的書畫作品,主要為乾隆皇帝及歷代帝王蒐集,秘藏於內府的名作,它們受到了「不出宮門」的保護。這些名作無疑為人類文明史上的巨大藝術遺產。

敝社承台北故宮博物院之囑,致力故宮珍藏書畫的複製事業。從尺寸、色調、材料到量感、筆力、複製品分毫不差地表現原蹟神韻,達到了劃時代的複製效果。在台北故宮博物院的展覽廳中,敝社複製的書畫作品曾與原蹟同時展出,其逼真程度可謂亂真,令專家驚而觀止。屢屢試問,孰是真蹟?

此項複製事業成果已遠遠超越了以往複製品的範疇,敝社對此抱有自信,併引以為自豪。向全世界書畫愛好者提供東方至寶——中國書畫名作,這當是我們的使命。

渡邊隆男
株式會社二玄社会長

The Realization of a Great Dream

In the history of world art, nothing has probed more profoundly into the relationship between man and nature as the calligraphy and painting of the Sung and Yüan dynasties of China, and nothing has exhaustively depicted the sentiments of the wonders of all things in the universe as the calligraphy and painting of the Ming and Ch'ing dynasties. The true character of Eastern art can indeed be found in the harmonious state of the arts of poetry, calligraphy and painting as mentioned in the phrase "the heart of painting lies in calligraphy, the heart of poetry lies in painting and the heart of the brush lies in poetry."

As those who study calligraphy have aimed at Wang Hsi-chih over the centuries, Chinese artists of the successive periods have always inherited and conveyed the artistic state developed by precedent masters, and left numerous works in pursuit of universal beauty. However, the works of calligraphy and painting extolled as eternal masterpieces, which can be compared to the fading stars as dawn, have all been kept under lock and key as rare treasures, and appreciated only by a small number of lucky connoisseurs.

On the other hand, innumerable masterworks collected by the successive emperors such as Ch'ien-lung and stored in the repository of the Imperial Court are preserved to this day as treasures never allowed to be taken out of the National Palace Museum in Taipei. These consummate works are truly the great aesthetic heritage of Eastern civilization left to mankind.

We have been confronting with the enterprise of making reproductions of the works of calligraphy and painting in the National Palace Museum in Taipei by its commission, and remarkable reproductions that not only re-create the size, color and material of the originals but also their sense of volume and energetic power of the brush have become possible. Our reproductions have been displayed in the halls of the National Palace Museum side by side with the originals in the past, and even the specialists were astounded by their extremely perfect congruence. There were repeated questions as to which of the two is the original.

We are greatly confident of the fruits of our labors that by far exceed the realms of reproductions, and present what may be called the Eastern treasures or originals themselves to the lovers of art throughout the world.

Takao Watanabe
President, Nigensha Publishing Company, Ltd.



宏揚中國藝術之偉業

前代法書繪畫劇蹟,其影響後世藝術發展者至大。依書畫史實驗之,凡造詣卓絕之大家,多須簡練揣摩前代劇蹟,然後有所師承並益見創進。惟名蹟原作,往往藏諸天府秘閣或好事者之家,實非尋常所得隨意披覽。故南朝梁陳間摹搨法書已見盛行,及於隋唐,尤為彰顯;至今流傳晉人法書墨蹟,即多屬唐人摹搨之本。宋元以後諸賢,偶獲翫索,即可名家。如宋之蔡襄、蘇軾、黃庭堅、米芾,元之趙孟頫、鮮于樞,明之文徵明、董其昌輩皆是。至於繪畫,傳移摹寫,南齊謝赫已視為六法之一。惟隋唐名家劇蹟,多藏之梵宇,以久更喪亂,燬損殆盡。至名手傳摹之蹟,時稱「畫樣」,傳諸後世,而前賢風軌尚賴此以傳。後晉天福中趙元德(一說為趙德玄)即携唐畫樣百餘本,自長安入蜀。趙氏所學固自精博,益以畫樣夥頤,遂使五代西蜀繪畫,得以承接唐宋,繼絕繩繩,至於不絕。

故宮博物院為擴展院藏書畫對外傳播效果,於十餘年前委由二玄社,以現代最進步印刷術,精印故宮珍藏書畫,爾後陸續發行;皆為晉、唐、兩宋及元、明、清各代名蹟。無論卷軸冊葉,俱依原寸大小;紙絹裝裱,亦務期逼真,甚獲中外名家之讚譽。此不僅為專家學者,提供更直接之參攷資料;尤冀中國書畫藝術特質,以此之故,更得宏揚於世界人類文化之殿堂。

秦孝儀
台北故宮博物院院長

Promotion of Chinese Art, the World's Cultural Heritage

Excellent works of Chinese calligraphy and painting of the past have rendered considerable influence on the development of the art of the following periods. When we actually observe the history of Chinese calligraphy and painting, it can be understood that unsurpassed artists have exerted effort to study superior works of the past. They thereby acquired the splendid techniques of ancient masters and then created their own art. In most instances,however, the masterpieces of calligraphy and painting were stored in the Imperial Repository or owned by a small number of collectors, and actually appreciating the works was not easy. Consequently, sophisticated copies have been produced since over a thousand years to be used for appreciation and study. For example, we are able to know the works of famed calligraphers from the Chin dynasty (265-420) thanks to the excellent copies made during the T'ang dynasty (618-907). Also, although most of the masterpieces of T'ang dynasty painting had been destroyed by the flames of war and so forth, the various styles of T'ang dynasty painting were handed down to the following Sung dynasty (960-1279) through remaining superior copies produced by masters.

In consideration of such a history, the National Palace Museum commissioned Nigensha over ten years ago to reproduce the calligraphy and painting in its collection so that they may be introduced overseas more effectively. Since then, Nigensha has been successively publishing exquisite reproductions of calligraphy and painting by freely using today's most advanced technologies. All of those reproductions are consummate works of the respective periods from the Chin to Ch'ing (1644-1912) dynasties covering a thousand and several hundred years, and not only are their sizes and formats such as the handscroll or hanging scroll the same as the originals, but materials such as the paper or silk and the mounting are also as close as possible to the original works. For such reasons, these reproductions have already been highly praised among specialists in China and elsewhere. However, these materials which serve as direct references are not intended only for specialists and scholars. My strong wish is that the unique artistic value of Chinese calligraphy and painting is understood extensively among people throughout the world and is enjoyed as the cultural heritage of all mankind through these reproductions.

Ch'in Hsiao-yi
Director, National Palace Museum

前言

中國書畫的殿堂

台北・故宮博物院有著五萬二千四百件的龐大的美術工藝品，都是中國歷代皇帝珍藏的。被精選出的名作群現在也深受全世界的東洋美術的愛好者的青睞，給予人們高雅的感受。那是凝結著數千年的歷史、美、文化的殿堂。

世紀大業

一九七七年，東京二玄社協助台北故宮博物院，從無數的書畫的藏品中選出極精緻的名作，以完美再現真跡為目標，致力於這偉大的複製事業。其數量為故宮博物院的名畫二七八件，法書九五件，加之上海博物館，遼寧省博物館，美國・納爾遜藝術博物館的藏品達到四百多件。

複製技術的頂峰

從畫面超過縱二米的大型掛軸到寬不到一尺的手卷、團扇、扇面全部是原寸原色複製的。毫無疑問真跡的質感歷經時代的古色，筆勢和墨的濃淡，落款、符號的滲出都精緻再現。為此特製巨大的照相機，紙張・絲絹等的素材得以重新開發，試製品與真跡進行好幾次對照。期待更完美。其結果，原本只有真跡才具有的神韻也逼真入神，達到了完美高超的意境，遠遠超過複製範疇。

北京故宮博物院回鄉展

一九八五年，二玄社名畫・法書複製品五十多件首次在北京故宮博物院展出，引起軒然大波。當時，中國美術史大師・啟功教授看完複製展之後說：感覺「晴窗一日百回鑒賞」，「心胸豁然」，堪稱其利用價值是「上真跡一等，或數等」，給予了高度的評價。

故宮博物院藏書畫複製圖錄

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P3 范寬 谿山行旅圖 宋

掛軸／絹本・淺設色
作品尺寸：206.3x103.3cm
掛軸尺寸：293.0x118.0cm

范寬 (10世紀)，華原人。名中正，字中立。為人風儀峭古，磊落不拘世俗。山水師李成、荆浩，畫山水認為「與其師人，不若師諸造化」。後卜居終南、太華，置身自然，盡得畫意。是幅構圖厚重渾淪，令觀者有真山壓面之感，為中國繪畫史上不朽名作。

Fan K'uan:
Travellers among Mountains and Streams

Sung Dynasty /
hanging scroll / ink and light color on silk

Fan K'uan (tenth century) was a native of Hua-yüan, Shensi province. His given name was Chung-chêng and his style name was Chung-li. He resolutely maintained traditions, was openhearted, and was indifferent to worldly affairs. He first followed the styles of Li Ch'êng and Ching Hao but later he took up residence in the areas of Chung-nan and T'ai-hua mountains (Shensi province), where he was able to achieve excellence by directly observing nature. This painting, overflowing with profound and candid voluminousness within its solid composition, is an eternal *magnum opus* unparalleled in the history of Chinese painting.



P4 郭熙 早春圖 宋

掛軸／絹本・淺設色 作品尺寸：158.3x108.1cm 掛軸尺寸：212.0x108.0cm

郭熙 (11世紀)，溫縣人。字淳夫。畫師李成，既運用淡墨手法，又重視大氣、明暗的空間表現，創造理想化意境。是幅筆墨輕重適宜，技巧嫻熟，與范寬「谿山行旅圖」合為雙璧，為北宋畫屈指精品。

Kuo Hsi: Early Spring Sung Dynasty / hanging scroll / ink and light color on silk
Kuo Hsi (eleventh century) was a native of Wên-hsien, Honan province. His style name was Shun-fu (Ch'un-fu). He was a follower of Li Ch'êng, but while the latter had a perfect command of expressions in light ink, Kuo Hsi placed importance on the expression of space incorporating the atmosphere as well as light and darkness, thus completing a more idealized state. This painting, in which preeminent talent is inferred from the profound and exquisite brushstrokes, is an outstanding masterpiece of Northern Sung painting along with Fan K'uan's "Travellers among Mountains and Streams".



P1 唐人 宮樂圖

掛軸／絹本・設色 作品尺寸：48.7x69.5cm 掛軸尺寸：182.5x70.0cm

是幅筆調柔和，色彩艷麗，蓋畫宮中女樂勤於習樂之情景。人物體態豐腴，開臉留三白，髮髻、衣飾皆系典型之唐代仕女。為稀世晚唐作品。

Anonymous : Court Ladies T'ang dynasty / hanging scroll / ink and color on silk

This is a rare masterpiece which vividly depicts an aspect of the daily lives of court ladies through the use of gentle brushstrokes and brilliant colors, and suggests the fragrant atmosphere of T'ang painting. The voluptuous figures of these ladies in waiting represent the typical T'ang dynasty court lady painting. There have traditionally been various theories as to its production date, but it is identified to be from late T'ang to the Five Dynasties period.



P21 巨然 層巖叢樹圖 五代

掛軸／絹本・水墨
作品尺寸：142.7x54.8cm
掛軸尺寸：230.0x67.2cm

巨然（10世紀），江寧人。開元寺僧。南唐亡，隨李後主（李煜）降宋。畫師董源，得其正傳。所畫山水筆墨秀潤，善為煙嵐氣象，對元末四大家影響頗大。是幅布局、用筆、用墨極精，為其傑作。

Chü-jan :
Layered Mountains and Dense Woods

Five Dynasties period /
hanging scroll / ink on silk

Chü-jan (tenth century) was a native of Chiang-ning (Nanking), and a Buddhist monk at K'ai-yüan temple in the kingdom of Southern T'ang. After the kingdom had fallen, he surrendered to the Sung dynasty accompanying Emperor Li Yü. He studied painting under Tung Yüan, and created a unique style of landscape painting in which he freely used the *p'i-ma-ts'un* ("hemp fiber") texture strokes transmitted from his master. This unequaled and most energetic work is the precursor of the Northern Sung painters Fan K'uan and Kuo Hsi, and it also gave considerable influence to the Four Great Masters of the late Yüan dynasty.



P2 丹楓呦鹿圖 五代

掛軸／絹本・設色
作品尺寸：118.4x64.6cm
掛軸尺寸：212.0x76.0cm

是幅為五代花鳥風景畫傑作，樹木等採用蜀黃氏體（鉤勒填彩法）描繪，瑞鹿等採用江南徐氏體（沒骨法）描寫，五代花鳥畫的兩大畫風在此交融、昇華。本圖在繪畫史上居重要位置，從中可窺視向北宋院體畫變遷的軌跡。

**Anonymous :
Herd of Deer in a Maple Grove**

Five Dynasties period /
hanging scroll / ink and color on silk

This work is famous as the masterpiece of bird-and-flower landscape painting from the Five Dynasties period. The two great styles of Five Dynasties bird-and-flower painting, namely the tree trunks and leaves executed in the *kou-lê-t'ien-ts'ai-fa* ("method of outline filled with color") according to the *Huang-shih-t'i* (Huang family style) developed in Szechwan province, and the elegant deer depicted in the *mo-ku-fa* ("boneless method") following the *Hsü-shih-t'i* (Hsu family style) originated in the Chiang-nan (south of the Yangtze) region, are beautifully fused and sublimated in this single work. It is an extremely important and rare work of treasure also in the history of painting to trace the progress towards the style of the Northern Sung Imperial Painting Academy.



P56 黃居寀 山鷓棘雀圖 宋

掛軸／絹本・設色
作品尺寸：99.0x53.6cm
掛軸尺寸：209.0x67.1cm

黃居寀 (933-993以後)，成都人。字伯鸞。乃五代名花鳥畫家黃筌之子，承其家學，於花鳥畫創很高成就。父子畫法自兩宋以來，成為畫院評畫標準。是軸構圖滿幅，設色淳厚無華，筆法穩健中略帶稚拙，有早期花鳥畫裝飾意味的古樸風韻。

**Huang Chü-ts'ai :
Mountain Magpie, Sparrows
and Bramble**

Sung Dynasty /
hanging scroll / ink and color on silk

Huang Chü-ts'ai (933 - after 993), Po-luan by style name, was a native of Ch'eng-tu, Szechwan province. As the son of Huang Ch'üan, the master of bird-and-flower painting from the Five Dynasties period, he inherited the painting skills of his father and accomplished remarkable achievements in works of this category. The painting style developed by the father and son became the criterion of bird-and-flower painting produced by the Imperial Painting Academy from Sung times onward. This piece, tinted in subdued colors, are executed in gentle yet firm brushstrokes that are slightly naive. It is an excellent example of early bird-and-flower painting that not only embodies decorativeness but is also imbued with an archaic and unaffected atmosphere.





P63 李唐 江山小景圖 宋 卷子／絹本・設色 全卷尺寸：51.0x355.0cm

李唐（1049－1130），河陽人。字晞古。善畫山水人物，筆意不凡，其山水初學李思訓後加以變化，愈覺清新。喜作長圖大幀，石用大斧劈皴。畫水有盤渦動蕩之勢。人物絕類李公麟。畫牛亦得戴嵩遺法，為南宋四大家之首。

Li T'ang: Intimate Scene of Rivers and Mountains Sung Dynasty / handscroll / ink and color on silk

Li T'ang (1049-1130) excelled at painting landscapes and figures. His painting of rocks and boulders is characterized by the use of the so-called "ax-cut" texture stroke. His water is often depicted with swirling, roiling forces. He is considered the leader of the Four Great Masters of the Southern Sung. In this piece, the contours and modeling of rocks and mountains largely are described with a fine and tight rendition of the "ax-cut" texture stroke. This corresponds with his large hanging scroll landscape, "Whispering Pines in the Gorges."



P41 趙幹 江行初雪圖 五代 卷子／絹本・淺設色 全卷尺寸：27.2x504.0cm（有題跋）

趙幹（10世紀），江寧人。畫善山水，為南唐李後主（李煜）畫院學生。是卷寫初冬江邊漁作之景，全圖以白粉彈雪，遂覺江天寒雪紛飛，將漁人艱辛作活情景描述殆盡。是目前傳世作品中最早的一幅絹地山水人物並重之手卷畫。

Chao Kan: Travellers along the River in the First Snow Five dynasties / handscroll / ink and light color on silk

Chao Kan (tenth century), a native of Chiang-ning (Nanking) was a talented landscape painter. He became a student of the Imperial Painting Academy under Emperor Li Yü of the kingdom of Southern T'ang, and was active as a court painter. This work, portraying the riverside area of the Chiang-nan (south of the Yangtze) region in early winter, depicts the fluttering snow in Chinese white throughout the scroll and detailed human figures that are uniquely expressive.





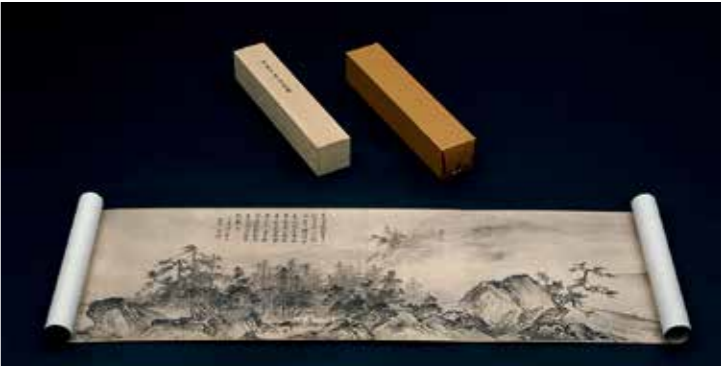
P44 夏圭 溪山清遠圖 宋

卷子／紙本・水墨 全卷尺寸：46.7x1127.7cm（有題跋）

夏圭（12世紀中葉－13世紀上葉），錢塘人。宋寧宗朝畫院待詔，在畫壇上與馬遠並稱馬夏。是卷寫溪山無盡之景，筆簡神全，通幅於不經意處極見經營，所謂出於法度之外，而得於法度之中也。為世所共認的傳世夏圭作品中極精山水長卷。

Hsia Kuei : Pure and Remote Views of Mountains and Streams Sung Dynasty / handscroll / ink on paper

Hsia Kuei (second half of the twelfth century to the first half of the thirteenth century) was a native of Ch'ien-t'ang (Hangchow). He was a representative court painter of the Southern Sung dynasty together with Ma Yüan and Liang K'ai. This long landscape scroll is an outstanding masterpiece traditionally attributed to Hsia Kuei. Scenes of pure and remote views of mountains and streams undergo diverse changes within the scroll with its transcendent composition and astounding brushwork.





P42 李唐 萬壑松風圖 宋

掛軸／絹本・設色 作品尺寸：187.5×138.7cm 掛軸尺寸：240.0×141.1cm

李唐（1049 — 1130），河陽人。字唏古。山水初法唐代李思訓，其後變化自成一格。是幅氣勢雄渾，令人神驚目眩，為李唐七十六歲時所畫。是傳世李畫中構圖、筆墨、設色均極精之品。

Li T'ang : Whispering Pines in the Gorges Sung Dynasty / hanging scroll / ink and color on silk

Li T'ang (1049-1130) was a native of Ho-yang, Honan province. His style name was Hsi-ku. He first followed the landscape style of the T'ang painter Li Ssü-hsün, but later changed to a newer style. This piece, produced when Li T'ang was seventy-six years old, confronts the viewer with its overwhelming voluminousness. Depicted in adept brushstrokes, it is the most complete and the unparalleled masterpiece among the paintings attributed to him.



P23 文同 墨竹圖 宋

掛軸／絹本・水墨 作品尺寸：130.1×104.4cm 掛軸尺寸：230.0×106.4cm

文同（1018 — 1079），梓潼人。字與可，號錦江道人、笑笑先生。精詩文書畫，畫善墨竹，後來畫竹者多宗之，稱為湖州派。是軸為文同鼎盛期傑作，竹枝栩栩如生，表現惟妙惟肖，滿幅筆力雄渾，予人氣勢磅礴之感。

Wên Tung : Ink Bamboo Sung Dynasty / hanging scroll / ink on silk

Wên Tung (1018-1079) was a native of Tzû-t'ung, Szechwan province. His style name was Yü-k'o, and his sobriquets were Chin-chiang tao-jên and Hsiao-hsiao hsien-shêng. He was talented in poetry, prose, calligraphy and painting, but excelled especially in painting. His ink bamboos executed in vigorous and refined brushstrokes were commented on their realism. This piece is a representative monumental work from the zenith of Wên Tung's career. The painting, which is a marvelous depiction of the lively forms of the bamboo, exerted the greatest influence on later periods as the standard of its genre.





P22 徽宗 蠟梅山禽圖 宋 掛軸／絹本・設色 作品尺寸：82.8x52.8cm 掛軸尺寸：189.0x54.8cm

宋徽宗（1082－1135），姓趙名佖，神宗第十一子。秉賦極高，筆硯、丹青、圖史、射御皆精。性好書畫，人物、山水、花鳥均見長，筆墨挺秀，別具一格。是幅瘦金書自題五絕一首，顯示徽宗詩書畫三絕之才華。

Emperor Hui-tsung: Wild Birds on Wild Prunus Sung Dynasty / hanging scroll / ink and color on silk
Emperor Hui-tsung (1082-1135), whose family name was Chao and given name was Chi, was the eleventh son of the Sung Emperor Shên-tsung, Hui-tsung, well known as a literati emperor devoted to prose and poetry, was skilled in calligraphy and painting. He was talented in human figure and bird-and-flower paintings, and showed prominence in the vivid depiction of figures. He fully demonstrated his preeminent talent for the three accomplishments of poetry, calligraphy and painting in this work, on which he inscribed a pentasyllabic verse in the *shou-chin* ("slender gold") style.



P5 崔白 雙喜圖 宋

掛軸／絹本・設色
作品尺寸：193.7x103.4cm
掛軸尺寸：257.0x116.8cm

崔白（11世紀），濠梁人。字子西。當時畫壇以黃筌、黃居采父子筆法為標準，然崔白性疏闊度，長於寫生，觀物得其意審，所畫無不精絕，為北宋畫院花鳥畫另創一格。是幅筆墨極盡變化與傳神，堪稱崔白畢生之傑作。

Ts'ui Po : Magpies and Hare

Sung Dynasty /
hanging scroll / ink and color on silk

Ts'ui Po (eleventh century) was a native of Hao-liang, Anhwei province. His style name was Tzu-hsi. He made unique achievements in the Northern Sung Imperial Painting Academy by following the style of Hsü Hsi, while the style of Huang Ch'üan and his son Huang Chü-ts'ai was the mainstream in that period. This work, evaluated as Ts'ui Po's masterwork, is depicted in minute and solemn brushstrokes, and thoroughly indicates his fully developed ability.





P24 李迪 風雨歸牧圖 宋

掛軸／絹本・淺設色 作品尺寸：120.4x102.5cm 掛軸尺寸：200.0x104.5cm

李迪（12世紀），河陽人。宣和、紹興年間供職畫院，創作活躍。善畫花鳥、竹石，描寫細膩，畫風清新。是軸筆墨精細而流暢，構圖巧妙，淡墨烘染，滿幅風雨欲來、凜凜逼人之感。

Li Ti : Homeward Oxherds in Wind and Rain Sung Dynasty / hanging scroll / ink and light color on silk

Li Ti (twelfth century) was a native of Ho-yang, Honan province. He was active as a painter of the Southern Sung Imperial Painting Academy under Emperors Hsiao-tsung and Kuang-tsung. A new spirit was shown especially in his minutely depicted bird-and-flower and human figure paintings. This work, with its detailed yet fluent brushstrokes, occupies a position worthy of special attention among other pieces by Li Ti.



P57 蘇漢臣 秋庭戲嬰圖 宋

掛軸／絹本・設色
作品尺寸：197.5x108.7cm
掛軸尺寸：265.0x120.0cm

蘇漢臣（11世紀下葉－12世紀中葉），開封人。宣和畫院待詔。擅道釋人物畫，尤善繪嬰兒。是幅構圖嚴謹，描繪精細，畫童嬰二人，撥棗為戲，精神專注，態貌如生，充分表現蘇漢臣畫風特色，為其精品。

**Su Han-ch'en :
Children Playing in the
Autumn Garden**

Sung Dynasty /
hanging scroll / ink and color on silk

Su Han-ch'en (second half of the eleventh century to the first half of the twelfth century) was a native of K'ai-feng, Honan province. A disciple of Liu Tsung-ku, he excelled in painting human figures and was especially celebrated for his painting of infants. In this piece, the children are rendered vivaciously, and the rock and flowers are sublime. This work, with its accurate composition and extremely minute depiction, is a masterpiece best indicating the characteristic of Su Han-ch'en.





P7 劉松年 羅漢圖 宋

掛軸／絹本・設色
作品尺寸：117.2x56.0cm 掛軸尺寸：212.0x67.8cm

劉松年（12世紀中葉－13世紀上葉），錢塘人。師從張敦禮，擅長人物、山水，神氣清妙，時稱絕品。宋代盛行禪宗，禪林什物之佛畫十分流行，是軸為其代表作之一。通幅筆墨設色精麗、厚重，極盡技法之粹。

Liu Sung-nien : Lohan(Arhat) Sung Dynasty / hanging scroll / ink and color on silk
Liu Sung-nien (second half of the twelfth century to the first half of the thirteenth century) was a native of Ch'ien-t'ang (Hangchow). He studied under Chang Tün-li, was gifted in painting human figures and landscapes, which are known for their exquisiteness. Many Buddhist paintings, this work being a representative example, were produced in the Sung dynasty as furnishings in Ch'an temples reflecting the popularity of this Buddhist sect in the period. The minute and substantial brushstrokes seen throughout the painting render the quintessence of the painter's dexterity.

P45 宋人 子母雞圖

掛軸／紙本・設色
作品尺寸：60.8x32.8cm
掛軸尺寸：132.9x44.0cm

是幅子母雞淡筆鉤勒，背景以濃墨填實，遂使主題突出，體物傳神，表現奇特，為宋代翎毛畫佳作之一。詩塘有明憲宗行書御題七律一首，憲宗酷愛此圖，題贊抒發自己的感觸。

Anonymous : Mother Hen and Chicks

Sung Dynasty / hanging scroll / ink and color on paper

This work is a detailed depiction of the mother hen and her chicks rendered in the unconventional treatment of filling the background with dark ink which makes the subject matter stand out. It is a remarkable piece among paintings of animals and birds produced in the Sung dynasty. The eulogy on top is by the Ming Emperor Hsien-tsung, in which he describes his fondness for the work.



P8 馬遠 雪灘雙鷺圖 宋

掛軸／絹本・淺設色
作品尺寸：60.0x38.0cm 掛軸尺寸：182.0x52.7cm

馬遠（12世紀中葉－13世紀上葉），河中人。號欽山。與夏圭同為南宋畫院後期的著名畫家。畫學李唐，精於山水，用焦墨畫樹石，以大斧劈帶水墨為皴。畫峭峰直上不見其頂，或絕壁直下不見其腳，風格獨特，世稱「馬一角」。是軸通幅靜穆之韻，為馬遠畫中精品。

Ma Yüan : Egrets on a Snowy Bank

Sung Dynasty / hanging scroll / ink and light color on silk

Ma Yüan (second half of the twelfth century to the first half of the thirteenth century), Ch'in-shan by sobriquet, was a native of Ho-chung, Shansi province. He gave glory to the latter phase of the Southern Sung Imperial Painting Academy together with Hsia Kuei. A follower of Li T'ang's style, he excelled in landscape painting, in which he imparted his unique character in the trees and rocks executed with burnt ink. He was called "One-cornered Ma" for his expression of abbreviating the peak when depicting mountains or omitting the scenery under cliffs. This work is Ma Yüan's masterpiece full of serenity and clearly indicating his characteristics.



P43 馬遠 華燈侍宴圖 宋

掛軸／絹本・淺設色
作品尺寸：111.9x53.5cm 掛軸尺寸：212.0x66.0cm

馬遠，南宋光宗、寧宗朝畫院畫家。是幅自然人間渾然一體，堂內侍宴，階下執燈起舞，屋外叢梅、遠山呈現於蒼茫夜幕之中。中國水墨畫寫實在此得到深化，表現自然詩情畫意。是南宋時代的代表作。

Ma Yüan : Evening Banquet at the Palace

Sung Dynasty / hanging scroll / ink and light color on silk

Ma Yüan was a member of the Southern Sung Imperial Painting Academy during the reigns of Emperors Kuang-tsung and Ning-tsung. This painting depicts nature and human deeds in harmonious unity as seen in the high-ranking officials attending to the banquet held in the hall, ladies-in-waiting holding lanterns and dancing on the floor below, plum trees in bloom in the garden and distant mountains growing dim in the twilight. It is an excellent work representing the Southern Sung dynasty in which the realism of Chinese ink painting indicated further development and efforts were exerted to express the lyricism in nature.



P25 宋人山水畫選集

冊葉・全 20 幀／絹本・墨畫・設色 冊葉尺寸：40.0×40.0cm

是冊選集宋人山水畫精緻小品，共計二十幀，其中包括賈師古、夏圭、馬遠的作品，均為上乘之作。

Selected Sung Dynasty Landscape Paintings

Sung Dynasty / album, 20 leaves / ink and color on silk

This is a selection of twenty Sung dynasty landscape paintings on round fans in the collection of the National Palace Museum. In particular, the works by Chia Shih-ku, Hsia Kuei and Ma Yüan are of remarkable excellence.



3 宋人 奇峰萬木圖



11 馬遠 寒香詩思圖



1 賈師古 巖關古寺圖



2 夏圭 觀瀑圖



4 宋人 待渡圖



12 宋人 松岫漁村圖



13 宋人 雪澗盤車圖



14 宋人 雪溪乘興圖



5 宋人 柳亭行旅圖



6 宋人 秋江漁艇圖



7 宋人 捕魚圖



15 宋人 松風高臥圖



16 宋人 柳汀放棹圖



17 閻次子 秋山煙靄圖



8 閻次平 松磴精廬圖



9 宋人 遠谷仙僊圖



10 宋人 山閣晴嵐圖



18 宋人 荷汀水閣圖



19 宋人 秋林水鳥圖



20 趙令穰 橙黃橘綠圖



P26 宋畫翎毛花鳥走獸選集

冊葉・全 20 幀／絹本・設色
冊葉尺寸：40.0x40.0cm

是冊選集宋人翎毛畫等精緻小品，共計二十幀，其中包括李安忠「竹鳩圖」等屈指名作。

Selected Sung Dynasty Paintings of Flora and Fauna

Sung Dynasty / album, 20 leaves / ink and color on silk

This is a compilation of masterpieces of Sung dynasty paintings of flora and fauna on round fans treasured by the National Palace Museum. "Bamboo and Pigeon" by Li An-chung is a consummate piece.



8 宋人 太液荷風圖



10 宋人 狸奴圖



1 李安忠 竹鳩圖



2 宋人 蘋婆山鳥圖



3 宋人 楊柳孔雀圖



12 宋人 穀豐安樂圖



13 宋人 桑果山鳥圖



14 宋人 乳鴨圖



4 宋人 離支伯趙圖



5 宋人 秋渚文禽圖



6 宋人 秋塘鳬雁圖



15 宋人 花鳥圖



16 宋人 柳塘鴛戲圖



17 宋人 柳塘呼犢圖



7 梁楷 芙蓉水鳥圖



9 李迪 禽浴圖



11 宋人 桃花山鳥圖



18 宋人 牧牛圖



19 宋人 松泉山鳥圖



20 李迪 狸奴小影圖



P27 宋畫花卉草蟲選集

冊葉・全12幀／絹本・設色
冊葉尺寸：40.0x40.0cm

是冊選集宋人花卉畫等精緻小品，共計十二幀，其中包括宋代花卉畫名手林椿、趙昌、李嵩的代表作。

Selected Sung Dynasty Paintings of Flowers, Grasses and Insects

Sung Dynasty / album, 12 leaves / ink and color on silk

This is a selection of twelve masterpieces of Sung dynasty paintings of flowers, grasses and insects on round fans in the collection of the National Palace Museum, including representative works by masters of the genre such as Lin Ch'un, Chao Ch'ang and Li Sung.



5 宋人 紫薇圖



7 馬遠 倚雲仙杏圖



9 宋人 香實垂金圖



11 宋人 蠶斯綿脰圖



1 林椿 海棠圖



2 宋人 山茶霽雪圖



6 趙昌 杏花圖



8 李嵩 花籃圖



3 宋人 秋葵圖



4 宋人 芙蓉圖



10 宋人 野蔬草蟲圖



12 宋人 草蟲瓜實圖



P6 米芾 春山瑞松圖 宋

掛軸／紙本・設色
作品尺寸：62.5x44.0cm 掛軸尺寸：181.8x56.0cm

米芾 (1051 – 1107)，初名黻，字元章，號鹿門居士、襄陽漫士、海嶽外史。以書聞名，畫學董源，以墨點作山水，雲煙掩映，樹木簡略而有新意，此乃有名之「米家雲山」畫法。是幅再現米家畫法，詩塘有宋高宗行書題詩一首。

Mi Fei (Mi Fu) : Mountains and Pines in Spring

Sung Dynasty / hanging scroll / ink and color on paper

Mi Fei (1051-1107) was known by the style name Yüan-chang. His sobriquets were Lu-mên chü-shih, Hsiang-yang man-shih and Hai-yüeh wai-shih. He was well-known as a calligrapher, and also studied the painting style of Tung Yüan. He was talented in simple landscape paintings, and together with his son Yü-jên, originated the style of the so-called Mi dot landscape or the *Mi-chia-yün-shan* (“Mi style cloudy mountains”). This work, whose effect is enhanced by the poetry written by the Sung Emperor Kao-tsung, is known as an example indicating the true character of Mi Fei’s style.



P55 方從義 高高亭圖 元

掛軸／紙本・水墨
作品尺寸：62.1x27.9cm
掛軸尺寸：152.0x40.0cm

方從義 (14 世紀)，貴溪人。字無隅，號方壺。元末上清宮道士。工詩文，善古隸，畫師董源、巨然、米芾、高克恭，擅長山水，別具一格。是幅款題「醉後縱筆寫之」，墨瀟淋漓，渾樸高古。

Fang Ts'ung-i : The High, High Pavilion

Yüan Dynasty / hanging scroll / ink on paper

Fang Ts'ung-i (fourteenth century), Wu-yü by style name and Fang-hu by sobriquet, was a native of Kuei-hsi, Kiangsi province. He was a Taoist monk of Shang-ch'ing-kung monastery during the late Yüan dynasty. He excelled in poetry and prose, and was gifted in the ancient *li* simplified seal characters. He was a talented painter following the styles of Tung Yüan, Chü-jan, Mi Fei and Kao K'o-kung, and achieved a unique demeanor in landscape painting. The inscription on the painting mentions that it was produced under the influence of alcohol, but the work indicates the tense and heightened state of Fang Ts'ung-i.



P11 倪瓚 容膝齋圖 元

掛軸／紙本・水墨
作品尺寸：74.7x35.5cm
掛軸尺寸：200.0x51.0cm

倪瓚 (1301 – 1374)，無錫人。字元鎮，號雲林。性澹泊，好讀書，詩文風靡一時。信奉道教，後參禪學，晚年棄田宅求舟放情山水。是軸為雲林七十二歲時所畫，寫贈其友槩軒，槩軒藏之三年，又寄贈醫師仲仁，請雲林補詩，容膝齋即仲仁居處。通幅筆墨雅淡，顯示雲林本色。

Ni Tsan : The Jung-hsi Studio

Yüan Dynasty / hanging scroll / ink on paper

Ni Tsan (1301-1374) was a native of Wu-hsi, Kiangsu province. His style name was Yüan-chên and his sobriquet was Yün-lin. His character and conduct were pure and upright, he liked to read, followed Taoism, probed into Ch'an Buddhist studies, and was celebrated during his times for his poetry and prose. In his late years he abandoned his fields and residence, obtained a small boat, and spent his life on lakes and rivers. This work, produced when Ni Tsan was seventy-two, was painted for his friend Po-hsüan. It is a masterpiece indicating the sublime state of literati painting in its use of the dry brush and strokes utilizing the side of the brush.



P10 王蒙 具區林屋圖 元

掛軸／紙本・設色
作品尺寸：68.7x42.5cm 掛軸尺寸：200.0x57.5cm

王蒙 (1308 – 1385) 吳興人。字叔明，號香光居士、黃鶴山樵。趙孟頫外孫。畫受孟頫影響，後學黃公望，出入唐宋名家而自創新意。畫山水獨創渴筆解索皴，喜用紙而罕用絹。是軸布景滿幅，開山水構圖之奇局，用筆老辣樸實，是山樵極精之作。

Wang Mêng : Lin-wu Grotto at Chü-ch'ü

Yüan Dynasty / hanging scroll / ink and color on paper

Wang Mêng (1308-1385) was a native of Wu-hsing, Chekiang province. His style name was Shu-ming, and his sobriquets were Hsiang-kuang chü-shih and Huang-ho shan-ch'iao. He was the grandson of Chao Mêng-fu on his mother's side. He was influenced by Chao Mêng-fu's painting, but later studied T'ang and Sung painting to create a novel style and developed a unique composition in landscape painting Chü-ch'ü refers to Lake T'ai. The work, in which the *chieh-so* (“unraveled rope”) texture strokes said to be originated by him are freely used, is a masterpiece that is brimming with the atmosphere of the luxuriant yet simple, and the opulent yet trim.



P9 吳鎮 洞庭漁隱圖 元

掛軸／紙本・水墨
作品尺寸：146.4x58.6cm 掛軸尺寸：212.0x73.6cm

吳鎮 (1280 — 1354)，吳興人。字仲圭，號梅花道人，嘗自署梅沙彌。工詞翰，善草書，兼工墨竹。山水師巨然，運用披麻長皴，自成新意。是幅為吳鎮六十二歲時所畫，山用長皴，筆線銳利，濃淡筆墨，烘染兼至，為其傑出之作。

Wu Chên : Hermit Fisherman on Lake Tung-t'ing

Yüan Dynasty / hanging scroll / ink on paper

Wu Chên (1280-1354) was a native of Wu-hsing, Chekiang province. His style name was Chung-kuei, and his sobriquets were Mei-hua tao-jên and Mei sha-mi. He excelled in poetry as well as prose, and was talented in the cursive script. He was first at his best in painting bamboo in ink, but later became heir to Chü-jan's style by developing a new phase in landscape painting with profound brushwork utilizing long texture strokes. This work, into which Wu Chên threw his whole soul, indicates an exquisite atmosphere in its sharp lines and adroit composition



P32 王冕 南枝春早圖 元

掛軸／絹本・水墨
作品尺寸：151.4x52.2cm
掛軸尺寸：200.0x64.3cm

王冕 (1287 — 1359)，諸暨人。字元章，號煮石山農，飯牛翁。善竹石，學宋揚補之畫風，尤工墨梅，自成一格。是軸為王冕晚年之作，老幹屈曲橫斜，枝條衝天上長，圈花點蒂如玉，筆力老辣勁挺。通幅千花萬蕊，充滿生氣。

Wang Mien : Plum Blossoms in Early Spring

Yüan Dynasty / hanging scroll / ink on silk

Wang Mien (1287-1359) was a native of Chu-chi, Chekiang province. His style name was Yüan-chang, and his sobriquets were Chu-shih shan-nung and Fan-niu-wêng. He was talented in sketching bamboo and rocks, but especially excelled in painting ink plums after following the style of the Sung painter Yang Pu-chih. This work is from Wang Mien's late years. The branches protruding upward from the crooked and tilt trunk are executed in strong brushstrokes, and the blossoms are adroitly expressed in the method of outlining the petals and filling in the background with inkwash. It is a masterpiece ranked at the foremost of Yüan dynasty plum blossom painting.





P13 黃公望 富春山居圖 元

卷子／紙本・水墨 全卷尺寸：34.1×1088.5cm（有題跋）

黃公望（1269－1354）富陽人。字子久，號一峰、大癡道人。畫師董源、巨然，善山水。與吳鎮、王蒙、倪瓚合為元四大家，居其冠首。是卷用筆中鋒、側筆，墨色濃淡相宜，為其八十二歲時所畫。

Huang Kung-wang : Dwelling in the Fu-ch'un Mountains Yüan dynasty / handscroll / ink on paper

Huang Kung-wang (1269-1354) was a native of Fu-yang, Chekiang province. His style name was Tzù-chiu, and his sobriquets were I-fêng and Ta-ch'ih tao-jên. He was a talented landscape painter following the styles of Tung Yüan and Chü-jan. He is counted as one of the Four Great Masters of the late Yüan dynasty along with Wu Chên, Wang Meng and Ni Tsan, but he is estimated to surpass them. This work, in which ink is adeptly used, is depicted in graceful brushstrokes rendered by both the tip and the side of the brush. It is a consummate piece which required over three years to completed when he was eighty-two.



P30 武元直 赤壁圖 金

卷子／紙本・水墨 全卷尺寸：51.9x697.7cm（有題跋）

武元直（12世紀），字善夫。金畫家，以山水見長。是卷取材蘇軾赤壁泛舟景，在名目繁多的赤壁圖中，首推最古最佳作品。拖尾趙秉文大字行書赤壁詞，元直與秉文同為金人，書畫合璧是傳世稀少的金代精品。

Wu Yüan-chih : The Red Cliff

Chin dynasty / handscroll / ink on paper

Wu Yüan-chih (twelfth century), Shan-fu by style name, was from the Jürched's Chin dynasty. He was a gifted painter, talented in landscape paintings. Of the many paintings on the theme of the famous poetry "The Red Cliff" composed by Su Shi (Tung-p'o), this piece is surmised to be the oldest and most eminent. It is also a valuable work among the rare examples of the Jürched's Chin dynasty painting. The colophon in large semi-cursive script proceeding the painting is also a rare example of calligraphy from the same period by the renowned contemporary literati Chao Ping-wên.



Chao Mêng-fu : Autumn Colors on the Ch'üeh and Hua Yüan dynasty / handscroll / ink and color on paper

Chao Mêng-fu (1254-1322), Tzù-ang by style name and Sung-hsüeh tao-jên by sobriquet, was a native of Wu-hsing, Chekiang province. He was the eleventh generation descendant of the Sung Emperor T'ai-tsu. He was very brilliant, and was well versed in poetry, calligraphy and painting. His calligraphy which followed the ancient style was celebrated to be the best in the Yüan dynasty, and his painting which also paid homage to the ancient style was distinguished in the depiction of landscapes and human figures. This painting, produced when he was forty-two for his friend Chou Mi (Kung-chin), is Chao's representative work depicted in clear, beautiful colors.



P12 趙孟頫 鵲華秋色圖 元

卷子／紙本・設色

全卷尺寸：29.0x605.0cm（有題跋）

趙孟頫（1254－1322），吳興人。字子昂，號松雪道人。宋太祖十一世孫，才氣橫溢，精通詩文書畫。書從古法，畫重古意，擅長山水、人物等。是卷為前輩周密（公謹）而畫，時子昂四十二歲，全力為之，是其作品中極精之作。



P33 元人集錦卷 元

卷子·8 幀／紙本・水墨，設色
全卷尺寸：32.9x763.5cm

是卷集元代八位畫家的山水、竹石名畫合裱裝於一卷，共計八幀。趙孟頫、吳鎮之渾厚，管道昇、倪瓚、莊麟之瀟灑，馬琬、趙原、林子奐之清樸，異曲同工，各具風格。

Handscroll of Yüan Masterpieces

Yüan dynasty / handscroll, 8 paintings / ink or ink and color on paper

Eight masterpieces of landscape, bamboo and rock paintings by eight masters of the Yüan dynasty are compiled in this single handscroll. The painting styles with different atmospheres, such as the richness of Chao Mêng-fu and Wu Chên, the refinement of Kuan Tao-shêng, Ni Tsan and Chuang Lin, and the simplicity of Ma Wan, Chao Yüan and Lin Tzû-huan, are all represented in this handscroll.



1 趙孟頫 枯枝竹石圖



2 管道昇 煙雨叢竹圖



3 倪瓚 安處齋圖



7 林子奐 山水圖



4 吳鎮 中山圖



5 馬琬 春山清霽圖



6 趙原 陸羽烹茶圖



8 莊麟 翠雨軒圖



P64 宋元名畫巨冊選

冊葉・全 12 幀／絹本・水墨，設色 冊葉尺寸：40.0x58.0cm
是冊所選為橫幅大冊葉，宋元名畫計十二幅。其中包括宋徽宗視為珍寶的畫馬名家韓幹「牧馬圖」，以及黃筌、黃居寀、馬遠、馬麟、劉松年等名家作品。

Anthology of Masterpieces of the T'ang, Sung and Yüan Dynasties
T'ang, Sung and Yüan dynasties / Album, 12 leaves / ink or ink and color on silk
This is a quintessential collection of twelve small works that are outstanding masterpieces from the T'ang to the Yüan dynasty. It contains not only the Sung Emperor Hui-tsung's favorite work "Horses and Groom" by Han Kan, the T'ang dynasty master of horse painting, but also pieces by Huang Ch'üan and his son Huang Chü-ts'ai, Ma Yüan and his son Ma Lin, Liu Sung-nien and so forth.



1 唐 韓幹 牧馬圖



5 宋 馬遠 山徑春行圖



2 五代 黃筌 雪竹文禽圖



3 五代 黃居寀 竹石錦鳩圖



4 宋 劉松年 天女獻花圖



6 宋 馬遠 晚雪山行圖



7 宋 馬麟 芳春雨霽圖



8 宋 馬麟 暮雪寒禽圖



9 宋 吳炳 嘉禾草蟲圖



10 宋人 秋溪待渡圖



11 宋人 虎溪三笑圖



12 元人 竹石圖

P67 宋元畫冊選集

冊葉・全 22 幀／絹本・水墨，設色
冊葉尺寸：40.0×40.0cm

界畫是中國繪畫固有的表現之一。泛指用圓規和尺來繪畫。多用於描繪樓臺等的建築物。本冊收集了寫實宋畫（樓臺、風景、人物），以及山水、墨竹、墨梅、仕女等多種題材的元畫，共二十二幀。

Selected Album Leaf Paintings of the Sung and Yüan Masters

Sung and Yüan dynasties / Album, 22 leaves / ink or ink and color on silk

This is a gem-like collection of small pieces on various subject matters such as figures and architectural subjects, landscape, ink bamboo, ink plum and court lady.



13 王冕：幽谷先春圖



10 宋人 招涼仕女圖



22 元人：林亭秋色圖



14 柯九思：竹石圖



1 宋人 宮中行樂圖



2 李□ 水殿招涼圖



3 李嵩 焚香祝聖圖



11 李衍：竹枝圖



12 高克恭：夏山過雨圖



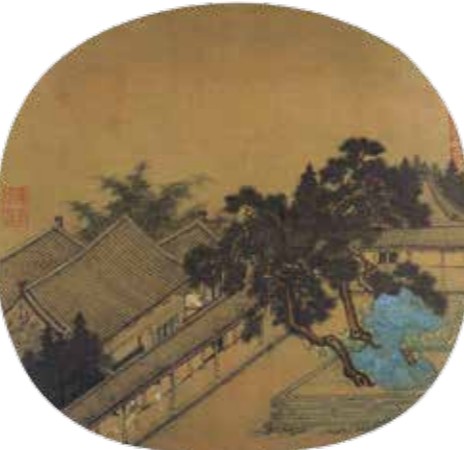
15 朱德潤：松潤橫琴圖



4 李嵩 月夜看潮圖



5 馬麟 秉燭夜遊圖



6 宋人 松陰庭院圖



16 唐棣：雲浦拏舟圖



17 盛懋：秋溪釣艇圖



18 盛懋：野橋策蹇圖



7 宋人 溪旁閒話圖



8 李嵩 市擔嬰戲圖



9 宋人 繡幃晚鏡圖



19 方從義：崇岡獨眺圖



20 元人：倚艇看鴻圖



21 元人：招涼仕女圖



3 元 趙孟頫 調良圖



1 宋 梁楷 潑墨仙人圖



4 元 顧安 筍石新篁圖



5 元 顧安 墨竹圖



2 元 趙孟頫 疏林秀石圖



8 明 唐寅 立石叢卉圖



6 明 文徵明 秋葵折枝圖



9 明 陸治 雪後訪梅圖



7 明 文徵明 蘭竹圖



10 明 文嘉 石湖秋色圖

P65 宋元明名畫巨冊選

冊葉·全 10 幀／紙本・水墨 冊葉尺寸：76.0x40.0cm

是幅所選為元明各代水墨名作十幀，多為冊葉中少見立式巨幅，其中包括最有名的梁楷「潑墨仙人圖」及趙孟頫、顧安、唐寅、文徵明、文嘉、陸治等名家作品，幅幅皆為精品。

Selected Masterpieces from the Sung, Yüan and Ming Dynasties

Sung, Yüan and Ming dynasties / Album, 10 leaves / ink on paper

This is a meticulous selection of ten ink painting masterpieces from the Sung, Yüan and Ming dynasties, including “Inkwash Painted Immortal,” considered to be the consummate masterpiece by Liang Kai, in which he demonstrates his full command of the *p'o-mo* technique of splashing ink on the paper and the *chien-pi* abbreviated style.



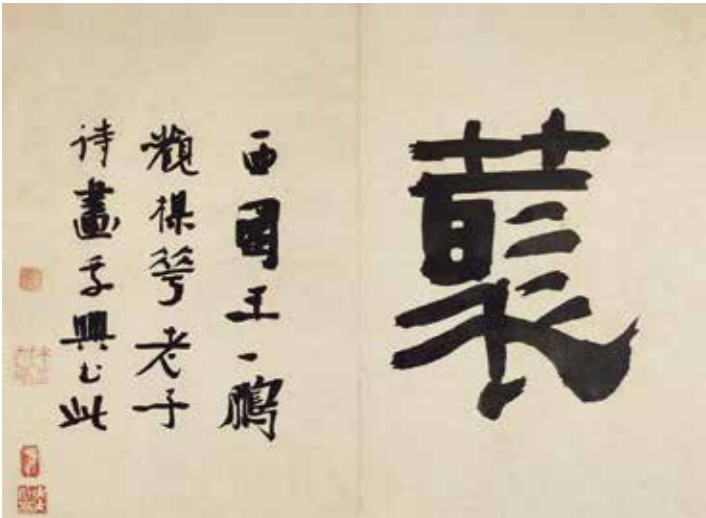
P31 吳鎮 墨竹譜 元

冊葉・全 24 幀／紙本・水墨 冊葉尺寸：53.0x68.5cm

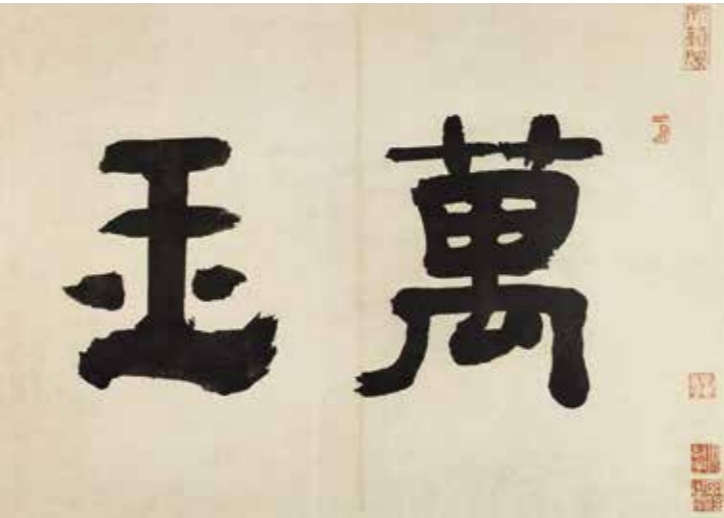
吳鎮山水學巨然，為後世留下許多山水畫名作，墨竹宗文同，俱臻妙品。是冊為其子而畫，諸態悉備，可謂墨竹畫之集大成。每幅均見其識語，從中可領略吳鎮書法之風采。

Wu Chên : Ink Bamboo Manual Album Yüan dynasty / album, 24 leaves / ink on paper

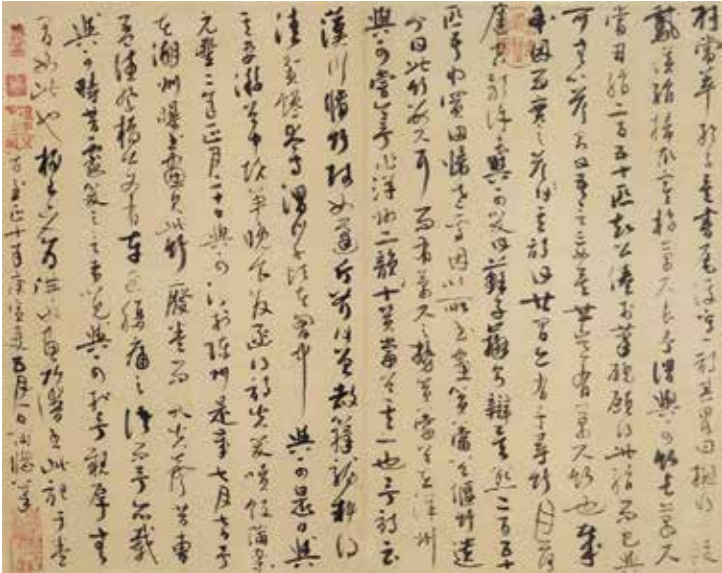
Wu Chên left many masterpieces of landscape painting following the style of Chü-jan, but he is also known as a master of ink bamboo painting studying from the style of Wên T'ung. This album is a comprehensive compilation of the latter produced when Wu Chên was seventy-one to be given to his son Fo-nu. Each leaf has an inscription by Wu Chên himself, from which his profile as an excellent calligrapher can also be perceived.



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23



P34 邊文進 三友百禽圖 明

掛軸／絹本・設色
作品尺寸：152.2x78.1cm
掛軸尺寸：197.0x80.1cm

邊文進 (14世紀中葉-15世紀中葉)，沙縣人。字景昭。博學善詩文，尤工花鳥。有明代花鳥畫鼻祖之稱。是幅松竹梅三友並植，樹石間祥禽瑞鳥百隻，悉盡情態，傳神入妙，為其畫之精粹。

**Pien Wên-chin :
Three Friends and a Hundred Birds**

Ming dynasty / hanging scroll/ink and color on silk

Pien Wên-chin (second half of the fourteenth century to the first half of the fifteenth century), Ching-chao by style name, was a native of Sha-hsien, Fukien province. He was a man of erudition. and was talented in poetry and prose. He especially excelled in bird-and-flower painting, showing a perfect command of the *kou-lê-t'ien-ts'ai* ("outline filled with color") style, which is evaluated as the best of its genre in the periods following the Sung and Yüan dynasties. He is even called the father of Ming dynasty bird-and-flower painting. This work, in which a hundred birds are arranged among the Three Friends (pine, bamboo and plum), denotes the true individuality of Pien Wên-chin in its detailed yet powerful brushwork.



P15 沈周 廬山高圖 明

掛軸／紙本・淺設色
作品尺寸：193.8x98.1cm
掛軸尺寸：212.0x104.5cm

沈周 (1427-1509)，長洲人。字啟南，號石田、白石翁。山水襲承家學，臨宋元名蹟得其變化之妙，居明中期吳派主導地位。是幅畫祝其師陳寬七十歲，以廬山主峰喻其師壽，成於石田四十一歲時，精力專注，巨幅細筆，為其早年難得之傑作。

Shên Chou : Lofty Mount Lu

Ming dynasty / hanging scroll / ink and light color on paper

Shên Chou (1427-1509) was a native of Ch'ang-chou (Soochow). His style name was Ch'i-nan, and his sobriquets were Shih-t'ien and Pai-shih-wêng. He undertook landscape painting, the art transmitted over the generations of his family as a specialty, extensively copied Sung and Yüan dynasty masterpieces and mastered the secrets of variation. This painting was produced when he was forty-one to celebrate the longevity of his master Ch'ên K'uan. According to the epigraph composed by himself, the main peak of Mount Lu represents his master whom he reveres. The work is a masterpiece in which Shên Chou's art is condensed.





P17 仇英 仙山樓閣圖 明

掛軸／紙本・設色

作品尺寸：118.0x41.5cm 掛軸尺寸：212.0x56.5cm

仇英 (1494?-1552?), 太倉人。字實父，號十洲。初志丹青為周臣賞識，臨摹宋元名蹟得其古趣。山水學周臣、唐寅，而別具一格。仕女、界畫纖麗精巧，惟妙惟肖。是幅為其五十七歲時所畫，是仇英畫中佳作。

Ch'iu Ying : Pavilions in the Deep Mountains

Ming dynasty / hanging scroll / ink and color on paper

Ch'iu Ying (1494 ?-1552 ?), Shih-fu by style name and Shih-chou by sobriquet, was a native of T'ai-ts'ang, Kiangsu province. His talent to paint was recognized at an early age by Chou Ch'ên. He mastered the exquisite flavor of old Sung and Yüan dynasty paintings and became a celebrated Ming dynasty painter of court ladies. He also created his own style in landscape painting by reverting to Sung and Yüan works as well as studying from Chou Ch'ên and T'ang Yin, and mastered the secrets of miniature painting that depicted "inch-high people and pea-sized horses." This piece, produced when Ch'iu Ying was fifty-seven, is a gem among his works.



P35 徐渭 榴實圖 明

掛軸／紙本・水墨 作品尺寸：91.4x26.5cm 掛軸尺寸：186.0x41.6cm

徐渭 (1521-1593), 山陰人。字文清、文長，號天池、青藤道人。善古文辭，書做米芾，行草佳妙。中歲始學花卉，瀟灑天趣，為清代花卉雜畫先驅。是幅垂枝、榴實、自題詩，有書畫相互呼應、一氣呵成之妙。

Hsü Wei : Pomegranates Ming dynasty / hanging scroll / ink on paper

Hsü Wei (1521-1593) was a native of Shan-yin, Chekiang province. His style names were first Wên-ch'ing and later Wên-chang. His sobriquets were T'ien-ch'ih and Ch'ing-t'êng. He excelled in poetry and classical prose, and gifted in the semi-cursive script after the style of Mi Fei. He studied flowering plant painting for the first time in his middle years, and became a precursor of the flowering plant and miscellaneous painting of the Ch'ing dynasty with his entirely unrestrained manner that abandoned tradition. This work is unsurpassed in its spontaneous rendition of drooping branches and the pomegranates indicating the adroit use of the *p'ò-mo* (so-called "splashed ink") technique, as well as the self-inscribed title poetry.



P18 董其昌 葑涇訪古圖 明

掛軸／紙本・水墨 作品尺寸：80.0x29.8cm 掛軸尺寸：200.0x48.0cm

董其昌 (1555-1636), 華亭人。字玄宰，號思白、香光。以書法揚名，行草為明一代之冠。畫得宋元之法，擅作山水。是幅為其四十八歲時所畫，筆墨蘊藉，堪稱佳作。

Tung Ch'i-ch'ang : Discussing Connoisseurship at Feng-ching

Ming dynasty / hanging scroll / ink on paper

Tung Ch'i-ch'ang (1555-1636) was a native of Hua-t'ing, near Shanghai. His style name was Hsüan-tsai, and his sobriquets were Ssü-pai and Hsiang-kuang. He was a celebrated calligrapher from an early age, and his semi-cursive script was designated as the preeminent in the Ming dynasty. He was also a gifted painter, talented in landscapes in the Sung and Yüan styles. He gave immeasurable influence to the artistic circles of the Ming dynasty as the leader of the *Nan-tsung-hua* (Southern School of Painting). This work, painted when he was forty-eight, is a masterpiece with overflowing sensitivity.



P16 唐寅 山路松聲圖 明

掛軸／絹本・設色
作品尺寸：194.5×102.8cm
掛軸尺寸：212.0×104.5cm

唐寅 (1470-1523)，吳縣人。字子畏、伯虎，號六如，自稱江南第一風流才子。擅詩文書畫，尤以畫見長，初師周臣，繼而研學李唐、馬遠、夏圭，山水獨具一格。是幅畫贈吳知縣李經陞戶部主事。行筆生動勁挺，用墨秀潤，布局精允，如聞其聲，如見其色，足見唐寅天份功力。

**T'ang Yin :
Soughing Pines on a Mountain Path**

Ming dynasty / hanging scroll /
ink and color on silk

T'ang Yin (1470-1523), Tzù-wei and Po-hu by style names, was a native of Wu-hsien (Soochow). His style name was Liu-ju, and he also called himself *Chiang-nan ti-i feng-liu ts'ai-tzu* ("The Number One Artistic Genius in the Chiang-nan region"). He was accomplished in poetry, prose and calligraphy, and excelled especially in painting. He studied painting under Chou Ch'ên, and further reverted to the manners of the Sung masters Li T'ang, Ma Yüan and Hsia Kuei to create his own style. This work was a gift to his friend Li Ching, the governor of Wu-hsien. The depiction using vigorous brushstrokes attests the profound expressions of Ming dynasty landscape painting.



P62 唐寅 溪山漁隱圖 明

卷子／絹本・設色 全卷尺寸：29.7×637.1cm（有題跋）

唐寅畫風形式多樣，既有同時代吳派文人畫風格，又有倣宋代畫院李唐樣式韻味，是卷屬後種形式。巖山用李唐斧劈皴，給人一種堅實感，色調十分洗練，有一種不同於李唐畫之典雅風韻。本卷與「山路松聲圖」合為雙璧。

T'ang Yin : Hermit Fisherman in Streams and Mountains

Ming dynasty / handscroll / ink and color on silk

T'ang Yin's painting style is extensive, encompassing that of the contemporaneous Wu school literati painters as well as that in the manner of Li T'ang of the Sung dynasty Imperial Painting Academy. This work is an example of the latter. A firm sense of presence is imparted to the rocks depicted with abundant axe-cut texture strokes used by Li T'ang, and the more refined colors render an elegant atmosphere different from that of Li T'ang's works. This is a superb work ranked with "Soughing Pines on a Mountain Path."





【文徵明】 1 山水圖

P68
明四家便面畫選集

(文徵明 唐寅 仇英 沈周)

冊葉·全42幀／紙本·水墨，設色
冊葉尺寸：35.0x65.0cm

明代藝壇巨匠文徵明的山水、人物、花卉扇面畫精品十六幀。唐寅賦性疏朗，狂逸不羈，風流韻事傳為佳話，他的扇面畫精品十幀。仇英泥金扇面，工筆描繪，精麗秀勁，他的扇面畫精品八幀。蘇州吳派領袖沈周，扇面畫精品八幀，共集明四大家扇面畫四十二幀。

Collection on Selected Fan Paintings by Four Ming Masters

Ming dynasty / album, 42 leaves / ink or ink and color on paper

This is collections of the Four Great Masters of Ming dynasty who are Wèn Shèng-míng, T'ang Yín, Ch'iu Ying and Shên Chou. This contains forty-two carefully selected fan paintings which fully attest their excellent mastery of the art.



【唐寅】 1 高士圖



2 山水圖



4 山水圖



2 萬山秋色圖



3 江深草閣圖



6 山水圖



7 山水圖



4 漁父圖



5 桃花竹枝圖



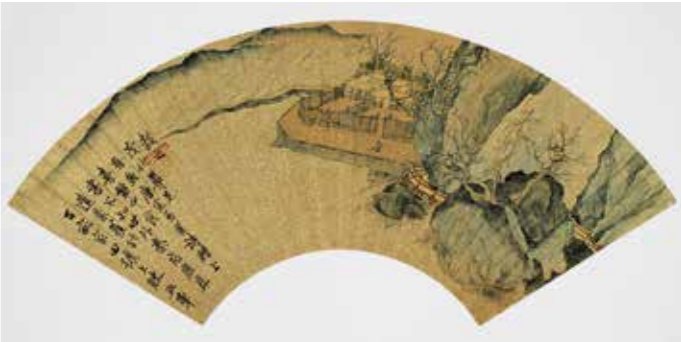
8 山水圖



9 山水圖



7 秋山行旅圖



8 隱居圖



11 古柏竹石圖



13 柏樹竹石圖



9 松陰高士圖



10 烹茶圖



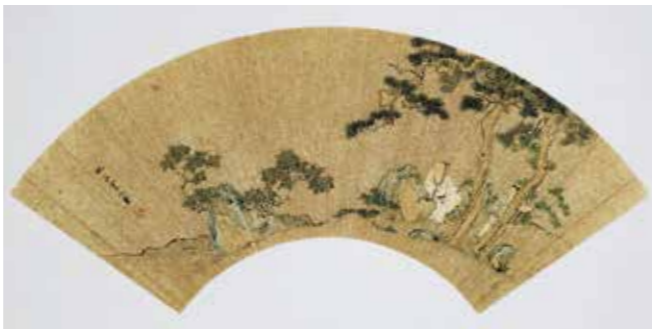
【仇英】 1 花巖遊騎圖



【沈周】 1 秋景山水圖



2 解馬彎弓圖



3 攜琴聽松圖



2 樹陰垂釣圖



3 疏林亭子圖



4 春郊行旅圖



5 書舫停橈圖



4 苔暹林亭圖



5 芝石圖



6 山水圖



7 山水人物圖



6 秋葵圖



7 蕉陰琴思圖



8 山水圖



8 杏林飛燕圖

P37 明清山水扇面

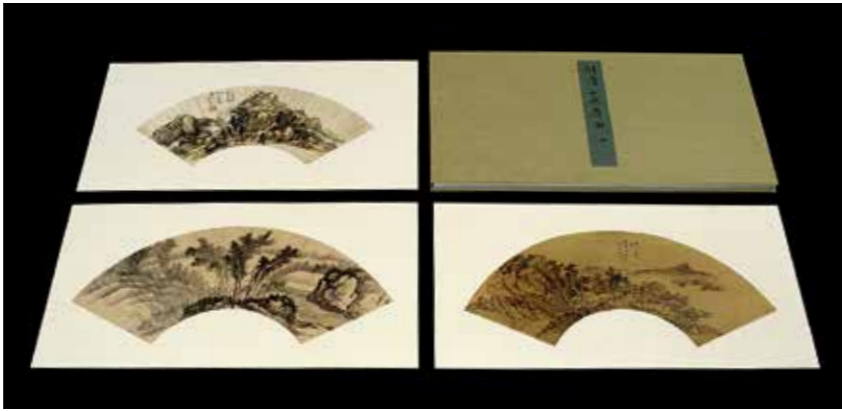
冊葉・全 14 幀／紙本・水墨，設色
冊葉尺寸：35.0×65.0cm

折扇始於日本平安時代，北宋時傳入中國。明中葉在文人士大夫間廣為流行，形成一種扇面藝術。是冊選集山水扇面名作十四幀。

Fan Paintings of Landscapes of the Ming and Ch'ing Dynasties

Ming and Ch'ing dynasties / album, 14 leaves / ink or ink and color on paper

The folding fan, which originated in Japan in the Heian period (794-1185), was introduced to China during the Northern Sung dynasty. It became popular from the middle of the Ming dynasty among the literati and high ranking bureaucrats, leading to the great flowering of the art of fan paintings. This collection contains fourteen excellent examples of landscape painting on fans that are refreshing and refined.



12 清 王鑑 山水圖



1 明 藍瑛 山水圖



2 明 藍瑛 山水圖



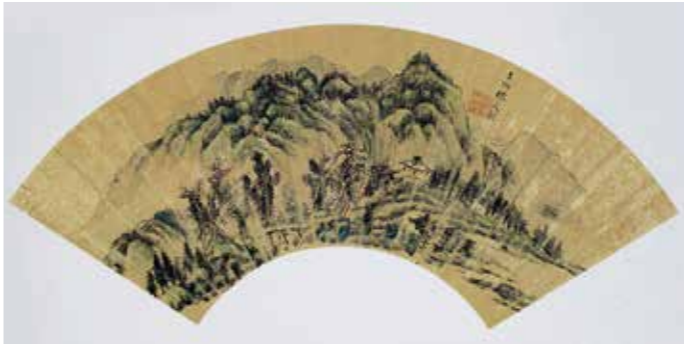
3 明 沈士充 山水圖



4 明 卞文瑜 山水圖



13 清 王蒙 山水圖



5 明 楊文驄 山水圖



6 明 吳昌 山水圖



7 明 龔賢 山水圖



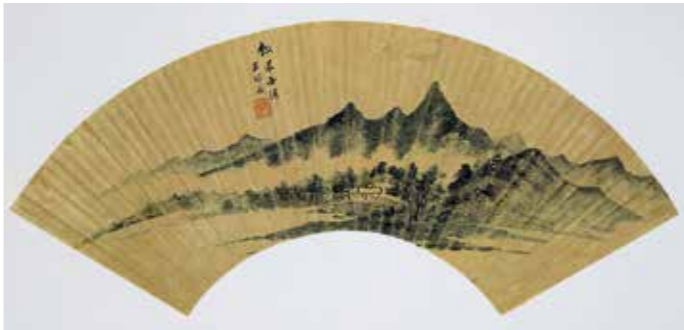
8 明 龔賢 山水圖



9 清 周鼎 山水圖



10 清 吳宏 山水圖



11 清 王時敏 山水圖



14 清 王原祁 山水圖

P66 明清花鳥扇面

冊葉・全 22 幀／紙本・水墨，設色
冊葉尺寸：35.0×65.0cm

始於平安時代的折扇始傳到中國正當北宋時期。這是明代中葉流行於文人士大夫，小畫面也是受當時畫家的好評。該冊選集了明代唐寅、文徵明、陳淳、陸治到清代惲壽平、馬元馭等十六人的花鳥畫精品二十二幀。

Fan Paintings of Flowers and Birds of the Ming and Ch'ing Dynasties

Ming and Ch'ing dynasties / album, 22 leaves / ink or ink and color on paper

This is a compilation of twenty-two fine and luscious fan paintings by sixteen masters of the bird-and-flower painting of the Ming and Ch'ing dynasties such as Ch'ên Shun (Ch'ên Ch'un), Lu Chih, Ch'ên Hung-shou and Yün Shou-p'ing.



13 明 唐寅 墨竹圖



9 明 陳洪綬 花卉草蟲圖



5 明 沈仕 花卉圖



6 明 陳括 芭蕉紫薇圖



7 明 孫克弘 梅竹圖



8 明 郝喬枝 花鳥圖



10 清 張翀 花鳥圖



11 清 惲壽平 花卉圖



12 清 江介 花卉圖



14 明 文徵明 蘭竹圖



16 明 陳淳 花卉圖



18 明 陸治 蒲草鴛鴦圖



19 明 周之冕 花卉圖



20 明 項聖謨 墨松圖



21 清 邵彌 梅花圖



22 清 馬元馭 花卉圖



P47 文徵明 古木寒泉圖 明

掛軸／絹本・設色
作品尺寸：193.4x58.8cm 掛軸尺寸：244.5x71.4cm

文徵明（1470-1559），長洲人。初名璧，字徵明，後以字行，又字徵仲，號衡山、停雲生。畫師沈周，使吳派文人畫大成於世。是幅為文徵明八十高齡所畫之傑作，絹本設色，粗筆長幅，構圖之奇，用筆之神，在文徵明晚年畫中實屬罕見。

Wèn Chéng-míng : Old Trees by a Cold Stream

Ming dynasty / hanging scroll / ink and color on silk

Wèn Chéng-míng (1470-1559) was a native of Ch'ang-chou (Soochow). His original name was Pi and his style name was Chéng-míng, by which he became known later, and thus he assumed another style name Chéng-chung. His sobriquets were Hèng-shan and T'ing-yün-shéng. He studied painting under Shén Chou and brought the Wu school literati painting to its perfection. This piece, produced when he was eighty, is a rare example among Wèn Chéng-míng's works that is depicted in rough brushwork on a large silk artwork plane.



P14 王紱 山亭文會圖 明

掛軸／紙本・淺設色
作品尺寸：129.5x51.4cm 掛軸尺寸：200.0x65.0cm

王紱（1362-1416），無錫人。字孟端，號友石生、九龍山人。性高潔絕俗，善詩文，工書畫。竹師倪瓚，山水學王蒙，創自家畫風。是幅為其四十三歲時作品，畫山亭文會景，筆墨老辣渾厚。

Wang Fu : A Gathering of Literati in a Mountain Bower

Ming dynasty / hanging scroll / ink and light color on paper

Wang Fu (1362-1416) was a native of Wu-hsi, Kiangsu province. His style name was Mèng-tuan, and his sobriquets were Yu-shih and Chiu-lung shan-jèn. He held high principles and shunned mundanity by nature, was gifted in poetry and prose, and was talented in calligraphy and painting. He first won fame as a painter of bamboo and rocks following the manner of Ni Tsan, but later studied the style of Wang Mèng and established a unique demeanor in landscape painting. This work, in which opulent brushstrokes depict a gathering of men of noble character in a mountain bower, is a masterpiece produced when he was forty-three.



P59 王原祁 倣王蒙夏日山居圖 明

掛軸／紙本・設色
作品尺寸：96.0x48.8cm 掛軸尺寸：195.0x62.7cm

王原祁（1642-1715）。江蘇太倉人。時敏之孫。字茂京，號麓臺。為清四大家之一。畫由家學，遠邁時倫。熟不甜，生不澀，淡而厚，實而清，書卷之氣盎然楮墨外。本嶺著筆，先以澹墨界成輪廓，層層入深，最後用焦墨提破。畫時作者五十三歲。

Wang Yüan-ch'i : After Wang Mèng's " Mountain Dwelling on a Summer Day "

Ming dynasty / hanging scroll / ink and color on paper

Wang Yüan-ch'i (1642-1715) , a native of T'ai-ts'ang, Chiangsu Province, was the grandson of the prominent painter Wang Shih-min. His courtesy name was Mao-ching and his sobriquet Lu-t'ai. He based his manner of painting on the family style. He far outdistanced contemporary standards. He particularly excelled at exploring a mode of landscape painting based on the style and technique of the Yüan dynasty painter Huang Kung-wang that utilized ocher pigments.





P50 石濤·王原祁 蘭竹合作 清

掛軸／紙本・水墨
作品尺寸：133.5x57.3cm 掛軸尺寸：199.5x69.7cm

石濤 (1642–1707), 法名原濟, 號大滌子、苦瓜和尚, 明宗室後裔。王原祁 (1642–1715), 太倉人。字茂京, 號麓臺。是幅為二人合作, 石濤用淡墨、焦墨寫蘭竹, 原祁補坡石, 相得益彰。

Shih-t'ao and Wang Yüan-ch'i : Bamboo and Orchids

Ch'ing dynasty / hanging scroll / ink on paper

Shih-t'ao (1642-1707), Yüan-chi by religious name, and Ta-ti-tzu and K'u-kua ho-shang by sobriquets, was a member of the Ming imperial household by birth. He was an early Ch'ing dynasty painter who is becoming more highly evaluated over the years. This collaboration with Wang Yüan-ch'i (1642-1715), Mao-ching by style name and Lu-t'ai by sobriquet, is a consummate work indicating the preeminence of both artists. Shih-t'ao depicts the bamboo and orchids by artfully and freely using varying ink tonalities, and Wang Yüan-ch'i, the master of landscape painting, supplements the work by executing the ground and rocks in meticulous brushstrokes.



P19 王翬 溪山紅樹圖 清

掛軸／紙本・設色
作品尺寸：112.4x39.5cm 掛軸尺寸：200.0x56.7cm

王翬 (1632–1720), 常熟人。字石谷, 號耕煙散人、烏目山人、劍門樵客。師王鑑、王時敏自成一家。尤長於摹古, 山水清秀明潔, 融南北宗為一爐。是幅為王翬早期極精之作。觀圖上題跋, 畫成後王時敏、惲壽平均欲留之。

Wang Hui : Mountains, Streams and Autumn-tinted Trees

Ch'ing dynasty / hanging scroll / ink and color on paper

Wang Hui (1632-1720) was a native of Ch'ang-shu, Kiangsu province. His style name was Shih-ku, and his sobriquets were K'eng-yen san-jên, Wu-mu shan-jên and Chien-mên ch'iao-k'o. He established his fame as a painter by studying under Wang Chien and Wang Shih-min, but he was especially unsurpassed in copying old paintings. His landscape painting, said to be the synthesis of the Northern and Southern Schools of Painting styles, is pure, distinguished and refreshing, equipped with a character of its own. Its superiority is said to have made his friend Yün Shou-p'ing give up landscape painting. This work is a consummate piece produced in Wang Hui's early years.



P20 惲壽平 倣倪瓚古木叢篁圖 清

掛軸／紙本・水墨
作品尺寸：81.0x32.7cm 掛軸尺寸：200.0x51.0cm

惲壽平 (1633–1690), 武進人。初名格, 字壽平, 以字行, 又字正叔, 號南田。初習山水, 及交友王翬, 自以為不能出其右, 遂肆力花卉, 開沒骨畫法新局面。是幅倣倪瓚作畫, 南田筆墨, 一片靈秀之氣。

Yün Shou-p'ing : Old Trees and Bamboos in the style of Ni Tsan

Ch'ing dynasty / hanging scroll / ink on paper

Yün Shou-p'ing (1633-1690), Ko by original name, was a native of Wu-chin, Kiangsu province. His style name was Shou-p'ing, by which he became known later, and thus he assumed another style name Ch'eng-shu. His sobriquet was Nan-t'ien. He was a gifted landscape painter, but after realizing that he could not be equal in this genre to Wang Hui, his friend, he turned to paintings of flowering plants and developed a new phase in the *mo-ku-fa* ("boneless method") painting technique. Yün excelled in tasteful landscapes depicted on a narrow artwork plane. This work, executed in the style of the Yüan dynasty painter Ni Tsan, is a good representation of Yün's style.



2 惲壽平 牡丹圖



1 惲壽平 辛夷圖



3 惲壽平 萱草圖



4 惲壽平 秋花圖



5 惲壽平 秋海棠圖

P39 惲壽平·王翬 花卉山水合冊 清

冊葉·全12幀／紙本·水墨，設色 冊葉尺寸：40.0x58.0cm

康熙十一年壬子（1672），二人同遊江蘇宜興時的合作冊，南田畫花卉，石谷畫山水，共計十二幀。是年南田四十、石谷四十一，均盛年之作。南田花卉傳色濃艷，不失雅逸；石谷山水筆致細膩，風韻厚重。二人同為清初六大家。

Yün Shou-p'ing and Wang Hui : Joint Album of Flowers and Landscapes

Ch'ing dynasty / album, 12 leaves / ink or ink and color on paper

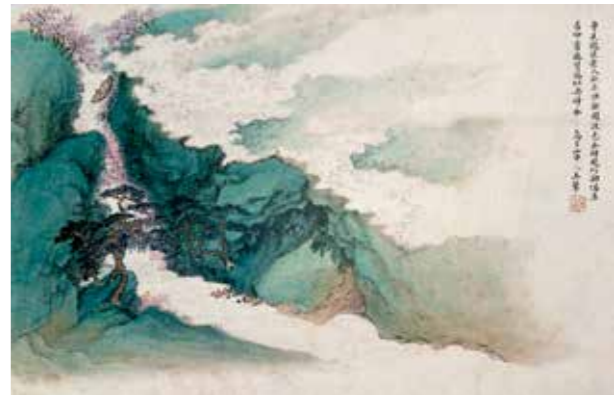
This album is a collaboration produced by the two painters in the eleventh year of the reign of the K'ang-hsi Emperor (1672) when they traveled together to I-hsing, Kiangsu province. These works are from the prime of both their lives, Yün then aged forty and Wang forty-one. Yün's flowering plants are luxuriantly colored but are filled with a pure atmosphere, and Wang's landscapes are rendered in tightly-knit brushstrokes and have a dignified flavor. These are the most superior works by the two painters who are positioned at the apex of early Ch'ing flowering plant and landscape painting.



10 王翬 紅林秋霽圖



6 惲壽平 水仙圖



7 王翬 桃花漁艇圖



8 王翬 宿雨晚煙圖



9 王翬 古澗寒煙圖



11 王翬 盧鴻草堂圖



12 王翬 層巖積雪圖



P51 郎世寧 白鵲圖 清

掛軸／絹本・設色
作品尺寸：121.7x64.0cm
掛軸尺寸：200.0x76.0cm

乾隆年間，郎氏供職宮廷，是幅畫於乾隆十六年（1751）。畫白鵲以白粉精細描繪，松石配景全然中國寫意筆墨，傳說郎氏山水畫多為宮廷畫家代筆。

Lang Shih-Ning : White Falcon

Ch'ing dynasty / hanging scroll / ink and color on silk

The white falcon is minutely rendered in Chinese white, and the pine tree and rocks in the background are executed in the Chinese painting style. It is said that Chinese court painters often collaborated in depicting the landscape elements of Lang Shih-Ning's paintings. Nevertheless, this is an outstanding work indicating the synthesis of Western and Chinese painting styles.



P52 郎世寧 錦春圖 清

掛軸／絹本・設色
作品尺寸：121.7x 68.1cm
掛軸尺寸：200.0x80.1cm

是幅設色濃艷鮮麗，充分體現郎世寧的繪畫特色。錦雞花卉得寫實之真，而湖石坡草又表現中國畫的筆墨趣味。

Lang Shih-Ning : Brocade of Spring

Ch'ing dynasty / hanging scroll / ink and color on silk

This is a fine example which indicates well the special features of Lang Shih-ning's brilliant use of color. The *Tai-hu* rock, cherished for its extraordinary form, and other elements displaying the flavor of Chinese ink painting are added to the theme of golden pheasants and flowers executed in utmost realism based on Western-style painting.



P53 郎世寧 花陰雙鶴圖 清

掛軸／絹本・設色
作品尺寸：121.7x66.3cm
掛軸尺寸：200.0x78.3cm

畫初夏宮苑一角，雙丹頂鶴及二鶴雛閑憩於長春花與草石之間。傳說清高宗（乾隆皇帝）因本圖而作「鶴雛詩」，其酷愛程度可想而知

Lang Shih-Ning : Pair of Cranes in the Shadow of Flowers

Ch'ing dynasty / hanging scroll / ink and color on silk

The painting depicts a pair of Manchurian cranes and their chicks reposing in a corner of the palace garden. The extent of how the emperor prized this work can be witnessed by the fact that the Ch'ien-lung Emperor's poem associated with this painting is known.



P54 郎世寧 八駿圖 清

掛軸／絹本・設色
作品尺寸：121.7x 69.2cm
掛軸尺寸：200.0x81.2cm

郎世寧擅長動物畫，清高宗時進貢不少駿馬，郎氏創作有許多馬圖。是幅畫煙雲綠柳下八匹馬，姿態各異，刻意寫真，可謂馬圖代表作。

Lang Shih-Ning : Eight Horses

Ch'ing dynasty / hanging scroll / ink and color on silk

Lang Shih-ning was especially skilled in portraying animals and executed many paintings of horses for the Ch'ien-lung Emperor who loved fine horses. This work is a representative example of the theme depicting eight horses in various postures under a willow tree, all rendered in ultimate realism.





P40 郎世寧 仙萼長春圖 清

冊葉・全 16 幀／絹本・設色 冊葉尺寸：47.0×39.2cm

Giuseppe Castiglione (1688–1766), 中文名郎世寧。義大利人，生於米蘭。耶穌會傳教士，二十七歲來華傳教，後以繪事供奉內廷，歷仕康熙、雍正、乾隆三朝。善人物、花鳥，以中國傳統繪畫技法加入西洋光影透視法及西畫顏料，寫是精緻。是冊畫各色花卉十六幀，色彩鮮明濃麗。

Lang Shih-ning : Album of Flower Paintings

Ch'ing dynasty / album, 16 leaves / ink and color on silk

Guiseppe Castiglione (1688-1766), Lang Shih-ning by Chinese name, was a native of Milan, Italy. He became a Jesuit missionary at the age of twenty-seven and went to China, where he served as a court painter under three Ch'ing emperors, namely K'ang-hsi, Yung-ch'eng and Ch'ien-lung. He was skilled in human figure and bird-and-flower paintings, and became the favorite of the painting circles of the times with his minutely realistic works utilizing the Western style of painting. This is the finest collection of small works representing his true character.



1 牡丹圖



2 桃花圖



3 芍藥圖



4 海棠玉蘭圖



6 黃刺蘼魚兒牡丹圖



7 石竹圖



9 罌粟圖



12 翠竹牽牛圖



14 谷花稷穗圖



8 櫻桃圖



10 紫白丁香圖



13 荷花慈姑花圖



15 雞冠花圖



5 虞美人蝴蝶花圖



11 百合花纏枝牡丹圖



16 菊花圖



C13 王羲之 遠宦帖 晉

卷子／紙本 全卷尺寸：26.1x170.0cm

唐代一流搨摹本，併為草書聖典「十七帖」所收，從中可窺視書聖王羲之書法神韻。王羲之尺牘格式簡潔，草書形態秀美，用筆轉折靈活，瀟灑有餘韻，精彩而入神。

Wang Hsi-chih : *Yüan-huan-t'ieh* Ching dynasty / handscroll / ink on paper
The piece is a first-class copy made in the T'ang dynasty showing the true character of Wang Hsi-chih, the Immortal Calligrapher. It is also included in the *Shih-ch'i-t'ieh*, which can be called the sacred book of the cursive script. The work, which is a letter in the concise format unique to Wang Hsi-chih, indicates a divine state in the beautiful form of the cursive script, the singular execution of angular strokes, and its full refinement and elegance.



C2 王羲之 快雪時晴帖 晉

冊子・全 14 開／紙本 冊葉尺寸：32.0x19.3cm

王羲之（307？-365？），臨沂人。字逸少。為官時多舉政績，辭官後放情山水。幼而善書，學漢魏以來諸家，後世稱之書聖。清高宗（乾隆皇帝）將此帖與王獻之「中秋帖」、王珣「伯遠帖」同室珍藏，命其室為「三希堂」。是帖筆法圓勁古雅，意致優閒逸裕，鐫斂神潛，遺韻無窮。

Wang Hsi-chih : *K'uai-hsüeh shih-ch'ing t'ieh* (Written after Snowfall)

Ching dynasty / album, 14 double-spread pages / ink on paper

Wang Hsi-chih (307?-365?) was a native of Lin-i, Shantung province. His style name was I-shao. He administered with considerable success as an official, but later resigned and enjoyed himself among the mountains and streams. He excelled in calligraphy from an early age, and studied the various styles from the Han dynasty and kingdom of Wei. He was revered in later periods as the Immortal Calligrapher. This album was treasured by the Ch'ien-lung Emperor of the Ch'ing dynasty together with the scrolls *Chung-ch'iu-t'ieh* by Wang Hsien-chih and *Po-yüan-t'ieh* by Wang Hsün, which were stored in a room named San-hsi-t'ang ("Hall of Three Rarities").



C1 王羲之 平安何如奉橘三帖 晉

卷子／紙本 全卷尺寸：26.3x200.0cm

王羲之少年時學衛夫人書，後見前代名家法帖，改變初學，博採眾長，增損古法，一變漢魏樸質書風，創妍美流便之體。梁武帝評其書「字勢雄逸，如龍跳天門，虎臥鳳閣」，唐張懷瓘評「骨肉相稱，婉態妍華」。此三帖書法疏密得宜，結體優美，為行書最佳典範。

Wang Hsi-chih : Three Passages of Calligraphy - *P'ing-an, Ho-ju and Fêng-chü*

Ching dynasty / handscroll / ink on paper

Wang Hsi-chih first studied calligraphy under Madame Wei and later also turned his interests widely to the works of master calligraphers of previous periods to assimilate their virtues. He thereby created an fluent style based on tradition yet which was a transformation of the manner of calligraphy theretofore. The eloquent and graceful calligraphic style of these three passages are revered as the optimal and eternal ideal of the semi-cursive script.



C17 米芾 蜀素帖 宋

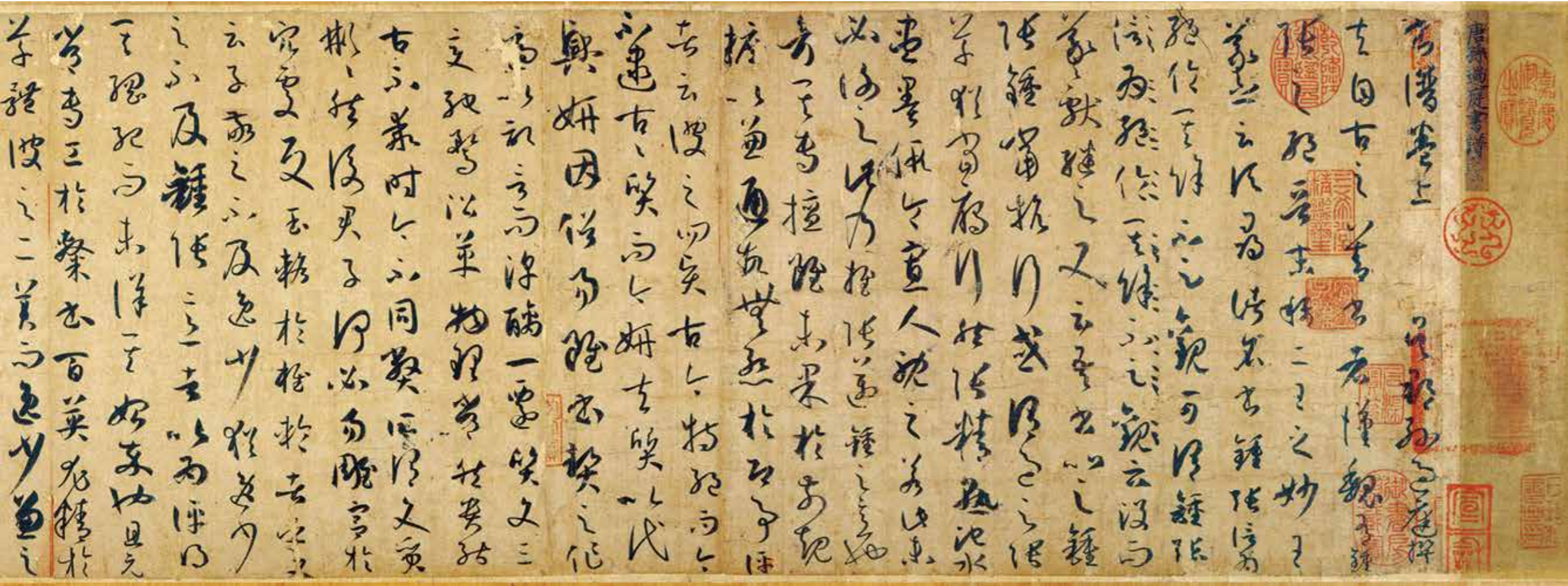
卷子／絹本 全卷尺寸：28.2x597.0cm（有題跋）

米芾（1051–1107），宋四大家之一。其書廣汲古法，尤深得晉人遺蘊。是卷為三十八歲盛年期代表作。於烏絲欄上書自詠詩八首，用筆精妙，體勢適美。卷後有沈周、祝允明、顧從義、董其昌等明代名家題跋。

Mi Fei (Mi Fu) : *Shu-su-t'ieh*

Sung dynasty / handscroll / ink on paper

Mi Fei (1051–1107), counted as one of the Four Great Calligraphers of the Sung dynasty, always pursued ancient styles of calligraphy and assimilated the spirit of calligraphers of the Chin dynasty. This work, produced when he was thirty-eight, is a representative piece from the prime of his life. Eight poems composed by himself are written on silk into which the ruled lines are woven in dark threads, and Mi Fei’s true characteristic is displayed in his exquisite brush work. The last section of the scroll bears inscriptions, vying with one another in elegance, by Ming dynasty masters such as Shên Chou, Chu Yün-ming, Ku Ts'ung-i and Tung Ch'ì-ch'ang.



C3 孫過庭 書譜 唐

卷子／紙本 全卷尺寸：27.8x925.0cm

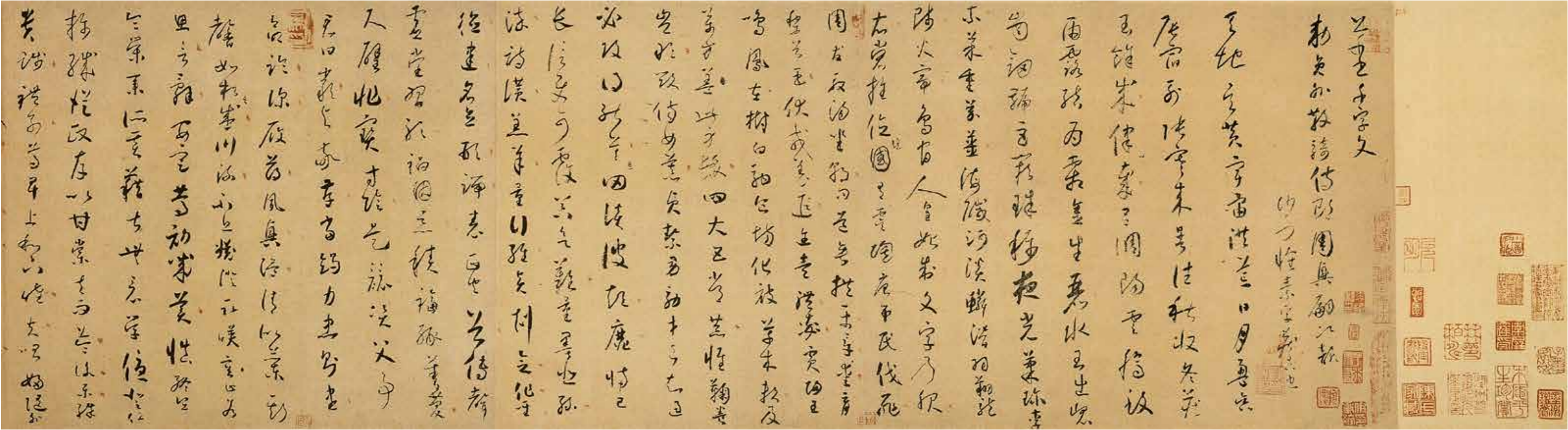
孫過庭（648？–698？），富陽人。字虔禮。是卷自古即為草書典範而享盛譽，米芾評「凡唐草得二王法者，無出其右」，以優美的四六駢文品第古人書法，論述書體、技法及學書之道，為唐代書論代表作之一。卷首工整有度，卷中卷尾筆致暢達，用筆提按轉折多變化，章法錯落有致，是所謂「智巧兼優，心手雙暢」的傑作。

Sun Kuo-t'ing : *Shu-p'u* (Essay on Calligraphy)

T'ang dynasty / handscroll / ink on paper

Sun Kuo-t'ing (648?-698?) was a native of Fu-yang, Chekiang province. His style name was Ch'ien-li. This work is a masterpiece celebrated from olden times as a paragon of the cursive script. The piece, written in beautiful sentences of alternating four-and six-character phrases, not only comments on ancient masters, discusses calligraphy styles, explains techniques and indicates the method of studying calligraphy, but is also a representative theory on calligraphy from the T'ang dynasty. The calligraphy evolves magnificently, indicating a rich variety from the regulated style at the beginning to the fluent brush strokes from the middle to the end sections.





C11 懷素 草書千字文 唐

卷子／絹本 全卷尺寸：33.7x1730.0cm（有題跋）

懷素 (725-?), 長沙人。俗姓錢，字藏真。是卷因明姚公綏評為「一字值千金」，故別稱「千金帖」。懷素以狂草聞名，但本卷平淡穩健，表達其暮年心境，為晚年六十三歲時所書。

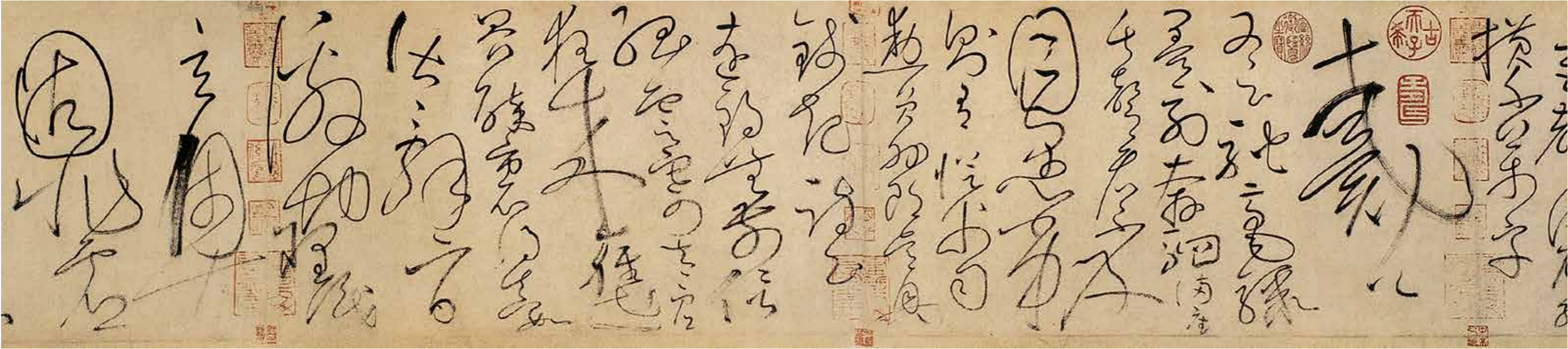
Huai-su : “Thousand-character Essay” in Cursive Script T’ang dynasty / handscroll / ink on silk
Huai-su (725-?) was a native of Ch’ang-sha, Hunan province. His secular name was Ch’ien, and his style name was Ts’ang-chên. This handscroll is also known as the “*Ch’ien-chin-t’ieh*” (“Thousand Gold Volume”) after the comment by Yao Kung-shou of the Ming dynasty that it is worth a thousand pieces of gold. Huai-su is well-known for his *K’uang ts’ao* (“wild cursive script”), but this work, which was produced late in his life when he was sixty-three, indicates his state of mind in old age in its simple and temperate atmosphere.



C4 懷素 自敘帖 唐 卷子／紙本 全卷尺寸：31.4x1510.0cm（有題跋）

懷素與草聖張旭，世稱「張顛素狂」。據傳懷素酒酣興發時，揮筆作書，頗受京師王公貴卿讚賞。草書雖狂怪怒張，但法度精嚴，影響後代甚鉅。是卷集錄時人贈詩，筆墨枯勁，奇蹤變化，神采動蕩，迂迴盤繞處有驚蛇走虵、驟雨旋風之勢，為草書藝術的極致。

Huai-su : *Tzu-hsu-t’ieh* (Autobiography) T’ang dynasty / handscroll / ink on paper
Huai-su, ranked together with Chang Hsü, the “genius of the cursive script,” as “Chang the Mad and Huai the Crazy,” was talented in the wild and unrestricted *k’uang-ts’ao* (“wild cursive script”) style. It is said that he was fond of alcoholic drinks, and in the state of intoxication he would dash off calligraphy as he pleased, for which the citizens of the capital at the time scrambled to own. This handscroll is a masterpiece thoroughly representing his true character. The effect of the wild untrammelled manner, the truth of which he is said to have obtained through drink, is exhaustively expressed in this work.



高超複製技術的誕生—複製故宮書畫的經過—

渡邊隆男



自第一次訪問台北故宮博物院後，已經過了將近二十年的歲月，但展覽的強烈印象至今使我難以忘懷。被譽為名品中的名品，古來神品的書畫都仿佛具有一種使人陶醉的神秘魔力。

我除了頻繁地訪問故宮接觸名蹟之外，還屢次尋求出版的機會。書畫出版的理想是按照真蹟的原寸、原色進行複製，再現其神韻。我的這個夢想終於實現了。

本社雖然很久以來，持之以恆地研究書畫的複製技術，但故宮的書畫年代經久，色調、質感等都有一種獨特的厚重感，尋常技術難以勝任。因此本社以當代最先進、性能最優秀的膠印機器材，組成由專家組成的特別小組，進行研究開發。

首先特制了全長五米，高寬各二米，重達三吨的全自動照相機。為了保護原蹟，採用防止紫外綫、熱輻射的照明裝置以及其它各種裝置。在反復進行了各種試驗後，運到台北故宮博物院，開始了首次拍攝。將原片分解成八色乃至二十色（一般印刷為四色），製作對應各種色調的印刷原版，反復進行試印。然後去台北對照原蹟，回來後又重新開始。這種一系



列的反復和連續作業花費了一年多的時間。

紙、絹、合成纖維等印刷材料的開發也遇到了極大的困難。以某種西洋紙和非洲進口的特殊原料混合，加入特殊的材料使其產生柔軟的感觸，另一方面，提高印刷時的伸縮安定性，進而製成特種紙材，經過無數次的反擾試驗終於成功地開發了與原蹟極為相似的印刷素材。

在裝裱上，從根本上改良了原有的材料和技術。中國書畫還是中國式的文人裝裱簡潔大方，極力排除了日本傳統的裝裱方式。這樣，纔使原蹟逼真地再現。

當複製好的王羲之《快雪時晴帖》的樣品展現在台北故宮博物院蔣院長（當時）面前時，院長凝視了很久，最後大聲說：“這是從本院藏庫中提來的真蹟，還用得著再看嗎？我要看的是二玄社的複製品！”



Birth of the reproduction beyond the imagination

Process of fine reproductions ; Masterpieces in the National Palace museum, Taipei.

Takao Watanabe

About 20 years have passed since I first visited The National Palace Museum, Taipei. I still cannot forget the strong impression the exhibit made on me. Masterpieces of paintings and calligraphy, which are said to be inspired by artworks from ancient times, have the power to fascinate everyone who gazes upon them. While I visited the palace museum frequently and saw the many artworks, I always hoped for their publication so they could be shared with the world. For me, the ideal publication would capture the spirit the originals have, as a matter of course, reproduce them as they are and in their actual size. I have finally been able to achieve my dreams via a publishing contract of reproductions between the National Palace Museum, Taipei and Nigensha.

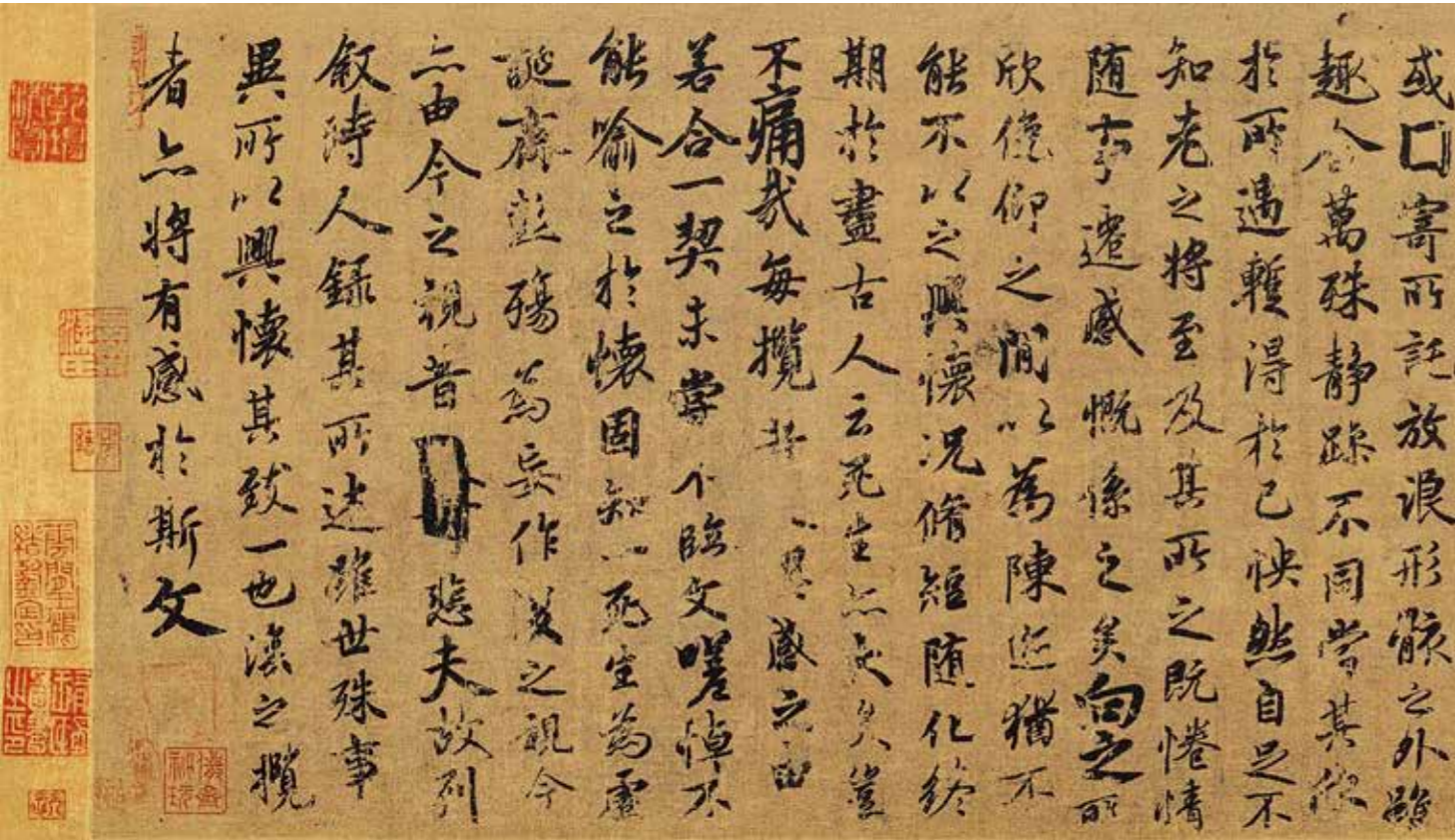
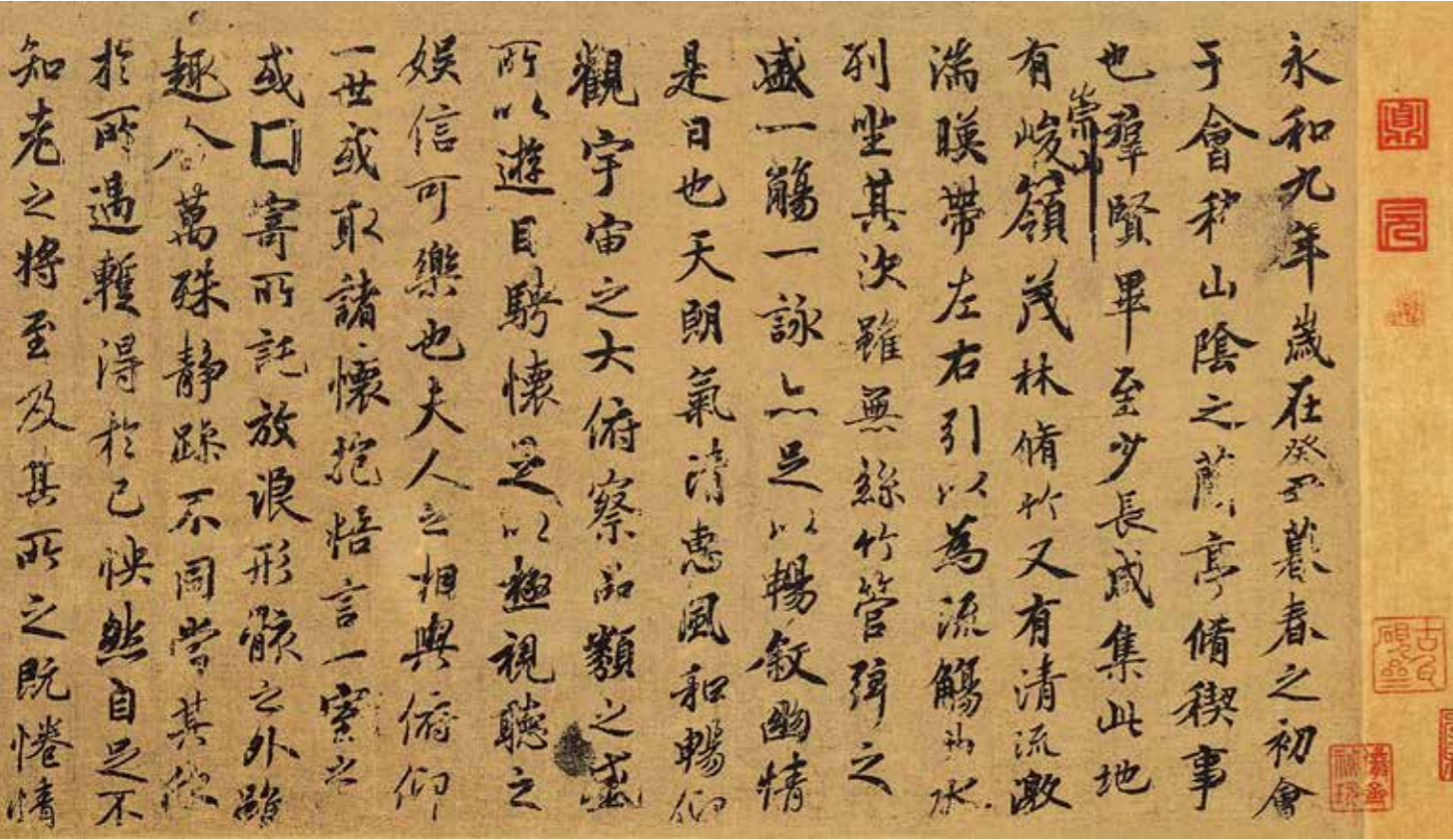
We've studied reproducing technology for paintings and calligraphy for a long time, but when it comes to the masterpieces in the Palace Museum, it could not be accomplished by ordinary techniques. The masterpieces have their own color and texture, which could not be reproduced so easily. So, a project team of specialists was formed, an offset printer with the most superior functions available today has been employed, and the research and development has proceeded with the goal of sharing this artwork with the world as accurately as possible.

First of all, a specially-made camera (total length = 5m, width = 2m, height = 2m, weight = approx. 3t) has been used. To protect the original works, the photography has been conducted with lights which don't emit ultra-violet rays or radiant heat. After many repeated tests, we were ready to begin the first photography at the National Palace Museum in Taipei. During the next year or so, we repeated and repeated the test printing to create the original plates using eight to twelve colors (ordinarily these use only four colors). Each time we tested, we went to Taipei and compared our results to the originals, and then came back to Japan and retested again and again.

In addition, the development of the print materials (paper, silk cloth, and synthetic textiles) were full of difficulty. For example, we added special materials, which we receive via air-transport from Africa, to the paper to make the paper more flexible. We also developed a special paper that was strong enough to withstand the demanding twelve-color printing process, but that could be mounted smoothly and elegantly, matching the original works. Over time, and with much experimentation and work, we have created the most suitable material to reproduce the originals.

About the mounting: both the materials and technique have been greatly improved. The Chinese literati style mounting, which enhances Chinese painting and calligraphy the most, has been employed. And finally, we succeeded in producing a realistic reproduction that was, we feel, as good as the originals.

When we showed the sample of "Wang Hsi-chih : Written after Snowfall" to Dr. Chiang Fu-tsuung, the director of the National Palace Museum (in those days), after careful study, he shouted, "This is the original from our collection. I don't need to see it again! I want to see the reproduction that Nigensha made!"



C14 褚遂良 黃絹本蘭亭敘 唐

卷子／絹本 全卷尺寸：32.2×711.0cm（有題跋）

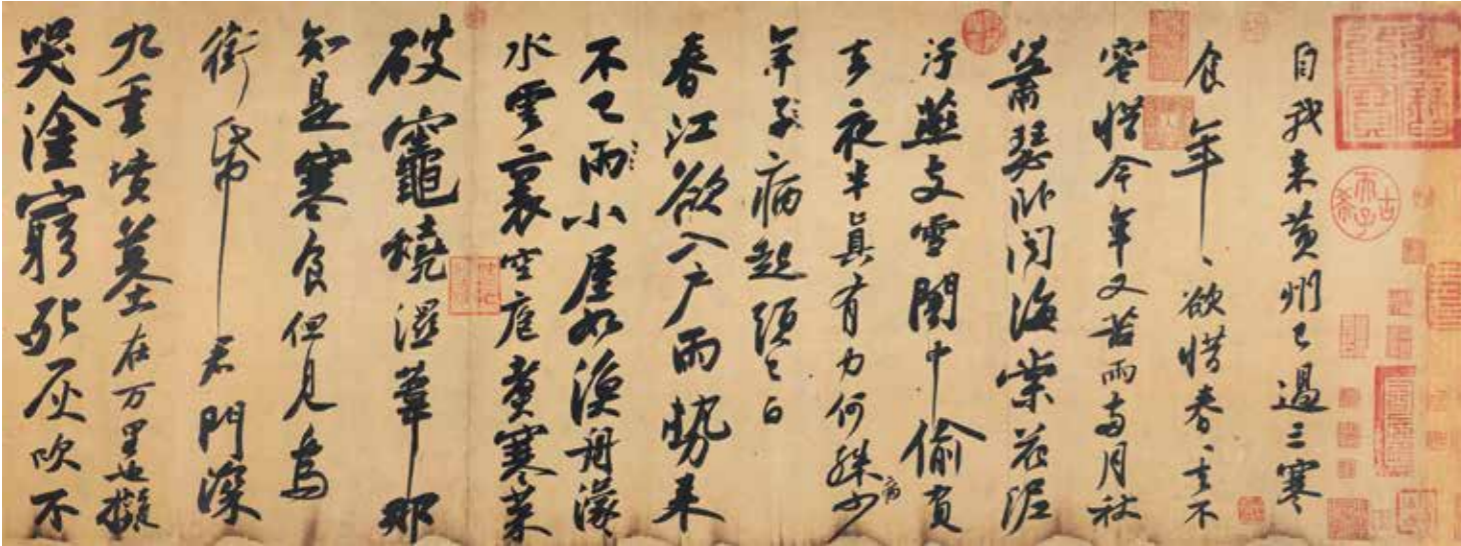
王羲之「蘭亭敘」為唐太宗殉葬後已永絕其跡，其風采僅可從摹本窺得。唐摹本以虞世南本、褚遂良本、馮承素本及褚黃絹本最為著名。是卷唯一之絹本，明代諸名家題跋錦上添花，故為最重要的傳本。

Ch'u Sui-liang : Copy of the *Lan-t'ing-hsü* (Orchid Pavilion Preface) on Buff Silk

T'ang dynasty / handscroll / ink on silk

Wang Hsi-chih's *Lan-t'ing-hsü* was lost forever, buried following the death of the T'ang Emperor T'ai-tsung, and its style is imparted only by copies. Of these, those that are well-known are copies by Yü Shih-nan, Ch'u Sui-liang and Fêng Ch'eng-su, as well as this buff silk version by Ch'u Sui-liang. This is the only silk copy, and is the most important version adorned with inscriptions by various famous Ming dynasty calligraphers.





C12 蘇軾 黃州寒食詩 宋

卷子／紙本 全卷尺寸：37.4x734.0cm（有題跋）

蘇軾 (1036–1101)，眉山人。字子瞻，號東坡。仁宗嘉祐二年 (1057) 進士，歷仁宗、英宗、神宗、哲宗名朝，累遷累起。博通經史，工詩文，善書畫，文列唐宋八大家，書居宋四大家，為宋代文人典範。是卷自書詩兩首，為元豐五年（1082）流寓黃州時所作，筆墨豐潤，筋骨內含，結字傾側多姿，為其不朽傑作。

Su Shih : Poem “On Cold Meal at Huang-chou” Sung dynasty / handscroll / ink on paper
Su Shih (1036-1101), was a native of Mei-shan, Szechwan province. His style name was Tzû-chan and his sobriquet was Tung-p'o. He is counted as one of the Eight Great Masters of T'ang and Sung prose and as one of the Four Great Masters of Sung calligraphy, and is considered the typical literati of the Sung dynasty. This manuscript is a poem composed by him during his banishment to Huang-chou after having been defeated at a political dispute. The work is his masterwork indicating his repleted vigor in his refined touches and embodying his undaunted spirit. The colophon by Huang T'ing-chien competes for excellence in calligraphy.



C27 宋拓定武本蘭亭敘

卷子／紙本 全卷尺寸：27.4x636.0cm（有題跋）

唐太宗酷愛王羲之書法，曾命侍臣臨摹蘭亭，將下真蹟一等之歐陽詢摹本石刻、拓本後下賜皇族功臣，傳即所謂「定武本蘭亭敘」。是卷原為柯九思舊藏、故宮秘笈之一、蘭亭敘墨拓神品，筆致道勁，墨色蒼然，名冠古今。

Ting-wu Version of the *Lan-t'ing-hsü* (Orchid Pavilion Preface) Sung dynasty / handscroll / ink on paper
The T'ang Emperor T'ai-tsung, who had an extreme love for the calligraphy by Wang Hsi-chih, had Ou-yang Hsün's unequaled copy of the *Lan-t'ing-hsü* engraved on stone, and bestowed Imperial descendants and meritorious subjects with rubbings of the stone, which is said to be the Ting-wu version. This rubbing, formerly in the collection of K'o Chiu-ssü of the Yüan dynasty, is one of the treasures of the National Palace Museum. It is a consummate piece among rubbings of the *Lan-t'ing-hsü*, which is graceful yet strong, and is unsurpassed in all periods with its aged color of the ink.



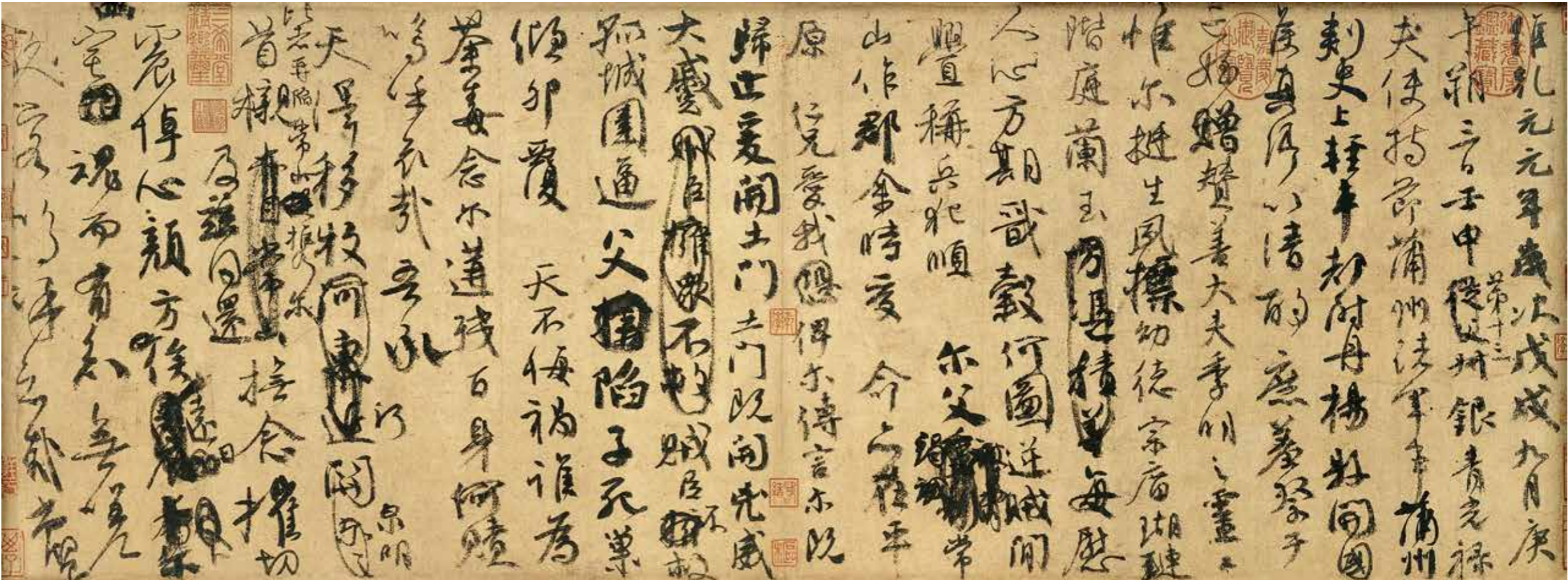
C15 顏真卿 祭姪文藁 唐

卷子／紙本 全卷尺寸：34.0x596.0m（有題跋）

顏真卿（709–785），臨沂人。字清臣。書法受學於張旭，兼取法蔡邕、二王、褚遂良，古奧渾樸，去盡娟媚之習。行書以三稿最負盛名，是卷為現存三稿唯一墨蹟。內容是悼念為安祿山所害侄兒季明的祭文，用筆蒼勁，悲憤鬱結之情溢於筆端。

Yen Chên-ch'ing : Funeral Address for Nephew Chi-ming
T'ang dynasty / handscroll / ink on paper

Yen Chên-ch'ing (709-785) was a native of Lin-i, Shantung province. His style name was Ch'ing-ch'ên. He died a martyr to his honor as the most loyal subject of the T'ang dynasty. He cultivated a calligraphy style which opened a radically new phase. In particular, this handscroll, the most famous among his “Three Drafts” in semi-cursive script, stands out eternally as the only authentic work by Yen Chên-ch'ing. It is the manuscript of the funeral address for his nephew Chiming, who was killed during the rebellion of An Lu-shan. The intense emotion of sadness seems to break forth from the tip of his brush.





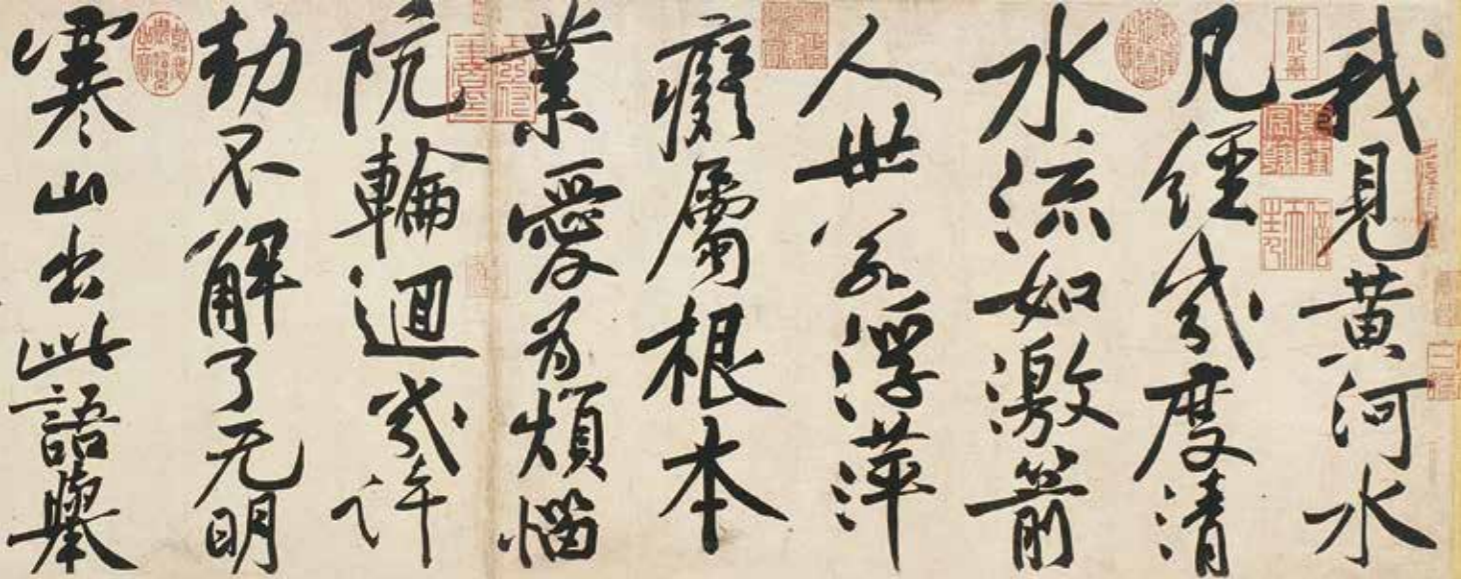
C25 陸東之 文賦 唐

陸東之（7世紀），吳縣人。虞世南甥，時與虞世南、歐陽詢、褚遂良同為初唐四大家。是卷書「文選」中陸機著名文論，忠實繼承王羲之書法傳統，為唐代墨蹟珍貴遺品。元明諸家題跋與之相輔相成，頗為壯觀。

Lu Chien-chih：Wen-fu (The Rhapsody on Literature)

T'ang dynasty / handscroll / ink on paper

Lu Chien-chih (seventh century) was a native of Wu-hsien (Soochow). He was the nephew of Yü Shih-nan, and is counted as one of the Four Great Calligraphers of the early T'ang dynasty along with Yü Shih-nan, Ou-yang Hsün and Ch'u Sui-liang. This work, which is a transcription of the famous theory on prose by Lu Chi also included in *Wên-hsiuan*, an anthology of ancient *belles-letters*, shows a faithful transmission of Wang Hsi-chih's calligraphy style. The inscriptions by Yüan and Ming dynasty masters enhance the grandeur of the work, which is an invaluable extant example of T'ang dynasty calligraphy.



C16 黃庭堅 寒山子龐居士詩 宋

卷子／紙本 全卷尺寸：30.3×396.0cm（有題跋）

黃庭堅（1045–1105），分寧人。字魯直，號山谷道人、涪翁。蘇門四學士之一，精通詩文書畫。舉治平四年（1067）進士，官至著作佐郎、起居舍人，後歿於謫所宜州。宋四大書法家之一，是卷書唐代隱士寒山勸戒詩與居士龐蘊詩偈，波磔橫張，時以逆筆取勢，是晚年傑作。

Huang T'ing-chien: Poems by Han-shan and the Hermit P'ang Yün

Sung dynasty / handscroll / ink on paper

Huang T'ing-chien (1045-1105) was a native of Fên-ning, Kiangsi province. His style name was Lu-chih. His sobriquets were Shan-ku tao-jên and Fu-wêng. He was a follower of Su Shih, and excelled in poetry, prose, calligraphy and painting. However, he became a victim of a political dispute and died in exile in I-chou. He is one of the Four Great Masters of Sung calligraphy. This work is an inscription of the poem exhorting good and admonishing evil by the legendary T'ang dynasty Buddhist sage Han-shan and that extolling the virtues of the Buddha by the unique hermit P'ang Yün. It is T'ing-chien masterpiece produced in his later years, which indicates the magnanimity of his touches as well as the temperament of his superb spirit and abnegation of worldly affairs.



C26 歐陽修 集古錄跋尾 宋

卷子／紙本 全卷尺寸：28.1×553.5cm（有題跋）

歐陽修（1007–1072），廬陵人。字永叔，號醉翁，晚號六一居士。一生博覽群書，以文章冠天下。「集古錄跋尾」為中國金石學先驅著作，原文稿現僅存四紙。是卷筆勢險勁，字體新麗，用尖筆乾墨作方闊字，神采秀發，膏潤無窮。

Ou-yang Hsiu：Records on Collecting Antiques Sung dynasty / handscroll / ink on paper
Ou-yang Hsiu (1007-1072) was a native of Lu-ling, Kiangsi province. His style name was Yung-shu, and his sobriquet was first Tsui-wêng and later Liu-i chü-shih. He studied various books and was unsurpassed in prose. “Records on Collecting Antiques,” whose extant manuscript is the four sheets of this handscroll, is a pioneer literature on the study of Chinese ancient metal and stone inscriptions. His calligraphy, following the style of Li Yung, is endowed with a scholarly character and conveys well Ou-yang Hsiu’s temperament which was gentle in appearance but sturdy in spirit.



C31 徽宗 詩帖 宋

卷子／絹本 全卷尺寸：27.7×340.0cm（有題跋）

宋徽宗（1082–1135），惟好書畫，山水、人物、花鳥、花卉等，無不精工極妍，有晉唐風韻。工書，初學薛稷，變其法度，自成一體，自號瘦金書，筆勢勁逸。本幅朱絲欄瘦金體書。凡二十字，每行二字。大字書五言詩一首。末行小字書：宣和殿製。

Emperor Hui-tsung：Poem Sung dynasty / handscroll / ink on silk
Emperor Hui-tsung (1082-1135), whose family name was Chao and given name was Chi, was the eleventh son of the Sung Emperor Shên-tsung. Hui-tsung, well known as a literati emperor devoted to prose and poetry, was skilled in calligraphy and painting. He was talented in human figure and bird-and-flower paintings, and showed prominence in the vivid depiction of figures. This poem, written in the *shou-chin* (“slender gold”) style, is composed in twenty lines of two large characters each.





C18 宋四家墨蹟選

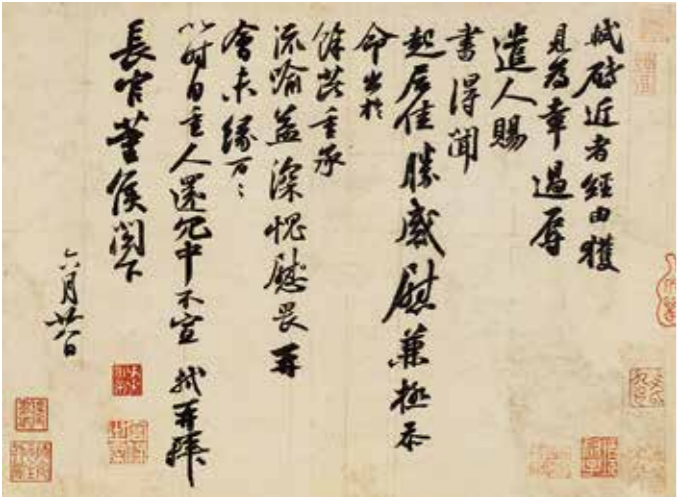
冊葉·全 40 幀／紙本
冊葉尺寸：40.0x58.0cm

是冊收宋四大家蘇、黃、蔡，米尺牘計四十幀。現存宋四家尺牘極為稀少，幾乎全為故宮博物院所珍藏。宋四家廣汲晉唐遺蘊，銳意革新，各具所長。四家書法之妙，在此表現無遺。

Letters and Poems by Four Sung Masters

Sung dynasty / album, 40 leaves / ink on paper

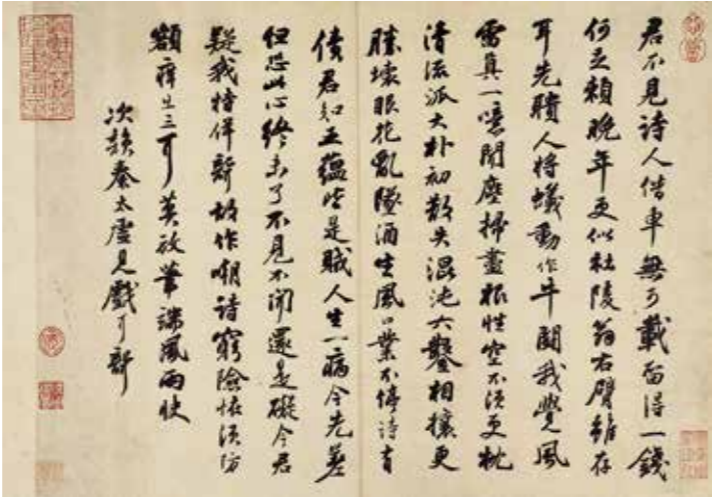
This is a sumptuous compilation of small works, mainly letters, by the Four Sung Masters, represented by ten pieces each. Extant examples of letters written by the Four Masters are rare, most of which are in the collection of National Palace Museum. The compilation thoroughly unfolds the true characters of the Four Sung Masters who drew from the spirit of Chin and T'ang dynasties, and established their individualities that are brimming with innovation.



9 蘇軾 尺牘



17 黃庭堅 尺牘



1 蘇軾 次韻詩



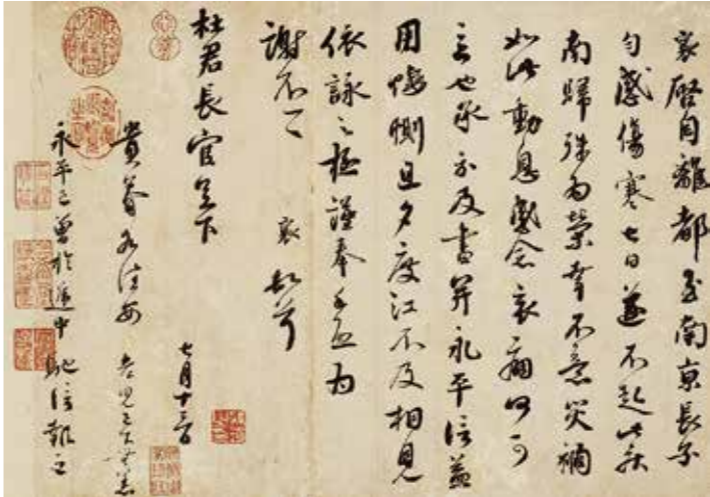
6 蘇軾 尺牘



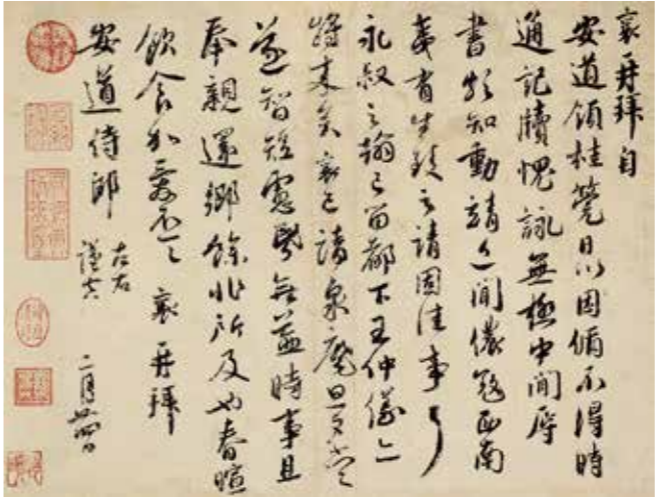
13 黃庭堅 尺牘



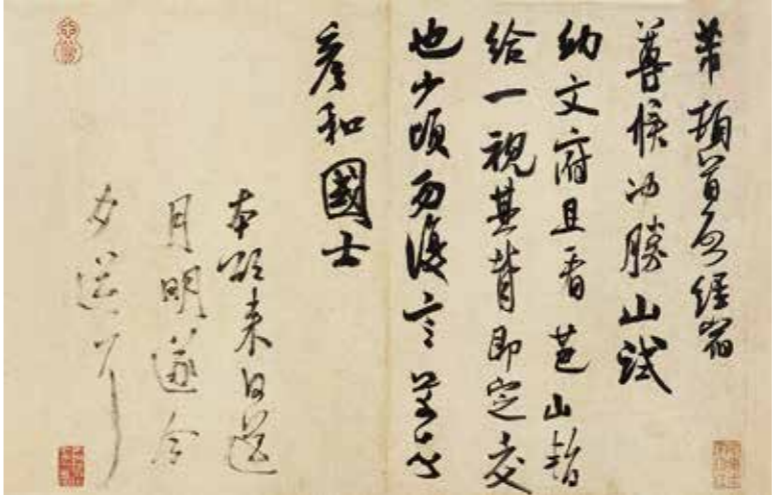
18 黃庭堅 荊州帖



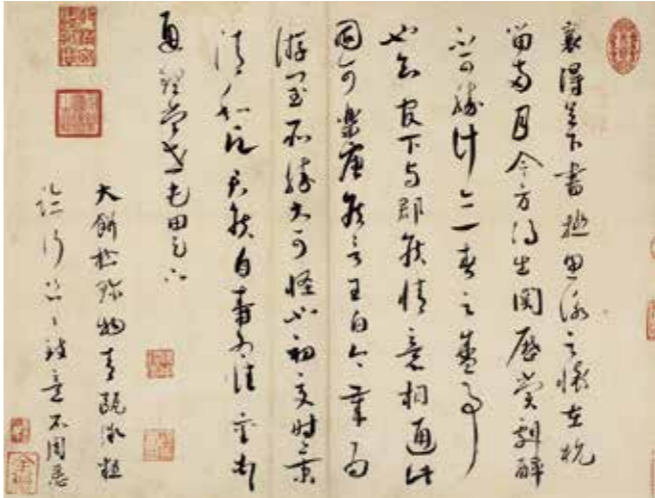
21 蔡襄 尺牘



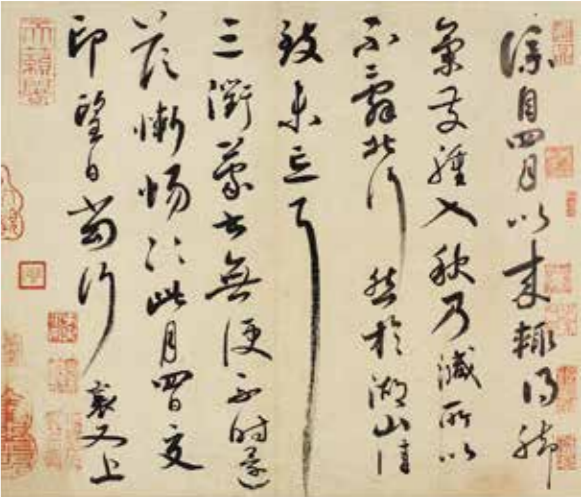
27 蔡襄 尺牘



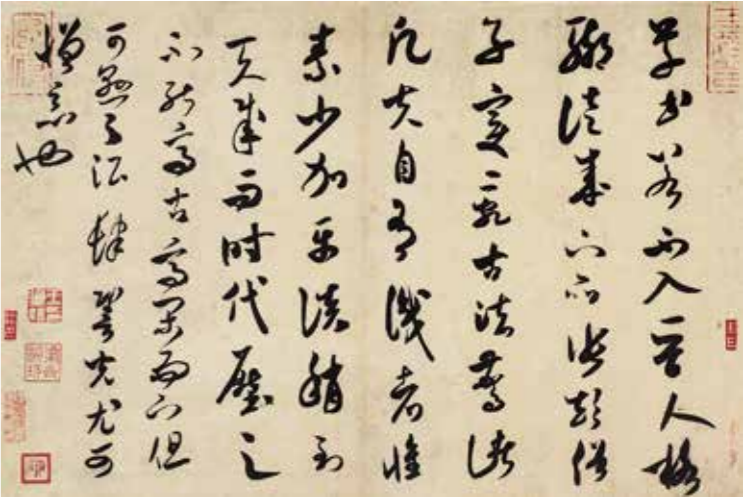
33 米芾 尺牘



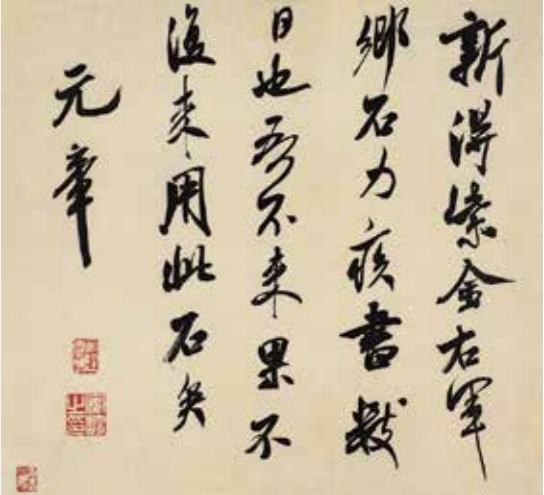
30 蔡襄 尺牘



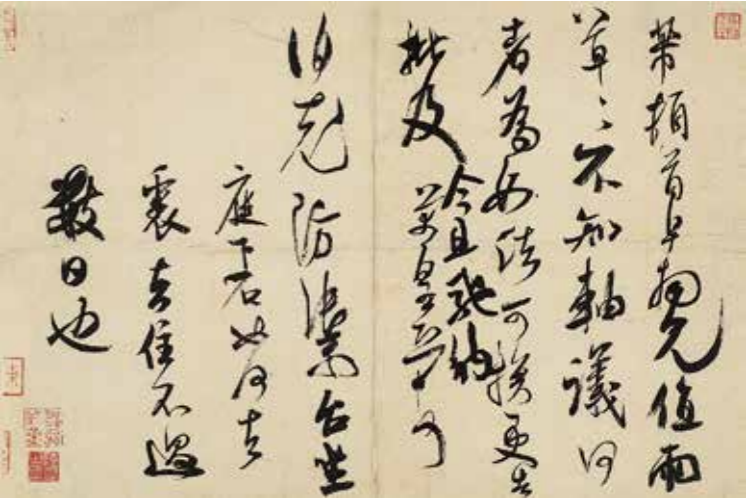
28 蔡襄 尺牘



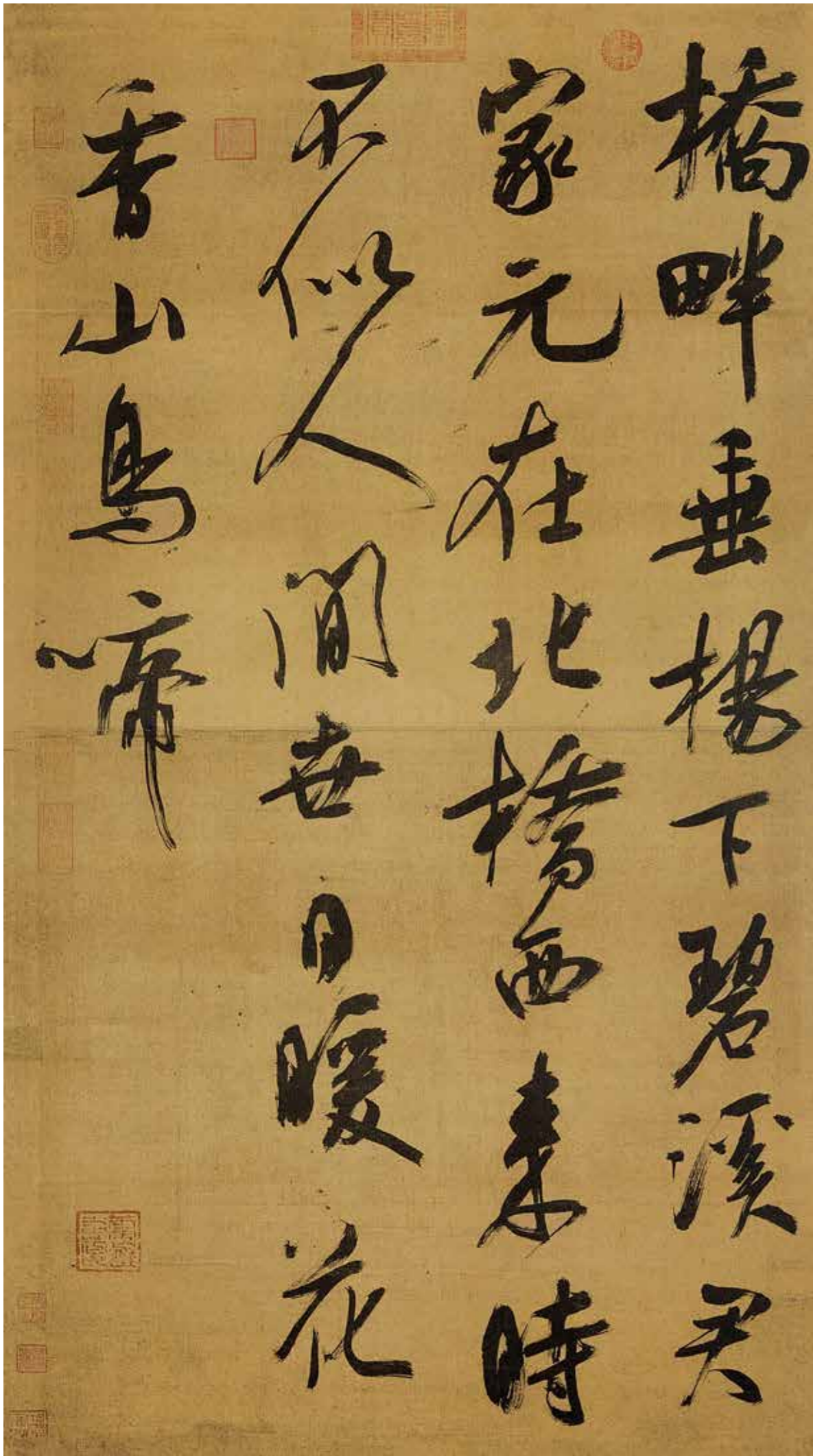
37 米芾 論書



34 米芾 識語



38 米芾 值雨帖



C21 吳琚
七言絕句 宋

掛軸／絹本
作品尺寸：98.6x55.3cm
掛軸尺寸：195.0x57.3cm

吳琚 (12世紀), 開封人。字居父, 號雲壑。擅長詩書畫, 其書祖述米芾, 而峻峭過之, 大字絕妙。是幅為吳琚少數遺蹟之一, 書蔡襄七絕一首, 為現存條幅形式之最早作品。

Wu Chü :
Quatrain in Heptameter

Sung dynasty /
hanging scroll / ink on silk

Wu Chü (twelfth century) was a native of K'ai-fêng, Honan province. His style name was Chü-fu and his sobriquet was Yün-ho. He was a gifted poet, calligrapher and painter. His calligraphy is said to be the exposition of the style of Mi Fei, his master, but is evaluated to be superior in its nobility and his talent is especially apparent in large characters. This work, which is an inscription of a heptasyllabic quatrain composed by Ts'ai Hsiang, is one of the rare authentic pieces by Wu Chü. It is also valuable as the oldest extant calligraphy in hanging scroll form.



C7 張雨 七言律詩 元

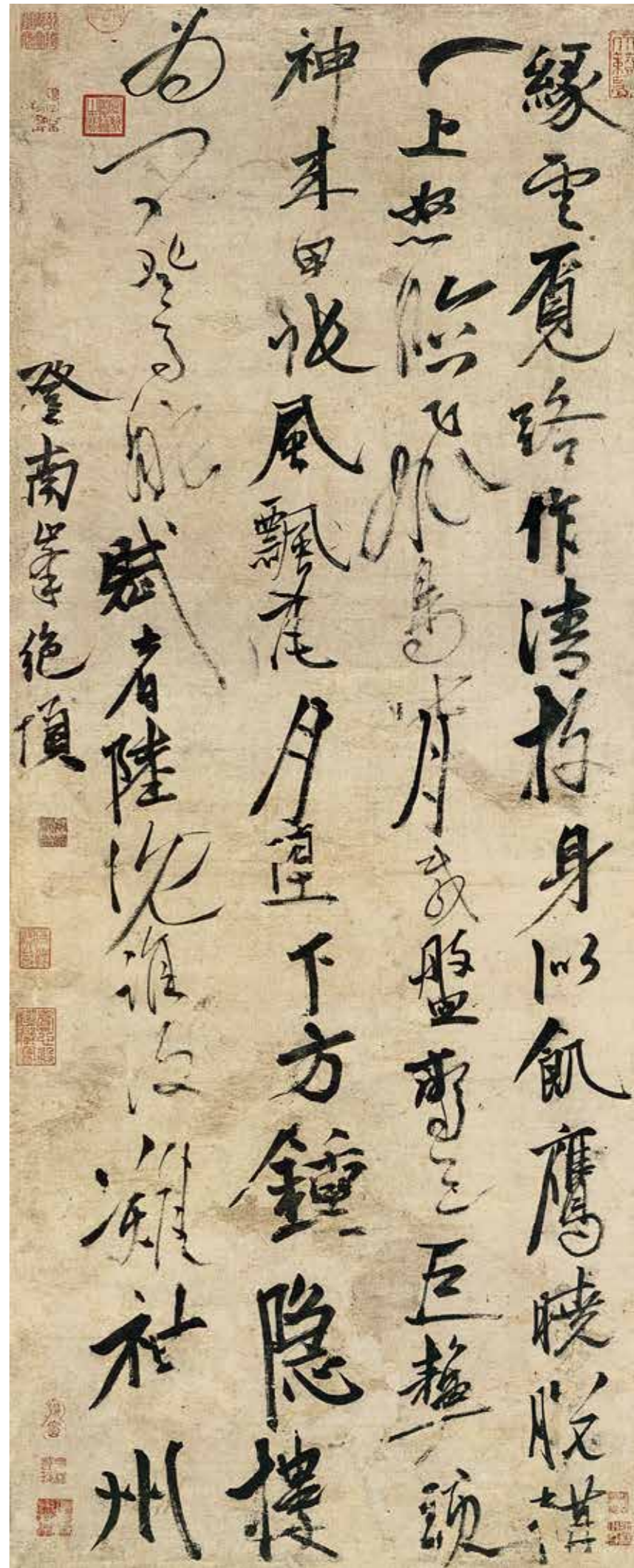
掛軸／紙本
作品尺寸：109.0x43.0cm 掛軸尺寸：200.0x56.0cm

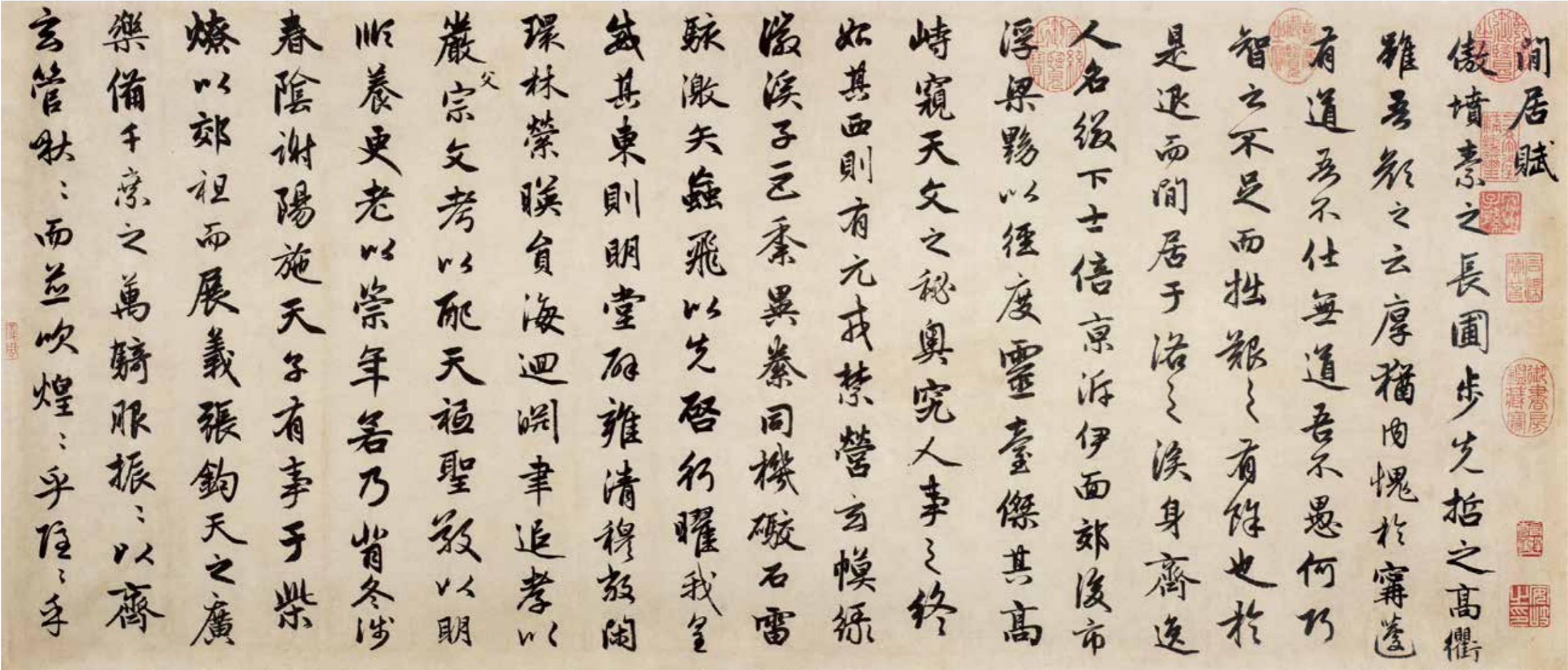
張雨 (1277-1348), 錢塘人。字伯雨, 號句曲外史。年二十餘棄家為道士, 往來華陽雲石間。能詩文, 工書翰, 與趙孟頫、虞集為翰墨之交。是幅書自題詩, 體兼行草, 或枯或潤, 自由奔放, 有禪林墨蹟之韻。倪瓚稱之為本朝道品第一。

Chang Yü : Poem (Heptasyllabic Regulated Verse)

Yüan dynasty / hanging scroll / ink on paper

Chang Yü (1277-1348) was a native of Ch'ien-t'ang (Hangchow). His style name was Po-yü and his sobriquet was Chü-ch'ü wai-shih. When he was about twenty he abandoned his family to become a Taoist monk, and led a life free of worldly affairs. He was talented in poetry, prose, calligraphy and painting, and associated with calligraphers such as Chao Mêng-fu and Yü Chi. This work is an inscription of his own poem executed in a free and uninhibited style which has the atmosphere of Ch'an Buddhist calligraphy. It is a masterpiece praised by Ni Tsan as the best Taoist work of the Yüan dynasty.





C6 趙孟頫 閒居賦 元

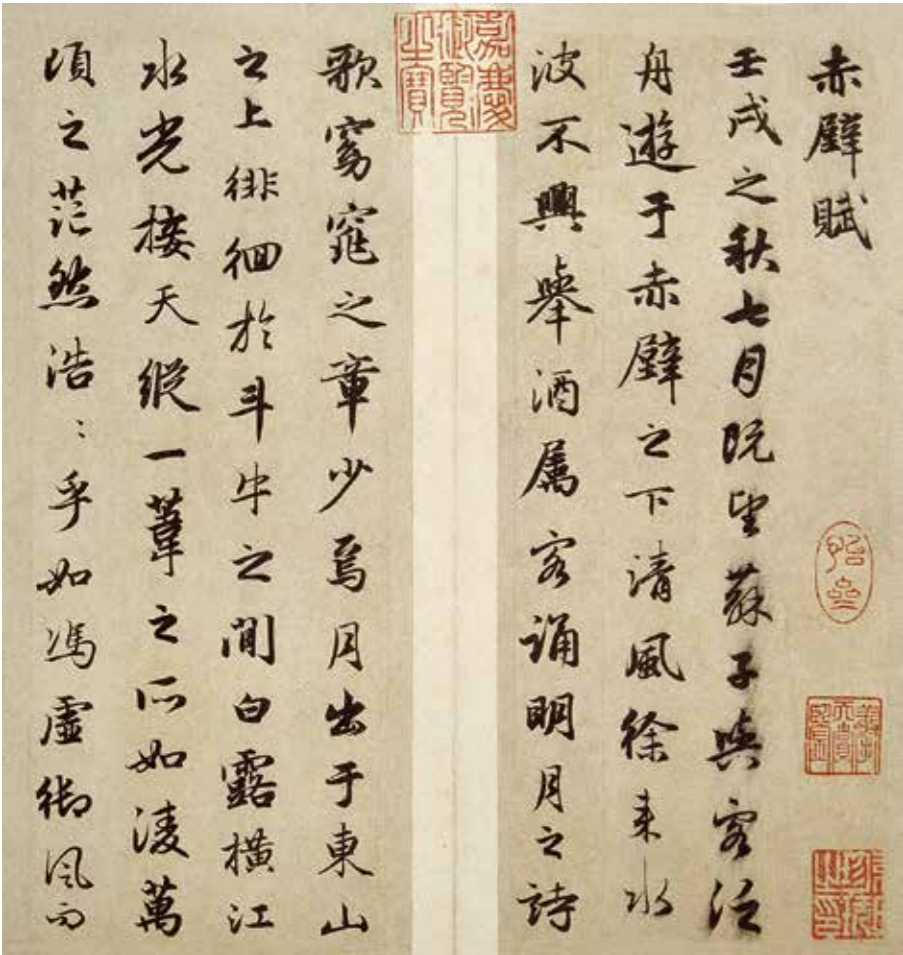
卷子／紙本 全卷尺寸：39.9x436.0cm

趙孟頫（1254–1322），湖州人。字子昂，號松雪道人。宋宗室後裔，入元後仕至翰林學士承旨。工書善畫，冠絕一時。其書初學宋高宗，後取則鍾繇及羲獻，晚年復留意李北海，為元代書壇領袖。是卷筆法優美，結體淳古，具有溫雅秀逸之美。

Chao Měng-fu : Ode to Hsien-chu

Yüan dynasty / handscroll / ink on paper

Chao Měng-fu (1254-1322), Tzû-ang by style name, was active in the Yüan dynasty when traditional culture was stagnant. He advocated the reactionism of rejecting Sung and returning to the legitimacy of the Chin and T'ang dynasties, and became the most prominent calligrapher of the Yüan dynasty. This work, executed by an elegant use of the brush and filled with graceful elegance in its coherence and faithfulness to the ancient style, is the preeminent masterpiece produced late in his life.



C19 趙孟頫 前後赤壁賦 元

冊子・全 16 開／紙本 冊葉尺寸：36.0x17.7cm

趙孟頫詩書畫均冠絕當代，書畫尤為擅名。書風一生凡三變，是冊為其中年習王羲之的代表作，書蘇軾名作「前後赤壁賦」，運筆穩健遒勁，體勢清新俊逸。款大德辛丑（1301），時四十八歲。

Chao Měng-fu : The Two Red Cliff Odes by Su Shih

Yüan dynasty / album, 16 double-spread pages / ink on paper

Chao Měng-fu, an individual of exceptional talent and resplendent bearing, is ranked as the calligrapher without peer from the Yüan dynasty. His calligraphy style is said to have changed three times during his life, and this album is a representative work from his middle years when he was absorbed in the calligraphy of Wang Hsi-chih. It is a transcription of two odes, the former and the latter, of the unexcelled poem “The Red Cliff Odes” by Su Shih (T'ung-p'o). His movement of the brush is fresh and coherent without a trace of hesitation.



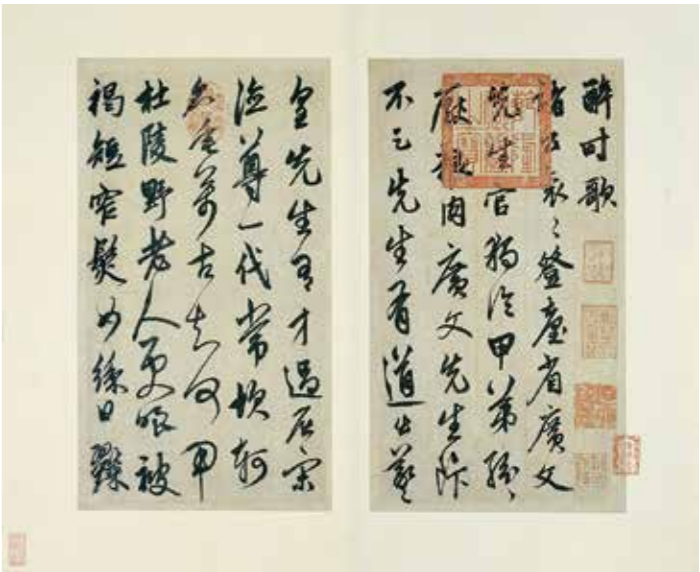
C28 鮮于樞 行草真蹟 元

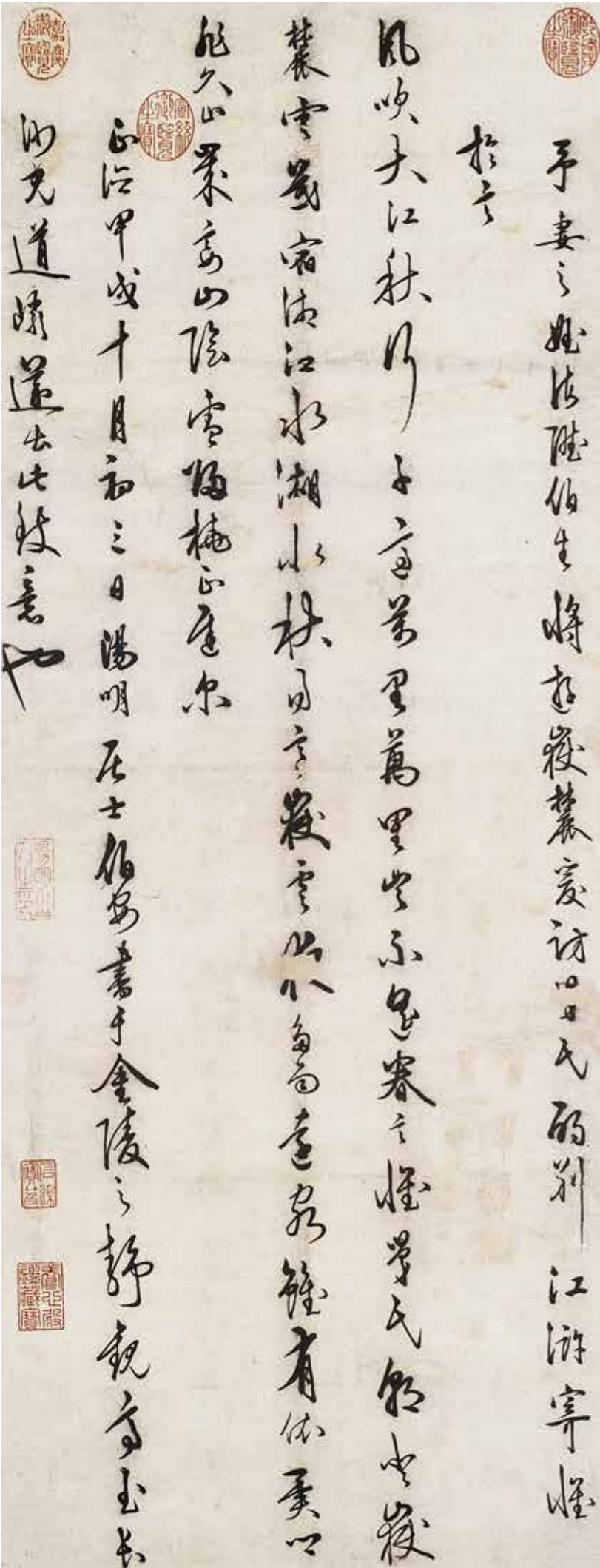
冊子・全 8 開／紙本 冊葉尺寸：41.2x25.2cm

鮮于樞（1257–1302），漁陽人。字伯機，號困學民、直寄老人。至元間（1335–40）官江浙行省都事，晚年避居西湖，不問俗事而好調琴作書。書學金張天錫，行楷得晉唐之筆意，用功極深。比肩趙孟頫，同為元代著名書家。是冊行草書杜甫等人唐詩十二首，結體緊湊，筆勢雄勁，與趙孟頫之端壯流麗恰成對比。

Hsien-yü Shu : Semi-cursive and Cursive Calligraphy Yüan dynasty / album, 8 double-spread pages / ink on paper

Hsien-yü Shu (1257 1302) was a native of Yü-yang, north of Tientsin. His style name was Po-chi, and his sobriquets were K'un-hsüeh-min and Chih-chi lao-jên. He retired from the bureaucracy in his middle years, avoided worldly affairs and spent much of his time playing the *ch'in* zither, writing calligraphy and producing painting. He followed the calligraphy style of Chang T'ien-hsi and is said to have attained greatness through hard work making him one of the prominent calligraphers of the Yüan dynasty in the rank of Chao Měng-fu. This work is a transcription of twelve poems from the T'ang dynasty such as that by Tu Fu, executed in semi-cursive and cursive script. It indicates his openmindedness and magnificent strength, and is a masterpiece perhaps outshining the works by Chao Měng-fu.





C24 王陽明 五言古詩 明

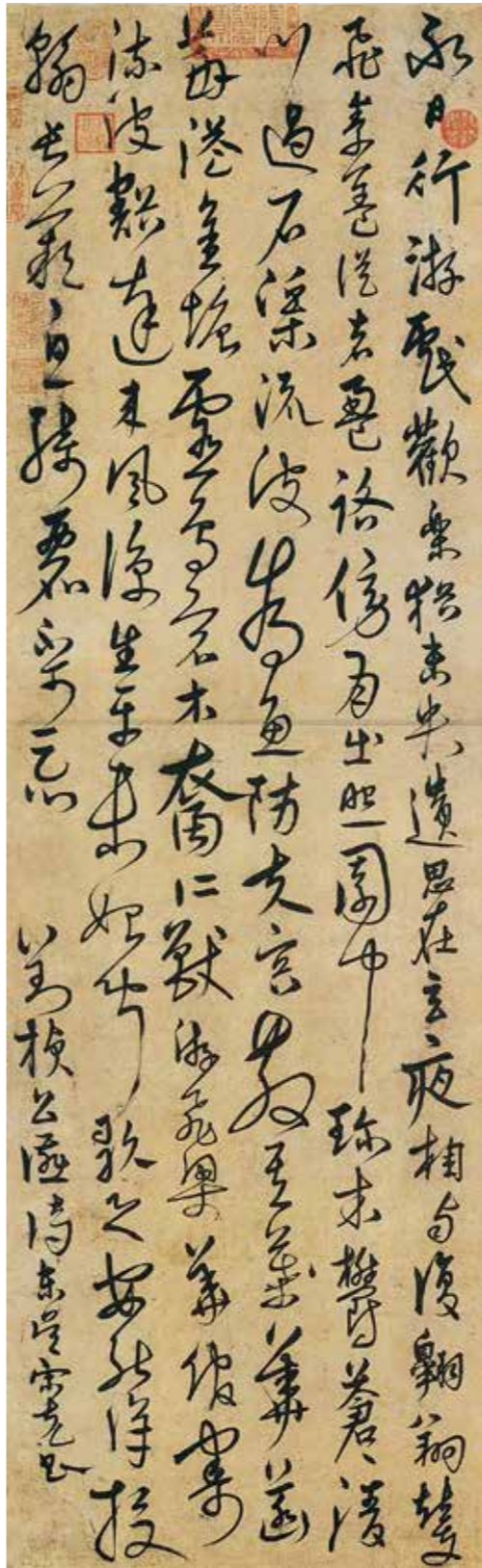
掛軸／紙本
作品尺寸：92.8x35.3cm 掛軸尺寸：195.0x48.8cm

王陽明（1472-1528），餘姚人。名守仁，字伯安。世稱陽明先生，為文博大昌達，詩秀逸有致，其學以良知良能為主，謂格物致知，當自求諸心。善行書，出自「聖教序」，有清勁絕倫之譽。是幅書自詠詩，時四十三歲，瀟灑飄逸，超然脫俗。

Wang Yang-ming : Poem in Ancient Meter

Ming dynasty / hanging scroll / ink on paper

Wang Yang-ming (1472-1528) was a native of Yü-yao, Chekiang province. His original name was Shou-jên and his style name was Po-an, and he was known to the world as Yang-ming hsien-shêng. He is famous as the founder of the Yang-ming-hsüeh school of philosophy, and is said to be a descendant of Wang Hsi-chih. He was well versed in the methods of calligraphy and excelled in the semi-cursive script which was acclaimed to be incomparable for its purity and strength. This piece, produced when he was forty-three, is an inscription of a poem composed by himself. It is a consummate work with an atmosphere that transcends worldliness.



C22 宋克 公讌詩 明

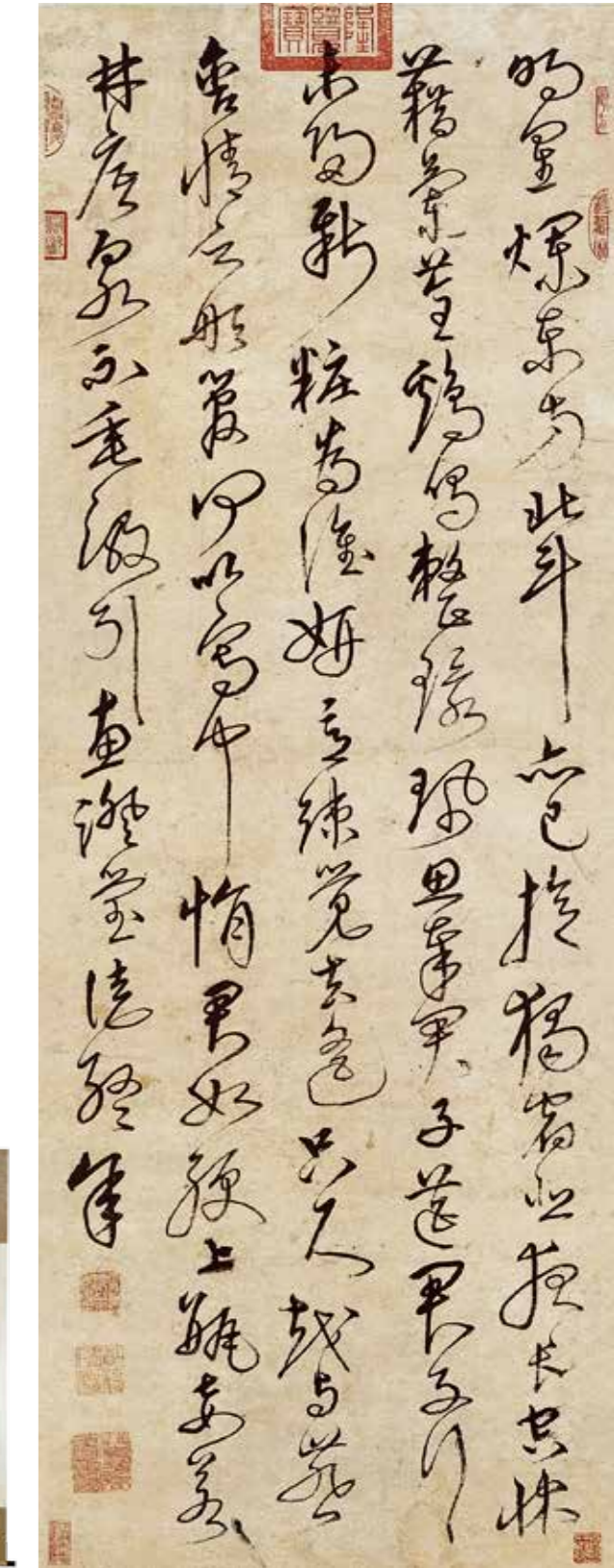
掛軸／紙本 作品尺寸：111.7x32.4cm 掛軸尺寸：197.5x50.0cm

宋克（1327-1387），長洲人。字仲溫，號南宮生。書師饒介，究魏晉之法，又學急就章，得章草之妙。是幅書魏劉楨五言古詩，混合行書、今草、章草和狂草，字形大小錯落，行間緊湊，是承襲元末草書野逸之風的典型。

Sung K'è : Poem on an Official Banquet by Liu Chen

Ming dynasty / hanging scroll / ink on paper

Sung K'è (1327-1387) was a native of Ch'ang-chou (Soochow). His style name was Chung-wên and his sobriquet was Nan-kung-shêng. As a youth he yielded himself to gallantry, but eventually led a cloistered life and became absorbed in calligraphy. He followed the style of Jao Chieh, mastered the styles of the kingdom of Wei and the Chin dynasty, and developed a remarkable talent for *chang-ts'ao*, a style of cursive script, by studying the *Chi-chiu-chang*, a compilation of characters from the Han dynasty. This work, which is a transcription of an ancient pentasyllabic poem by Liu Chên of the kingdom of Wei, represents the temperament of the late Yüan and early Ming phase in its vivacious brushstrokes rendered by freely using the full length of the brush tip.



C23 沈粲 草書古詩 明

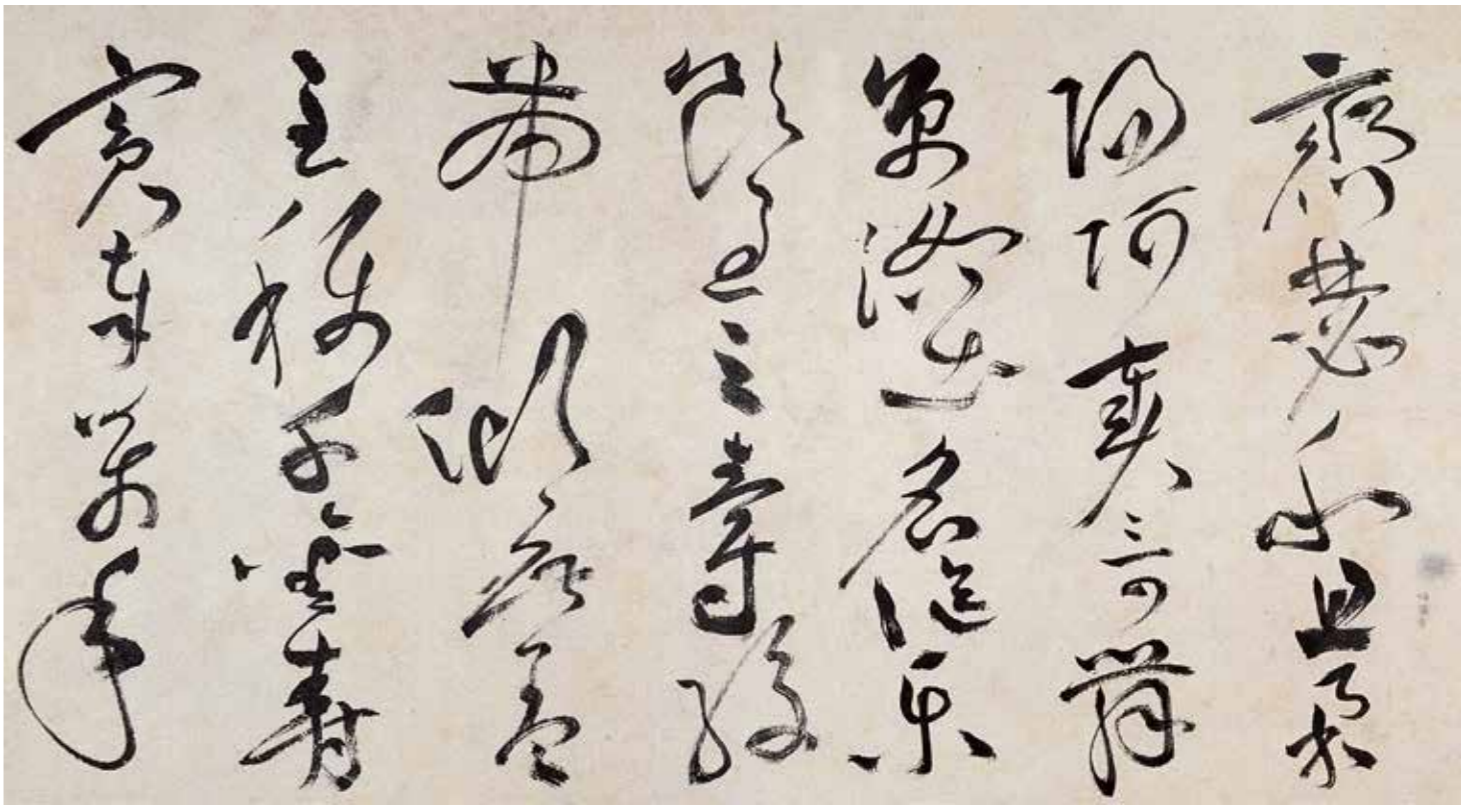
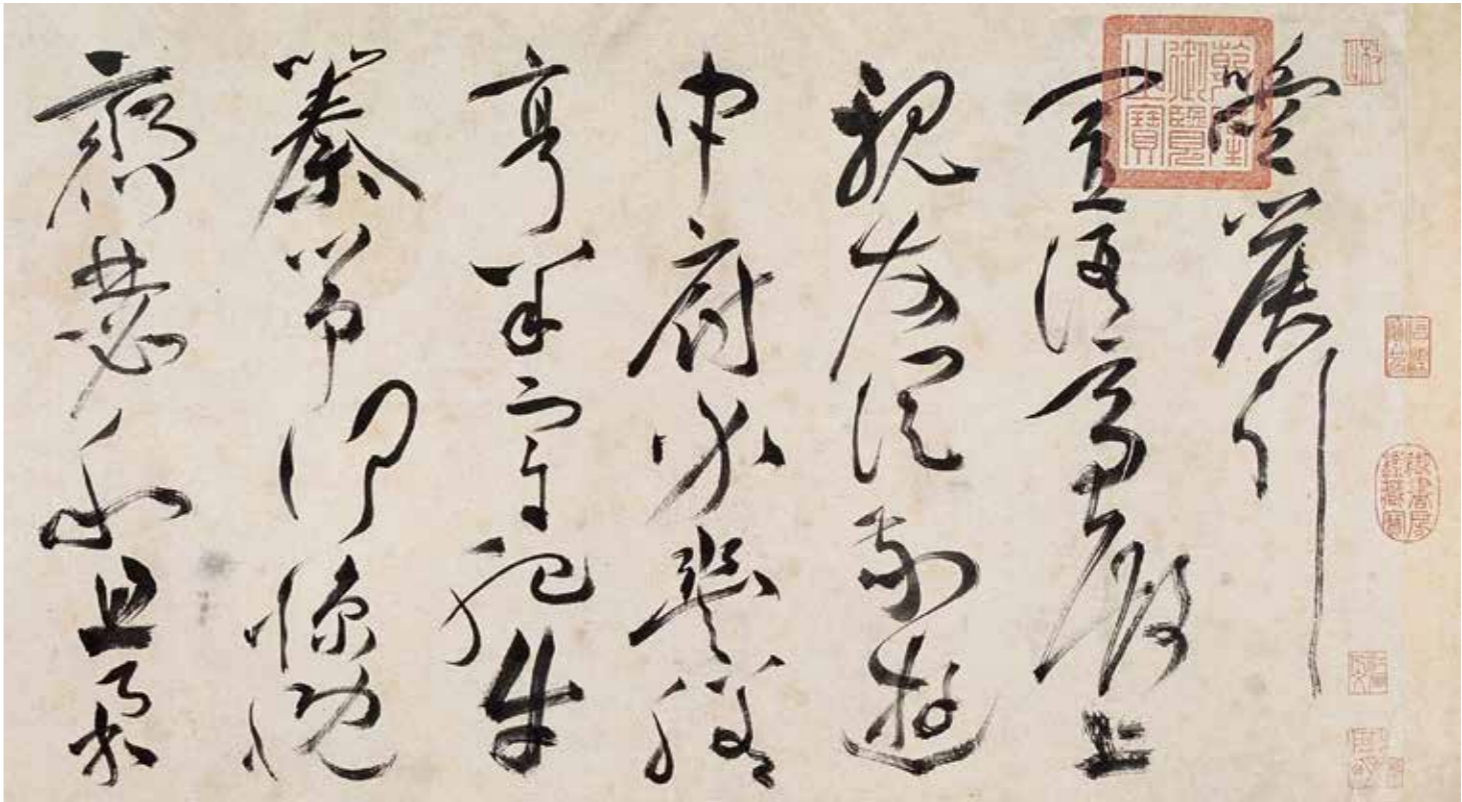
掛軸／紙本
作品尺寸：83.7x33.8cm 掛軸尺寸：195.0x48.8cm

沈粲（1400年前後），華亭人。字民望，號簡菴。能詩，與兄沈度均善書。其書學宋克，得章草之法，一時稱之草聖。是幅書自詠詩，筆致圓勁，筆畫連綿盤紆，行氣一貫，為沈粲盛年代表作。

Shên Ts'an : Ancient Poem in Cursive Script

Ming dynasty / hanging scroll / ink on paper

Shên Ts'an (active around 1400) was a native of Hua-t'ing, near Shanghai. His style name was Min-wang and his sobriquet was Chien-an. He was gifted in poetry, and was renowned for his calligraphy together with his brother Shên Tu. He studied the calligraphy style of Sung K'è, mastered the *cheng-ts'ao* style of cursive script and was for a time called the Genius of the Cursive Script. This work is an inscription of his own poetry. The influence of Yüan dynasty calligraphy can be surmised from his unique brushstrokes in which the *chang-ts'ao* style is added. It is a representative example from the prime of his life.



C29 祝允明 雜書詩帖 明

卷子／紙本 全卷尺寸：36.8x1184.8cm

祝允明（1460–1526），五歲能作徑尺大字，九歲能詩，稍長博覽群籍，為文多奇氣。尤工書法，學岳父李應禎、外祖父徐有貞，後臨摹魏晉自成一家。是卷草書魏晉曹植樂府四首，點畫狼藉，縱橫爛漫，為晚年狂草登峰造極之作。

Chu Yün-ming : Poems Ming dynasty / handscroll / ink on paper
Chu Yün-ming (1460-1526) wrote calligraphy over a foot large at the age of five, composed poetry at the age of nine, and read extensively from numerous books as he grew older. He followed the calligraphy styles of his father-in-law Li Ying-chên and his grandfather on his mother's side Hsü Yu-chên. He later copied from the works of the kingdom of Wei and the Chin dynasty, and became a celebrated calligrapher. This work is a transcription in cursive script of the four verses of the *yüeh-fu* style of ancient poetry composed by the Wei poet Ts'ao Chih. The aspect of Chu Yün-ming as a singular genius is shown vividly in this piece in its uninhibited flavor at his best which is reminiscent of Huai-su's works.



C8 祝允明 祖允暉慶誕記 明

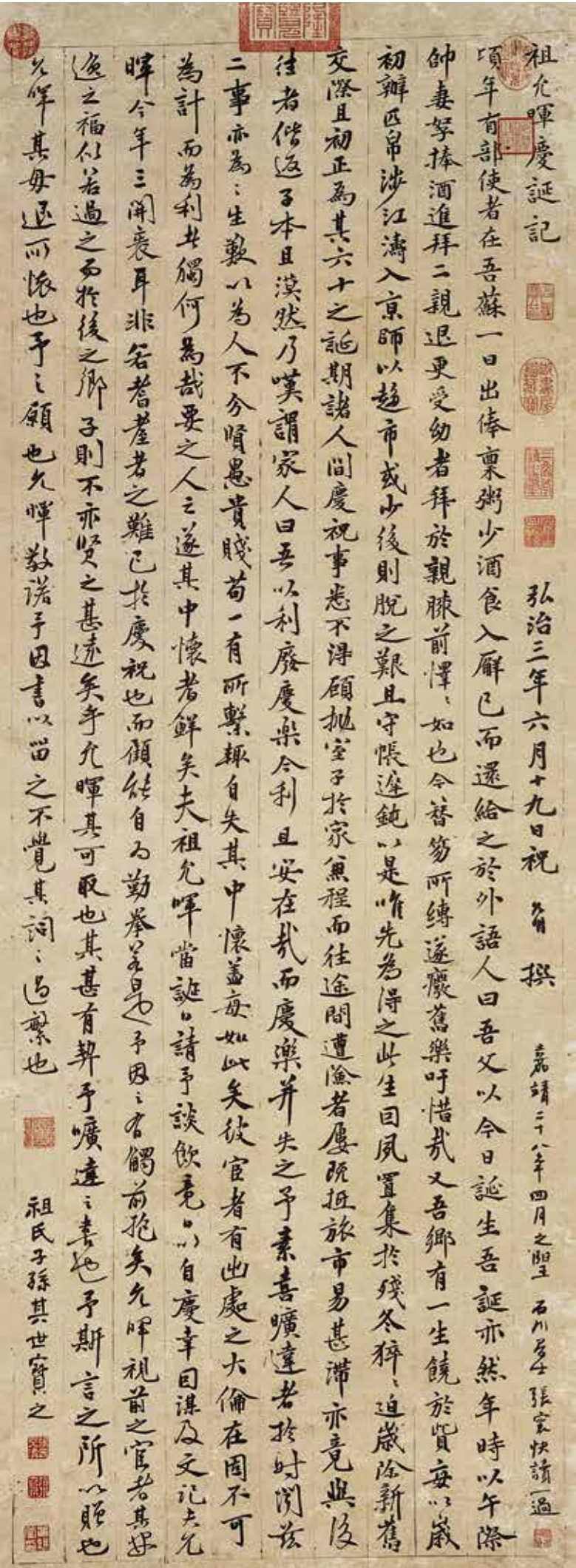
掛軸／紙本
作品尺寸：121.8x44.8cm 掛軸尺寸：212.0x75.7cm

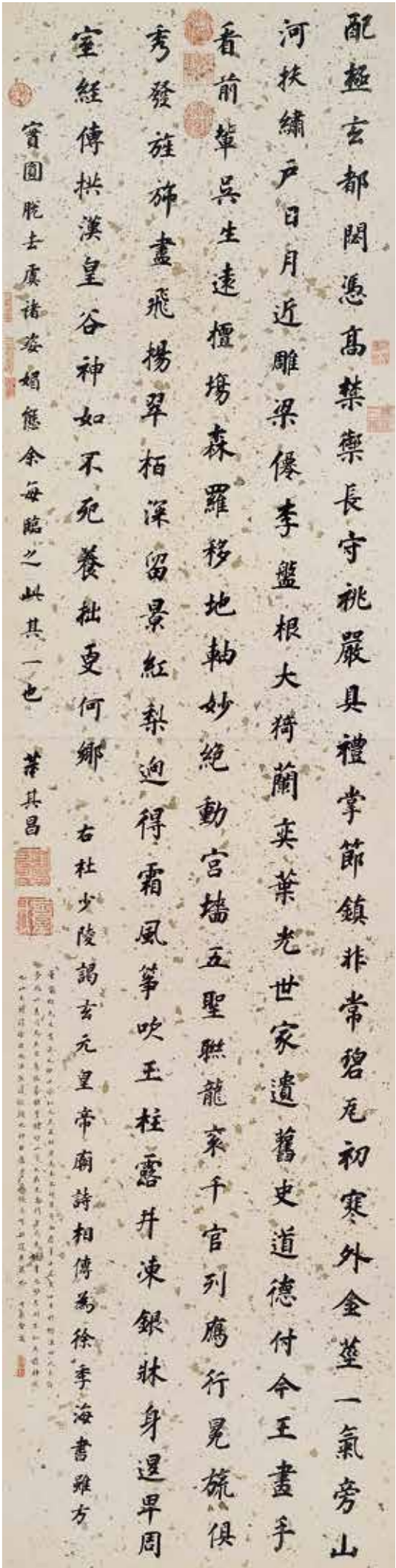
祝允明（1460–1526），長洲人。字希哲。生而枝指，故號枝山、枝指生。詩文多奇氣，尤工書法，與同鄉唐寅、文徵明、徐禎卿合為吳中四才子。是幅為慶賀友人祖允暉三十歲誕辰作。楷書而帶有行草筆意，筆致輕鬆自如，有圓潤秀逸的韻味。

Chu Yün-ming : On Tsu Yün-hui's Birthday

Ming dynasty / hanging scroll / ink on paper

Chu Yün-ming (1460-1526), Hsi-chê by style name, was a native of Ch'ang-chou (Soochow). Because he was born six-fingered on the right hand, his sobriquets were Chih-shan and Chih-chih-shêng ("Chih" means "six-fingered"). He demonstrated his best talent in calligraphy, was close to T'ang Yin from the same district, and is called the Four Talents in the region of Wu along with Wên Chêng-ming, T'ang Yin and Hsü Chên-ch'ing. This work was produced to celebrate the thirtieth birthday of his friend Tsu Yün-hui. The keynote of this piece is the small standard script which is intermingled with the semi-cursive script indicating the freedom of brushstrokes.





C10 董其昌 杜甫謁玄元皇帝廟詩 明

掛軸／紙本 作品尺寸：181.5x46.1cm 掛軸尺寸：214.0x60.4cm

董其昌（1555-1638），天才俊逸，少負重名。集書畫創作、評論、鑒藏及著述於一身，是明代後期深具影響力的藝術家。書法初學顏真卿、鍾繇、王羲之，中年以後廣搜博採，擷取古人之長，晚年更以己意融合晉唐宋人筆意而臻於大成。是幅摹徐浩書杜甫詩，楮墨精好，筆筆用意，兼得顏書圓勁樸厚之精神。

Tung Ch'i-ch'ang : Tu Fu's Poem "On Visiting the Temple of Lao-tze"

Ming dynasty / hanging scroll / ink on paper

Tung Ch'i-ch'ang (1555-1638), highly reputed as a genius and prodigy since his childhood, was so passionate about calligraphy and painting that he was oblivious of eating and sleeping. He developed his own style in his middle years after awakening to the exquisite. His adroitness in the standard, semi-cursive and cursive styles of calligraphy stood unparalleled in his days. Although this work is a copy of Hsü Hao's transcription of Tu Fu's poetry, the keen thrusts of his brushstrokes overwhelm the viewer.



C9 文徵明 醉翁亭記 明

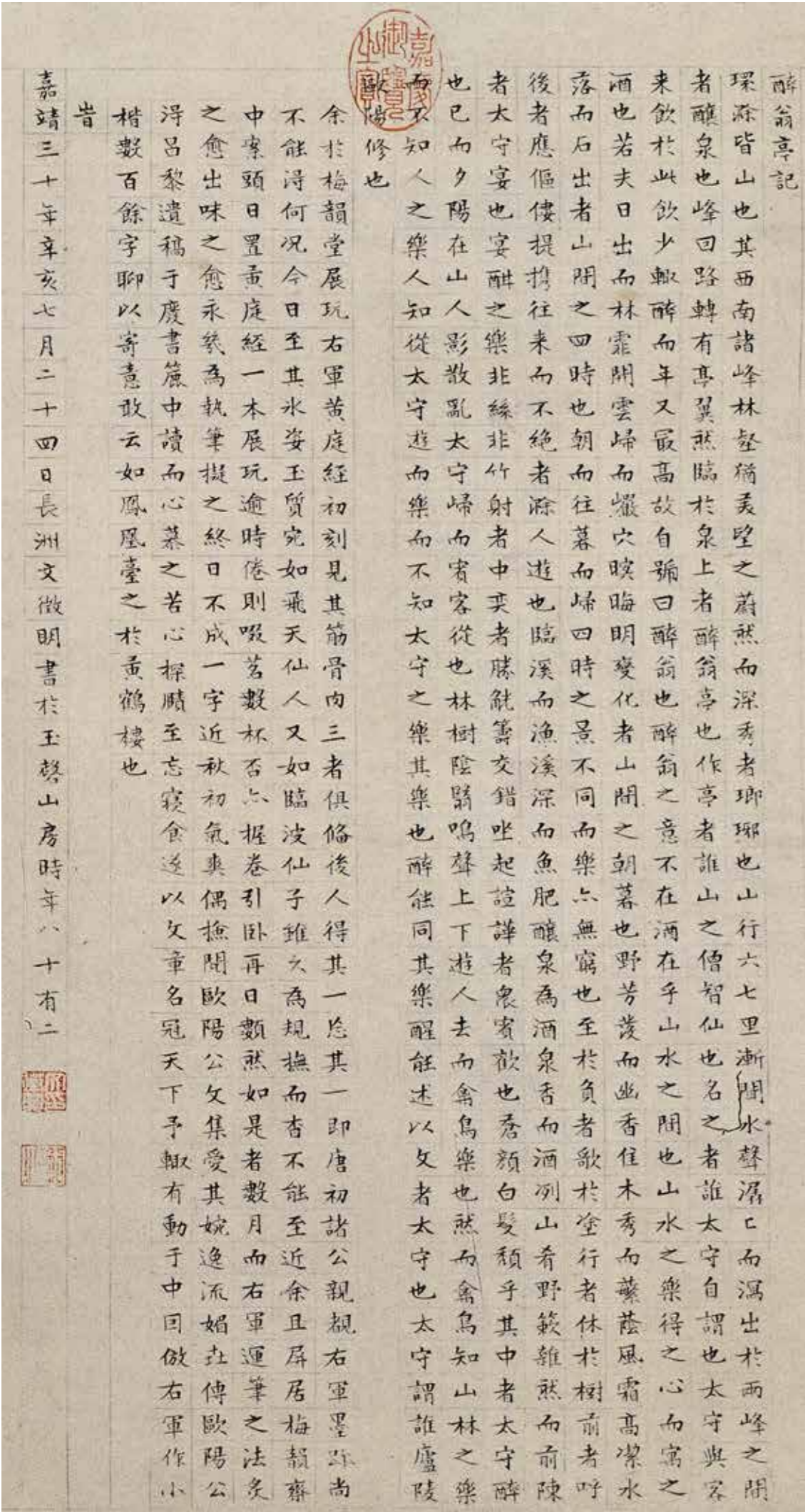
掛軸／紙本 作品尺寸：53.5x28.6cm 掛軸尺寸：190.0x47.0cm

文徵明（1470-1559），長洲人。初名璧，字徵明，後以字行，又字徵仲，號衡山、停雲生。書與祝允明齊名，詩書畫三絕，為明四家之一。是幅為八十二歲時所書，精整挺秀，如世人評王羲之書「鐵畫銀鉤」者。

Wèn Chèng-míng : Account of the Tsui-wèng Pavilion

Ming dynasty / hanging scrol / ink on paper

Wèn Chèng-míng (1470-1559) was a native of Ch'ang-chou (Soochow). His original name was Pi, and his style name was Chèng-míng, by which he is later known. Another style name was Chèng-chung. His sobriquets are Hèng-shan and T'ing-yun-shèng. He was a celebrated calligrapher together with Chu Yün-ming, and predominated his time with his preeminence in the three arts of poetry, calligraphy and painting. This work, produced when he was eighty-two, is a masterpiece in small standard script that is dignified and solemn. His high spirits and vitality even at old age is peerless.



C33 明人書扇選集 冊葉・全 24 幀／紙本 冊葉尺寸：35.0x65.0cm

在中國將書法在文人書齋展開共賞也是從明代開始。耳染目睹，愛惜珍藏扇面也是文人的興趣愛好。表現出日常生活中的情感流露。想像快樂的空間。該冊選集了明代書苑核心人物文徵明、文彭、文嘉、文從簡、吳寬、祝允明、陳淳、王寵、董其昌、陳繼儒、張瑞圖、黃道周、王鐸等當時名家二十一人的扇面二十四幀。

Ming Artists : Calligraphy and Inscription on Fans Ming dynasty / Album, 24 leaves / ink on paper
Calligraphy has developed from the Ming dynasty as a pleasure of the Chinese literati to be enjoyed in his study, as seen in the custom of executing calligraphy and painting on fans. This selection contains a total of twenty-four fans by twenty-one renowned and leading Ming calligraphers such as Wên Chêng-ming, Wên P'eng, Wên Chia, Wên Ts'ung-chien, Wu K'uan, Chu Yün-ming, Ch'ên Shun (Ch'ên Ch'un) , Wang Ch'ung and Tung Ch'i-ch'ang.



11 董其昌 行草書詩



2 文彭 草書詩



3 文嘉 行書詩



7 祝允明 岳陽樓記



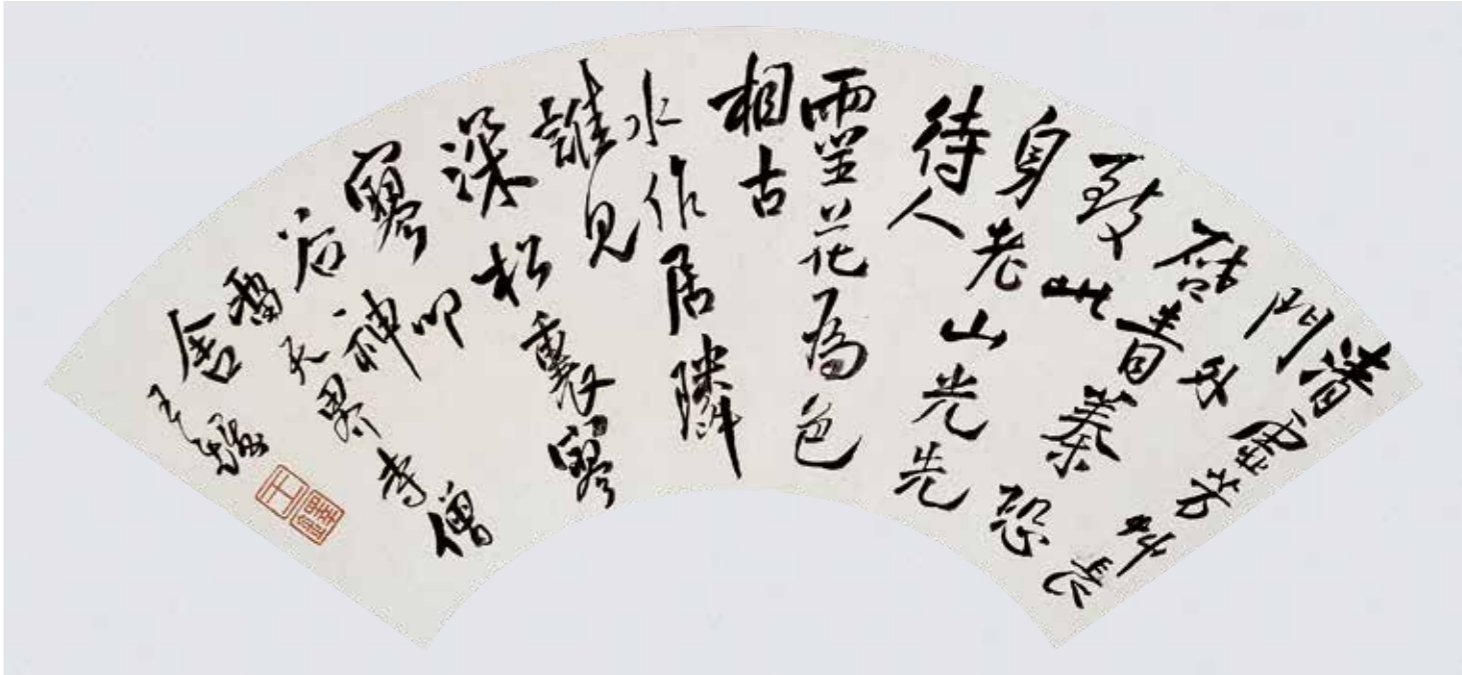
9 王寵 行書詩



4 文從簡 行書詩



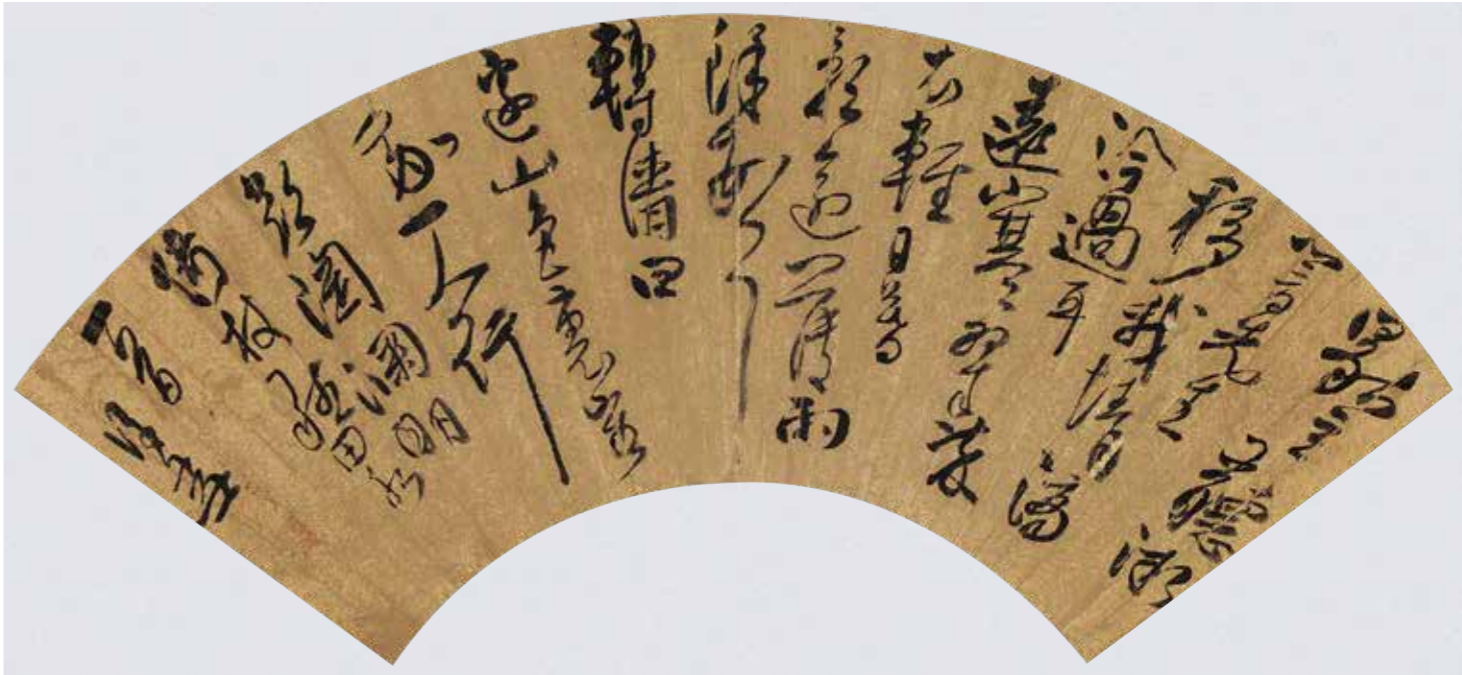
8 陳淳 草書詩



22 王鐸 行楷書詩



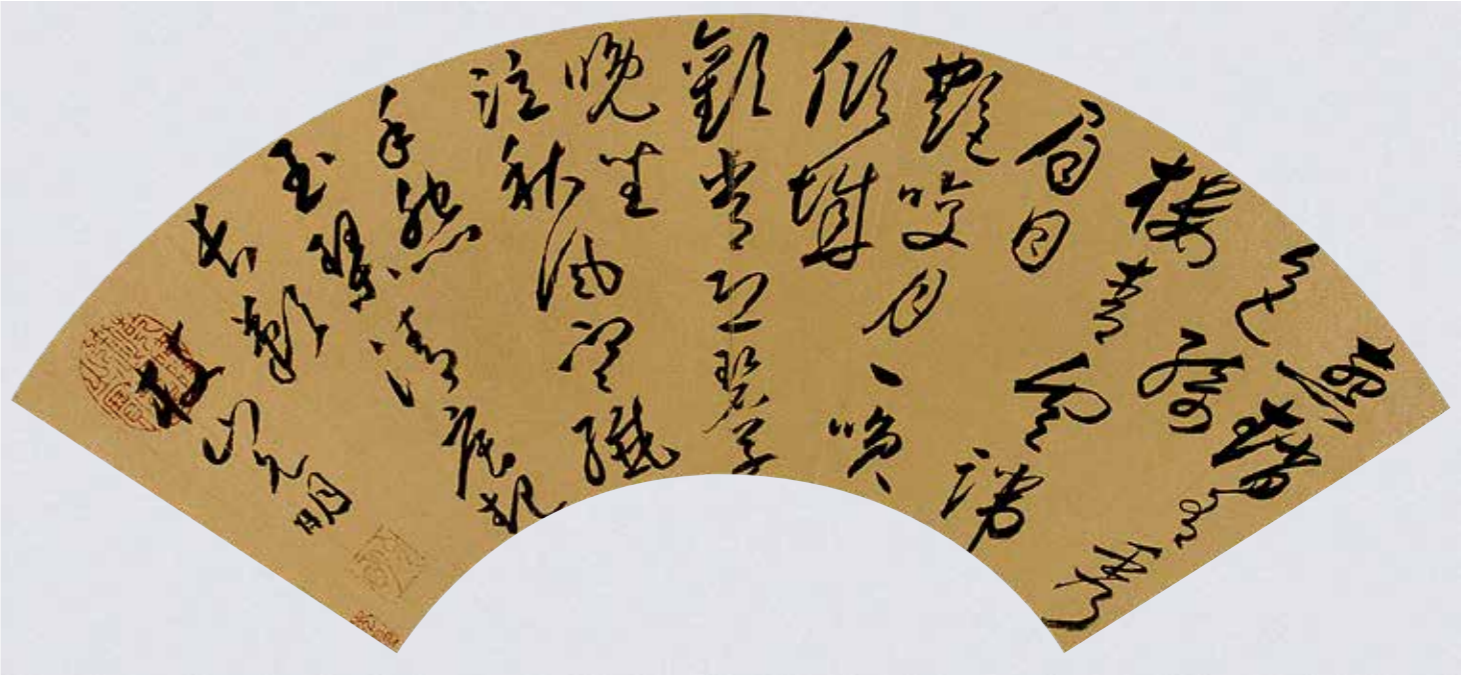
5 吳寬 行楷書詩



23 許友 草書詩



1 文徵明 行草書詩



6 祝允明 行草書詩



10 王廌 楷書詩



12 董其昌 行草書詩



17 莫是龍 行書詩



18 邢侗 草書



13 袁袞 草書詩



14 申時行 行草書詩



19 陳繼儒 行書詩



20 張瑞圖 草書詩



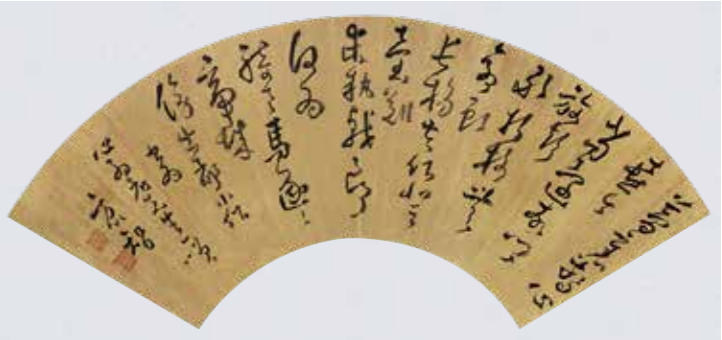
15 王稚登 行楷書詩



16 詹景鳳 草書詩



21 黃道周 行楷書詩



24 方以智 草書詩



P103 李成 晴巒蕭寺圖 宋

美國納爾遜藝術博物館藏
掛軸／絹本・淺設色
作品尺寸：110.5x55.7cm
掛軸尺寸：187.0x67.7cm

李成(919-967)，營丘人。字咸熙。唐宗室後裔，仕官之志不果，遂以詩、酒、琴自娛，寓興於畫，為五代至宋初華北山水畫之集大成者。李成畫平遠法，予後代山水畫的發展以重大影響。是幅反映北宋山水畫鼎盛期的狀況，為稀世名蹟。

Li Ch'êng : A Solitary Temple amid Clearing Peaks

Sung dynasty /
hanging scrol / ink and light color on silk
Collection of the Nelson-Atkins Museum of Art

Li Ch'êng (919-967), Hsien-hsi by style name, was a native of Ying-ch'iu, Shantung province. He was a descendant of the T'ang imperial household, but instead of realizing the objective of entering government services, devoted himself to poetry, wine, the *ch'in* zither and painting. He is renowned to have brought North Chinese landscape painting to completion, and his works, in which the *p'ing-yüan* ("flat and distant") landscape style was brought to utmost refinement. rendered considerable influence on the development of landscape painting thereafter. This work is a rare masterpiece conveying to this day the golden era of landscape painting of the Northern Sung dynasty.



P104 許道寧 漁舟唱晚圖 宋

美國納爾遜藝術博物館藏
卷子／絹本・淺設色 全卷尺寸：49.5x289.5cm

許道寧(970?-1052?), 長安(一說河間)人。曾在開封賣藥行商。以畫得名,初學李成,晚年自成一家。是卷(原名「漁父圖」或「秋江漁艇圖」)以絕妙高超的構圖、筆墨,描繪雄偉無垠、富有幻想色彩的自然景色,在北宋山水畫中絕無僅有。

Hsü Tao-ning : Evening Songs of the Fishermen

Sung dynasty / handsroll / ink and light color on silk
Collection of the Nelson-Atkins Museum of Art

Hsü Tao-ning (970?-1052?) was a native of Ch'ang-an (Sian) or Ho-chien, Hopei province. He first followed the style of Li Ch'êng, attained fame by producing paintings while selling medicine in K'ai-fêng, the capital of the Sung dynasty, and established his own style in his late years. This work, formerly known as "Fishermen" or "Fishing Boats on the Autumn River," in which the grandeur and illusionary nature is fully depicted through his prodigious understanding of form, composition, and use of the brush and ink, indicates unparalleled perfection.



SR10 徽宗 瑞鶴圖 宋

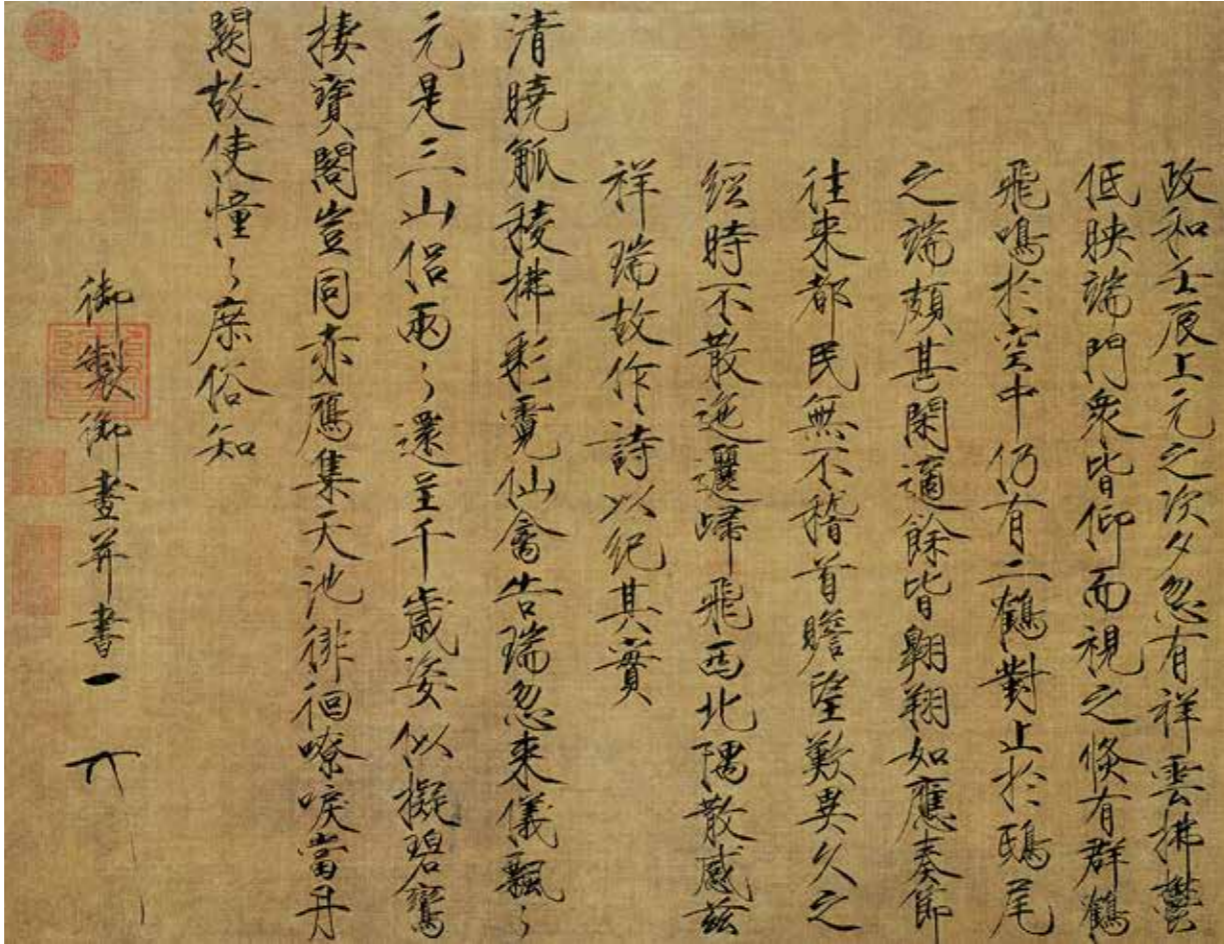
遼寧省博物館藏
 卷子／絹本・設色 全卷尺寸：52.5x208.0cm（有題跋）

徽宗（1082-1135），本名趙佶，北宋最後皇帝，自己擅長書畫，尤善花鳥畫，形成了瘦金書。他雖然難以說是賢帝，但是在藝術的方面，確立了畫院制度，為提高藝術文化，做出了偉大的貢獻。此圖之中，所描繪的陰曆一一二年一月十六日黃昏，汴京的宮殿上，突然蓋上了紫雲，出現了二十隻丹頂鶴，好像合著天上之樂飛舞的情景，徽宗三十一歲時所作，是至精作品。

Emperor Hui-tsung : Auspicious Cranes

Sung dynasty / handscroll / ink and color on silk
 Collection of the Liaoning Provincial Museum

Hui-tsung (1082-1135), whose real name was Chao Chi, was the last emperor of the Northern Sung dynasty. He was a talented calligrapher and painter, especially excelling in bird-and-flower paintings and formulating the *shou-chin* (“slender gold”) style of calligraphy. Although he was not renowned as a statesman, he contributed exceedingly to the arts and culture by establishing the Painting Academy at the court.



Li Ch'êng : Luxuriant Forest among Distant Peaks Sung dynasty / handscroll / ink on silk / Collection of the Liaoning Provincial Museum

Li-ch'êng (917-967), a descendant of the T'ang imperial lineage, was born in Shantung. He made a comprehensive survey of the T'ang and Five Dynasties traditions, and pioneered a new realm in the expressions of ink painting. His works became so rare by the late Northern Sung times that Mi Fei (Mi Fu) even set forth the theory that Li Ch'êng's works no longer existed. In this work, the painter freely uses the exquisite ink and water to thoroughly depict a profound landscape showing the harmonious mountains, archaic trees, partially hidden multi-storied buildings, human figures etc. This piece occupies an extremely important position in tracing the origins of Northern Sung landscape painting along with “A Solitary Temple amid Clearing Peaks” in the Nelson-Atkins Museum of Art.



SR11 李成 茂林遠岫圖 宋

遼寧省博物館藏
 卷子／絹本・水墨 全卷尺寸：46.0x298.0cm（有題跋）

李成（917-967），是唐朝宗室的後裔，出生於山東。繼承唐五代的傳統，而且在水墨表現上開闢新的境界。北宋末期，李成的真蹟早已甚少，致使北宋著名書畫家米芾有「欲為無李論」之嘆。山峰渾然，樹林蒼古，樓閣與人物散在圖中，精妙的用墨表現出山水畫的深奧。此圖與「晴巒蕭寺圖」（美國納爾遜藝術博物館）都作為李成傳世作品，對於北宋山水畫的淵源的研究具有十分重要的意義。





SR7 王蒙 青卞隱居圖 元

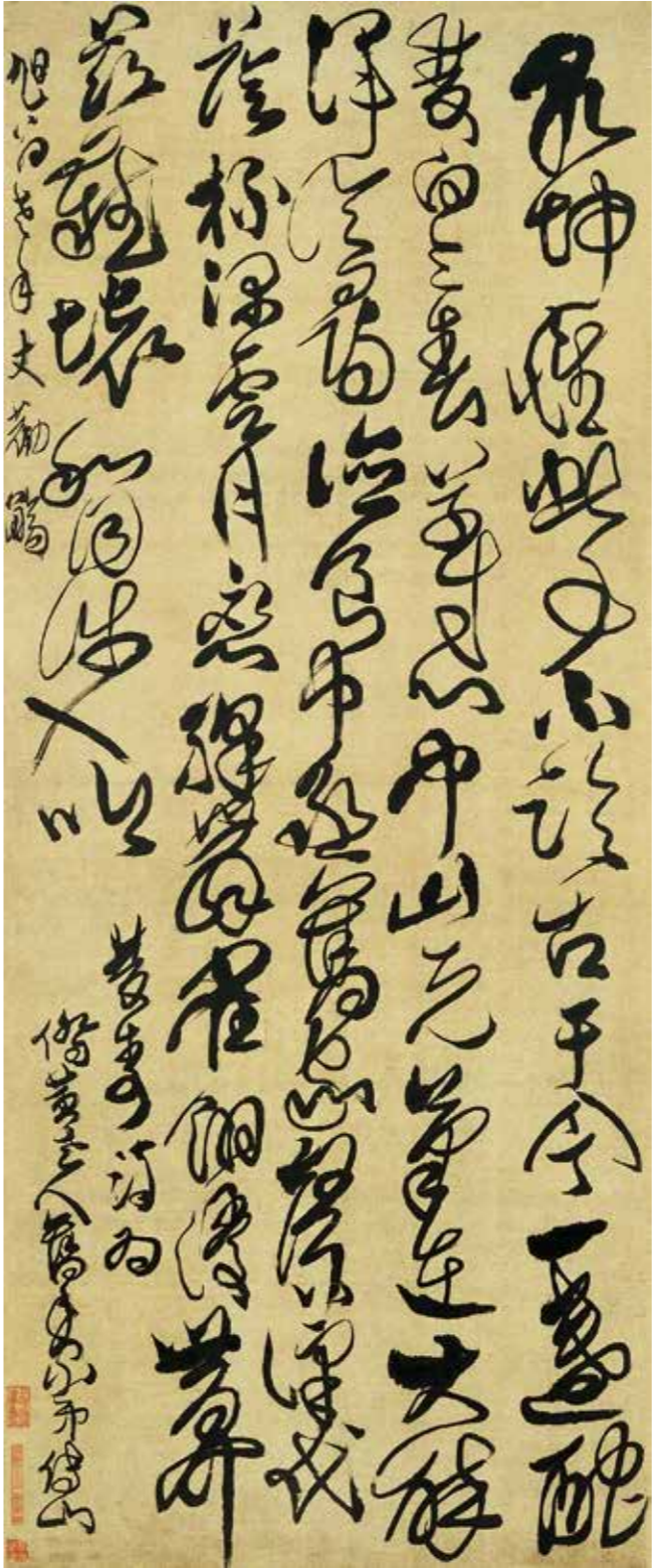
上海博物館藏
掛軸／紙本・淺設色
作品尺寸：173.0x42.1cm 掛軸尺寸：212.0x54.1cm

王蒙（1308 – 1385），是元代著名書畫家趙孟頫的外孫，自幼受書畫的薰陶，終於後人把他與黃公望、吳鎮、倪瓚合稱為「元四家」，他博得了不朽的名聲。卞山在吳興縣西北十八里，中國的名山之一。此圖用多樣皴法表現出卞山的景色，山腹如龍蛇，筆致氣魄洋溢。

Wang Mèng : Dwelling in the Ch'ing-pien Mountain

Yüan dynasty / hanging scroll / ink and light color on paper / Collection of the Shanghai Museum

Wang Mèng (1308-1385), who was Chao Mèng-fu's grandson on his mother's side, was educated in calligraphy and painting from childhood. He obtained eternal fame as one of the Four Great Masters of Late Yüan along with Wu Chên, Huang Kung-wang, and Ni Tsan. This work is shows the renowned Mount Pien situated in northwestern Wu-hsing (Chekiang Province), and Wang Freely uses the texture strokes that is his forte. The mountain, depicted as if a dragon or a serpent is squirming, overwhelms the viewer with its vitality.



SR4 傅山 草書雙壽詩 清

上海博物館藏 掛軸／絹本
作品尺寸：122.0x50.8cm 掛軸尺寸：200.0x62.8cm

傅山（1607-1684），乃精於經史與醫術的篤實之士。他與王鐸以連綿草的名手並稱。特別是長條幅的行草書，天衣無縫，顯示傅山的真正的面貌。像此幅把許多字寫在小幅上的作品，為傅山書幅中之罕見。濃墨自如運筆，不見些許弛緩。

Fu Shan : Poem in Cursive Script

Ch'ing dynasty / hanging scroll / ink on silk
Collection of the Shanghai Museum

Fu Shan (1607-1684) is a man of virtue well-versed in Chinese classics on ethics, politics, and history, as well as in medicine. He is also known as an accomplished calligrapher along with Wang Tou in the continuous script. He is especially at his best in both the flawless running and cursive scripts written on long hanging scrolls, and this work is a rare example in which many Chinese characters are arranged on a small hanging scroll. He freely and brilliantly moves his brush dipped in dark ink.



SR2 徐渭 行書七言絕句 明

上海博物館藏 掛軸／紙本
作品尺寸：124.0x59.9cm 掛軸尺寸：200.0x72.3cm

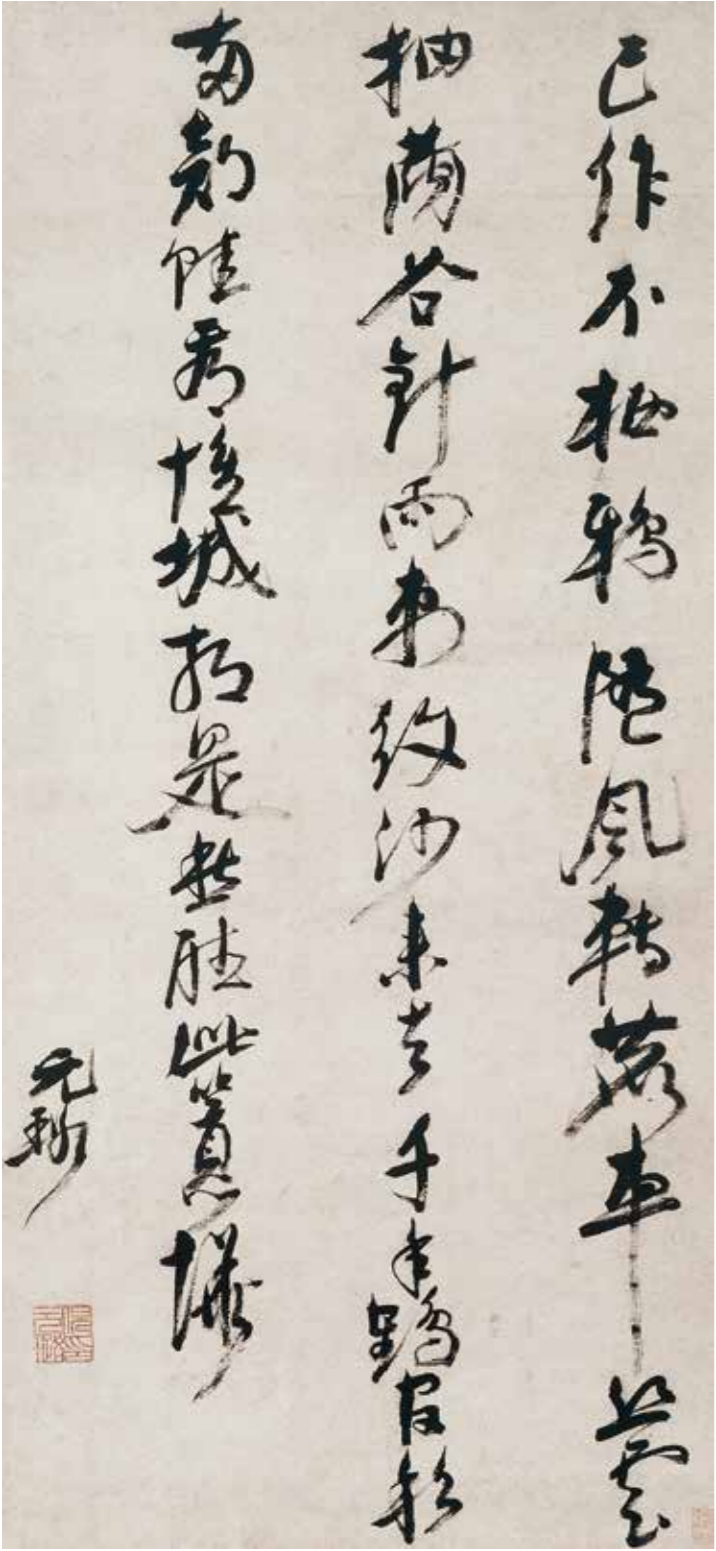
坎坷一生的徐渭（1521-1592），不僅作為畫家著名於世，而且長於書法。他吸取蘇軾、黃庭堅、米芾等宋人書家的書風，創出了獨立的風格。此幅行書，用筆沉著，而又氣魄洋溢，竭盡天真自然，充分顯示出徐渭的才能。豪放磊落的風格是任何書家也無法模倣的。

Hsü Wei : Poem in Running Script

Ming dynasty / hanging scroll / ink on paper
Collection of the Shanghai Museum

Hsü Wei (1521-1592), was well-known eccentric painter, but he also excelled in calligraphy. He cultivated his own style by assimilating those of Su Shih, Huang T'ing-chien, Mi Fei (Mi Fu) etc. Hsu's talent is fully demonstrated in this work, with his serene brush work overflowing with vigor and naturalness. His open-hearted and candid calligraphy style is peerless.





SR3 倪元璐 行書五言律詩 明

上海博物館藏 掛軸／紙本
作品尺寸：130.2x60.4cm 掛軸尺寸：200.0x72.4cm

倪元璐（1592-1644），為明朝滅亡而殉身盡忠之士。他的書畫都具有高雅的風格。此幅五言律詩記載於「倪文貞公集」，系倪元璐赴山東時，對宦官的無理剝削感到氣憤而詠的。行間寬疏，筆力挺勁，顯出絕妙的潤燥對比。

Ni Yüan-lu : Poem in Running Script

Ming dynasty / hanging scroll / ink on paper
Collection of the Shanghai Museum

Ni Yüan-lu (1592-1644) was a loyalist who died for the Ming dynasty upon its fall. Both his calligraphy and painting are praised for their archaic and refined dignity. He composed this poem insinuating unjust exploitation by a eunuch that he had witnessed when he had gone to Shantung. Ni leaves ample space between the lines and writes his calligraphy in powerful and tense brushstrokes. The contrast of his use of the wet and dry brush is superb.



SR1 楊維禎 草書七言絕句 元

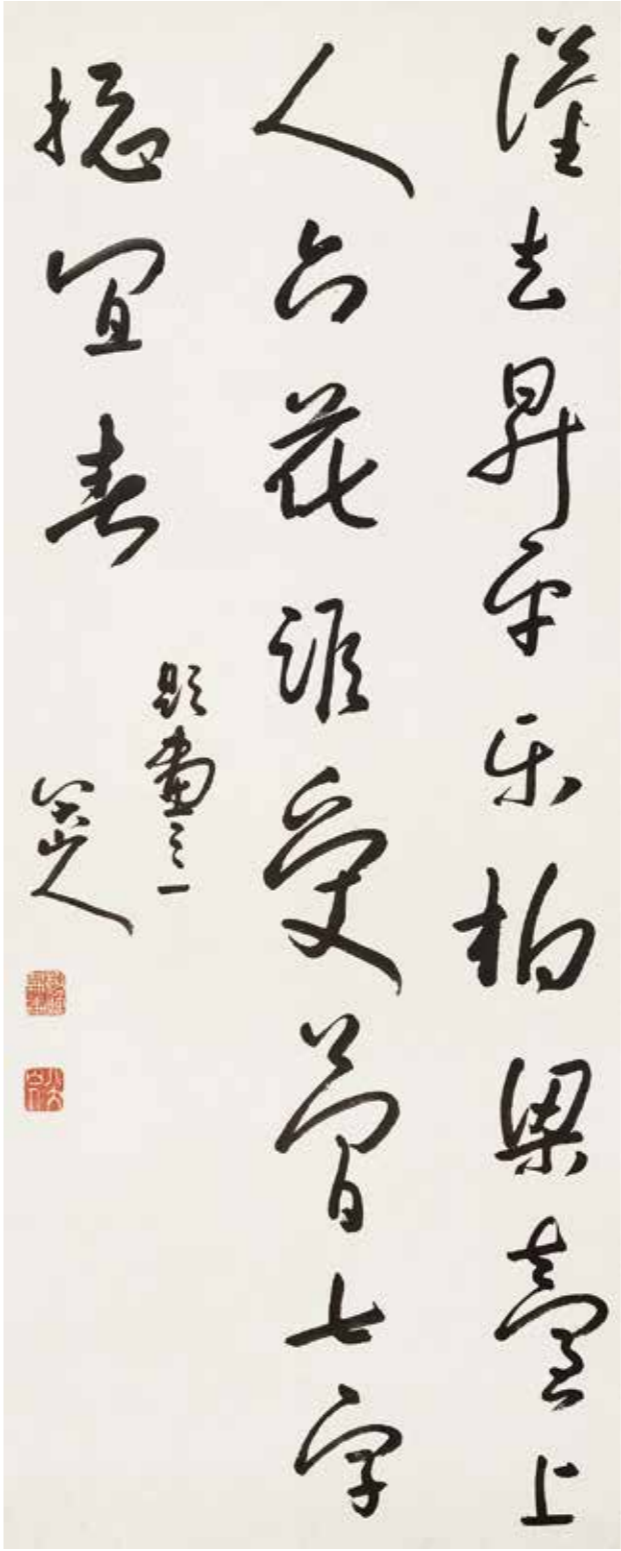
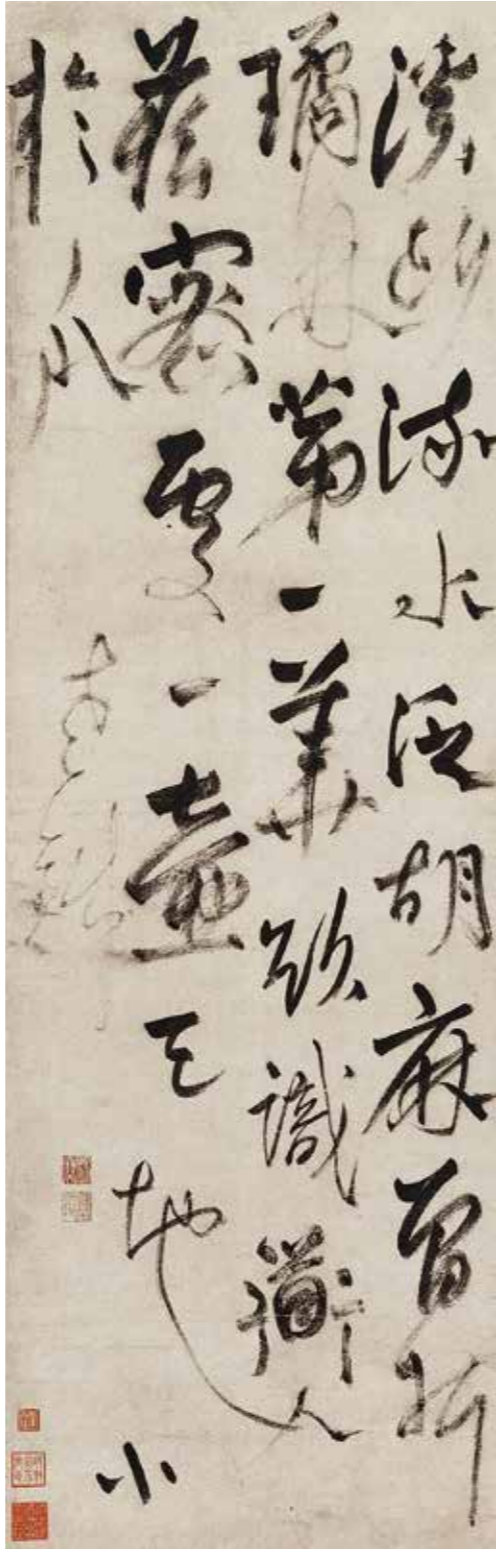
上海博物館藏 掛軸／紙本
作品尺寸：107.3x35.0cm 掛軸尺寸：180.0x48.0cm

楊維禎（1299-1370），是元朝末期的著名文學家，而且作為書法家聞名。維禎的書法發揮了元代盛行的「章草」的特點。顯露出奔放奇逸之氣，堪與「禪林墨蹟」匹敵。自如運用滿墨的毛筆，即使細如絲紗的渴筆也像鋼鐵一般那麼堅實。此幅是唯一傳世的楊維禎的條幅。

Yang Wei-chen : Poem in Cursive Script

Yüan dynasty / hanging scroll / ink on paper
Collection of the Shanghai Museum

Yang Wei-chen (1299-1370), the renowned literati from late Yüan times, is also well known as a master of calligraphy. His uninhibited and unorthodox calligraphy style is comparable with works of calligraphy written by Ch'an Buddhist monks. He freely manipulates the brush fully emersed in ink, and even his airy dry brush strokes are distinctive. The work is Yang's only extant example in hanging scroll form. The contrast of his use of the wet and dry brush is superb.



SR5 八大山人 行書題畫詩 清

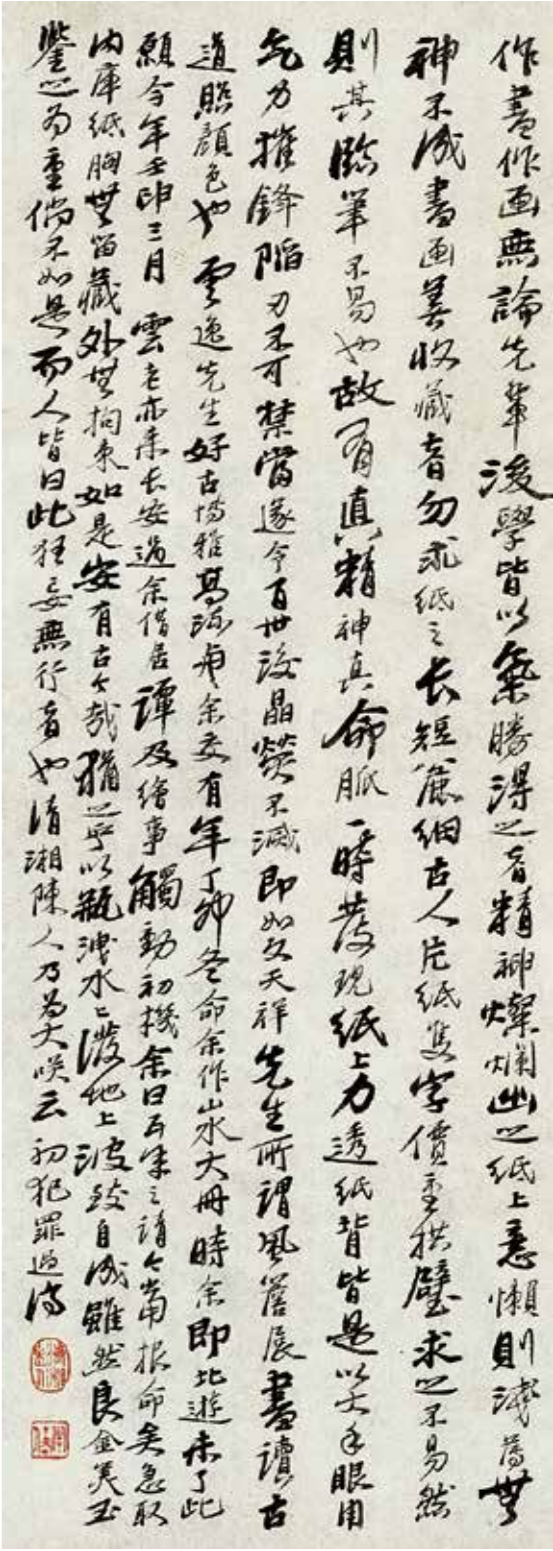
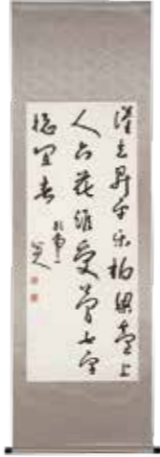
上海博物館藏 掛軸／紙本
作品尺寸：123.7x49.8cm 掛軸尺寸：200.0x62.8cm

八大山人，本名朱耷（1626-1705），出身於明朝宗室。明朝覆亡後，薙髮為僧，在山中度過隱逸生活。他的書畫自有超俗的風格，受到很高的評價。此幅行書系為畫幅題詩。寬舒的運筆，婉轉自然，鮮亮而不浮華，顯示八大山人的真本領。

Pa-ta-shan-jen : Poem in Cursive Script

Ch'ing dynasty / hanging scroll / ink on paper
Collection of the Shanghai Museum

Pa-ta-shan-jen was the style name of Chu Ta (1626-1705), who came from the Ming imperial family. He became a Buddhist monk after the fall of the dynasty and led a secluded life. His unique painting and calligraphy, which is free from the mundane, are highly evaluated. The artist uses a well-used brush for this work. The slow movement of the brush as well as the supple and the astute and simple brush strokes are representative characteristics of the artist.



SR6 石濤 行書論書畫 清

上海博物館藏 掛軸／紙本
作品尺寸：74.9x27.0cm 掛軸尺寸：180.0x40.0cm

法名原濟（1640- 約 1707），在日本以字石濤為一般所知。石濤不僅是畫家，而且是卓越的書家，隸、楷、行草都具有特異的書風。此幅行書論書畫，書體以行帶楷，在石濤的傳世作品之中，屬罕見的條幅之一。文義包含自戒與警世，對於石濤研究特具意義。

Shih-t'ao: Essay in Running Script

Ch'ing dynasty / hanging scroll / ink on paper
Collection of the Shanghai Museum

This artist, whose religious name is Yüan Chi (1640-ca.1707), is known by his style name Shih-t'ao. He has long been acclaimed as a painter but he is also a superb calligrapher known for his individualistic simplified seal-type script, standard style script, and the running script. This work, a rare hanging scroll by Shih-t'ao, is an inscription executed in clear and accurate running script on the rules for painting and calligraphy. The contents refer to self-discipline and a warning to the world, and are interesting in learning Shih-t'ao's view on art.





1 雛鳥圖



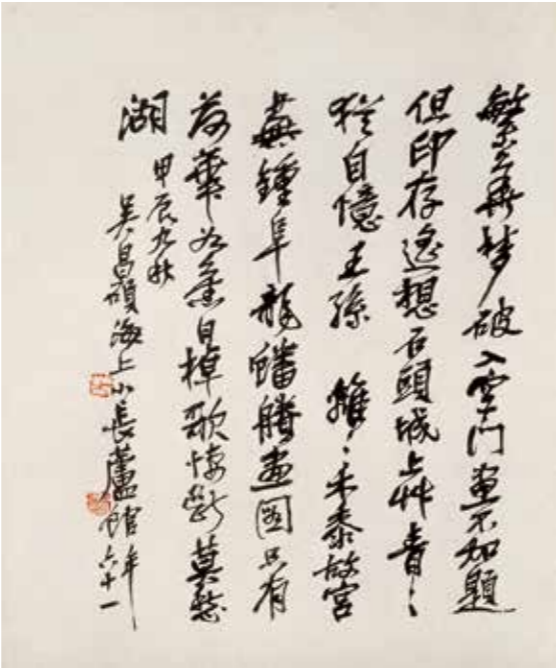
4 鸕鶿圖



2 芙蓉圖



3 菊花圖



9 吳昌碩跋



5 荷花圖



7 山水圖



6 鸚鵡圖



8 山水圖

SR8 八大山人 花鳥山水冊 清

上海博物館藏 冊葉·全9幀／紙本 冊葉尺寸：52.0x45.5cm

八大山人的花卉畫，繼承明徐渭之畫法，山水畫取法明董其昌，創出自己的特色。此部畫冊，畫題雖然不稀奇，但構圖新奇大膽，筆墨率意清逸。用一隻腳站著的鸕鶿的如白眼向人的眼光，露出明朝遺民的獨立不和之氣。此部畫冊與「安晚冊」（日本泉屋博古館）同一年所作，都是八大山人成熟期的傑作。

Pa-ta-shan-jen : Album of Flowers and Landscapes Ch'ing dynasty / album, 9 leaves / ink on paper / Collection of the Shanghai Museum
Pa-ta-shan-jen created an extremely original style of painting by inheriting Hsü Wei's bird-and-flower painting style and Tung Ch'í-ch'ang's landscape painting style, both of whom are Ming dynasty painters. This album contains paintings of unpretentious subjects which are depicted with daringly unique compositions and free brush strokes that result a pure and untrammelled atmosphere. The artist's independence and dissension as a member of the fallen Ming imperial court can be sensed in the expression of the eye of the bird standing on one leg. This work was created during the height of his career.

SR9 石濤 花卉冊 清

上海博物館藏
冊葉·全12幀／紙本·水墨 冊葉尺寸：45.5x35.0cm

石濤，與八大山人、弘仁、石籬合稱為「清初四高僧」，四家之中石濤最多才，花卉蘭竹、人物、山水等以各樣畫題建立了獨特畫風。此部畫冊與八大山人的「花卉山水冊」同一年所作，以半彩半墨描繪，奔放酒脫的筆墨之中顯出高雅的風格。圖上的題詩，墨痕淋漓。此十二小幅組成詩與畫統合的小宇宙，成為石濤花卉畫的白眉。

Shih-t'ao : Album of Flowers

Ch'ing dynasty / album, 12 leaves / ink or ink and color on paper
Collection of the Shanghai Museum

Shih-t'ao is grouped together with Pa-ta-shan-jen, Hung-jen, and Shih-ch'i as the "Four Monks Painters of Early Ch'ing," but is the most versatile of them all. He established a strongly individualistic style and covered subjects such as flowering plants, orchid and bamboo, human figures, and landscapes. This work was produced in 1694, the same year as Pa-ta-shan-jen's album. The paintings in this set are partly in color and in ink, and embody a feeling of dignity in the unrestrained and free style. The distinctive calligraphy of the titles of the paintings shows unparalleled skill. The small universe created by the combination of calligraphy and painting of the twelve works in Shih-t'ao's masterpiece in par with his large works.



7 玉蘭圖



1 芍藥圖



2 繡毬花圖



3 杏花圖



4 白菜圖



5 桃花圖



6 梨花圖



10 水仙圖



11 薔薇圖



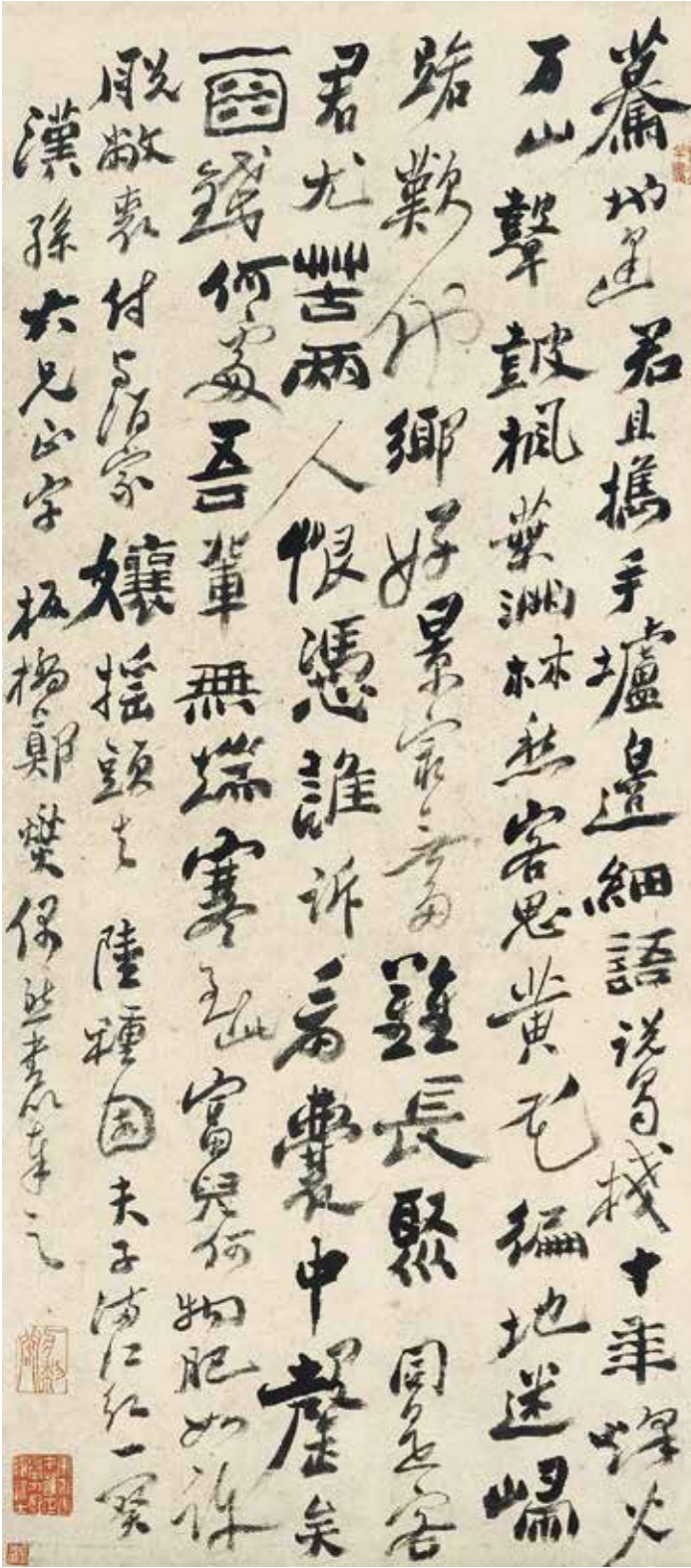
8 芭蕉圖



9 碧桃花圖



12 梅花圖



C101 鄭板橋 行書滿江紅 清

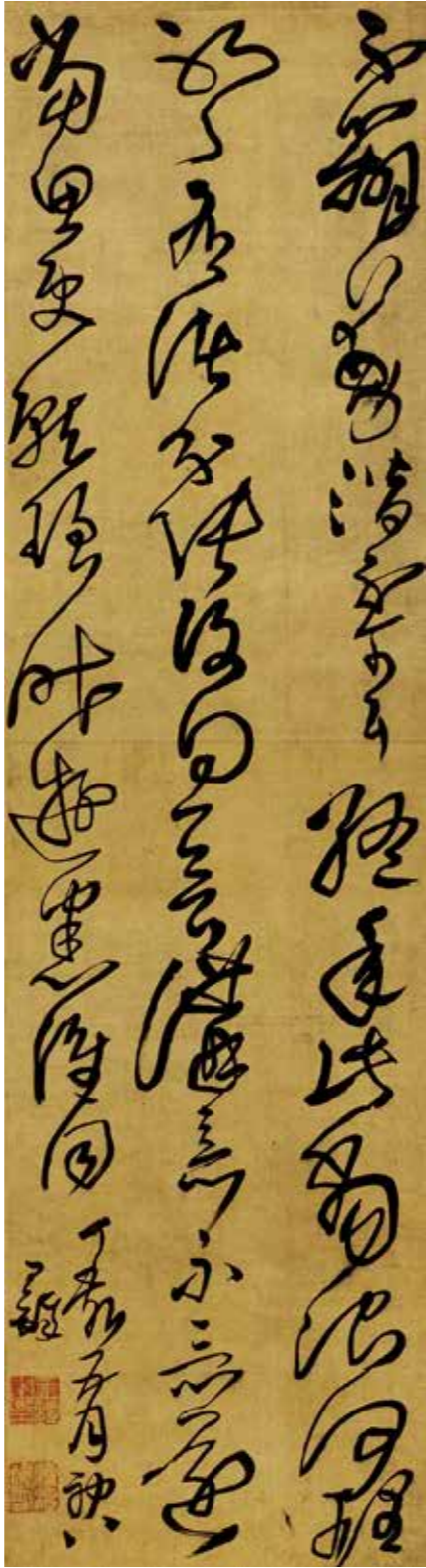
個人藏 掛軸／紙本
作品尺寸：109.7x48.3cm 掛軸尺寸：195.0x61.5cm

鄭燮（1693-1765），興化人。字克柔，號板橋。擅詩文書畫，揚州八怪之一。善畫蘭竹，筆致飄逸，超越時流，書融匯篆隸楷行草五體，而自成一家風格。是幅為晚年作品，書其師陸震詞，奔放闊達，堪稱佳作。

Chêng Pan-ch'iao : *Man-chiang-hung* in Semi-cursive Script

Ch'ing dynasty / hanging scroll / ink on paper / Private Collection

Chêng Hsieh (1693-1765) was a native of Hsing-hua, Kiangsu province. His style name was K'o-jou and his sobriquet was Pan-ch'iao. He was gifted in poetry, calligraphy and painting, and is counted as one of the Eight Eccentrics of Yangchow. He excelled in painting orchids and bamboo in untrammelled brushstrokes which overwhelmed the current of the times, and he created a unique style in calligraphy by integrating *chuan* seal characters and *li* simplified seal characters in the cursive, semi-cursive and standard scripts. This work, perhaps from his late years, is a transcription of the poetry *Man-chiang-hung* by his master Lu Chên and is a masterpiece embodying the free and uninhibited spirit of Chêng Hsieh.



SR13 王鐸 臨張芝帖 清

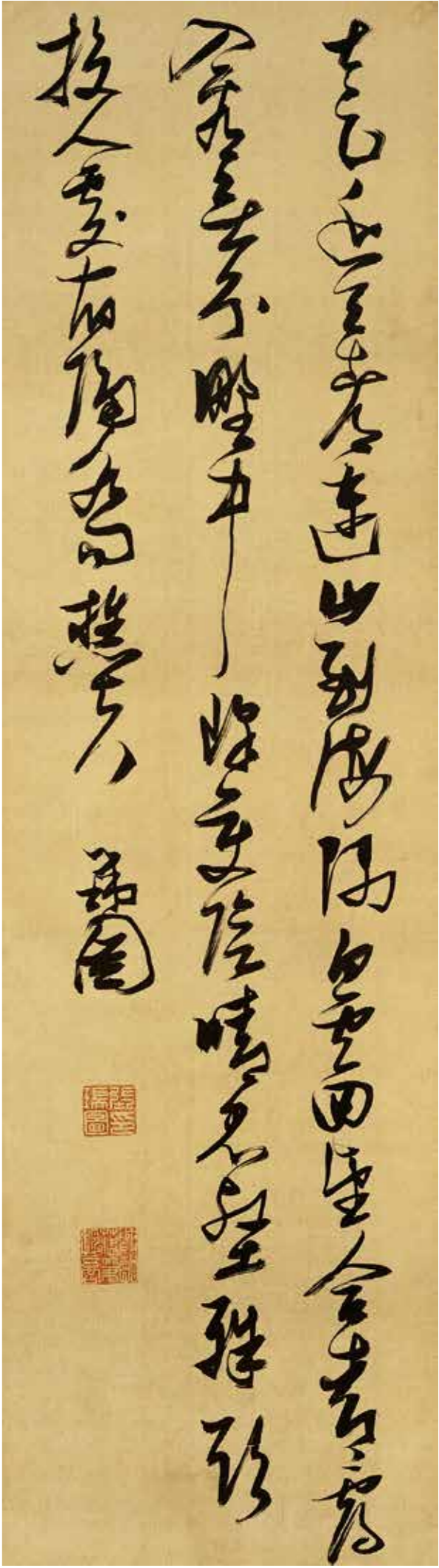
個人藏 掛軸／絹本
作品尺寸：161.0x44.0cm 掛軸尺寸：212.0x56.0cm

王鐸（1592-1652），是明朝末期具有代表性的書法家。此幅文章，系記載於「淳化閣帖」的張芝的尺牘「冠軍帖」的末尾與「終年帖」前半部分。筆勢暢達而雄健，巧妙使用連綿書所構成的布局；使王羲之書法成為掌中之物，顯示了王鐸的真實本領。此幅是王鐸五十六歲時所書的作品。

Wang To : Calligraphy after Chang-chih-t'ieh

Ch'ing dynasty / hanging scroll / ink on silk / Private Collection

Wang To (1592-1652), the representative romanticist of late Ming times, transcribed the last part of the "*Kuan-chün-t'ieh*" and the first part of "*Chun-nien-t'ieh*", both of which are letters and included in the second volume of *Ch'un-hua-kê-t'ieh* written by Chang Chih. The calligrapher has completely assimilated Wang Hsi-chih's style, and this work exemplifies Wang To's talent in the fluent and vigorous brushwork and the ingenious composition freely using the continuous script. It was produced when Wang To was fifty-six.



SR12 張瑞圖 草書五言律詩 明

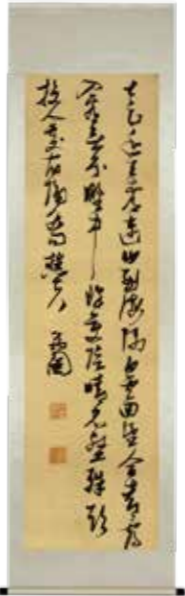
京都國立博物館藏 掛軸／絹本
作品尺寸：168.7x47.6cm 掛軸尺寸：212.0x59.6cm

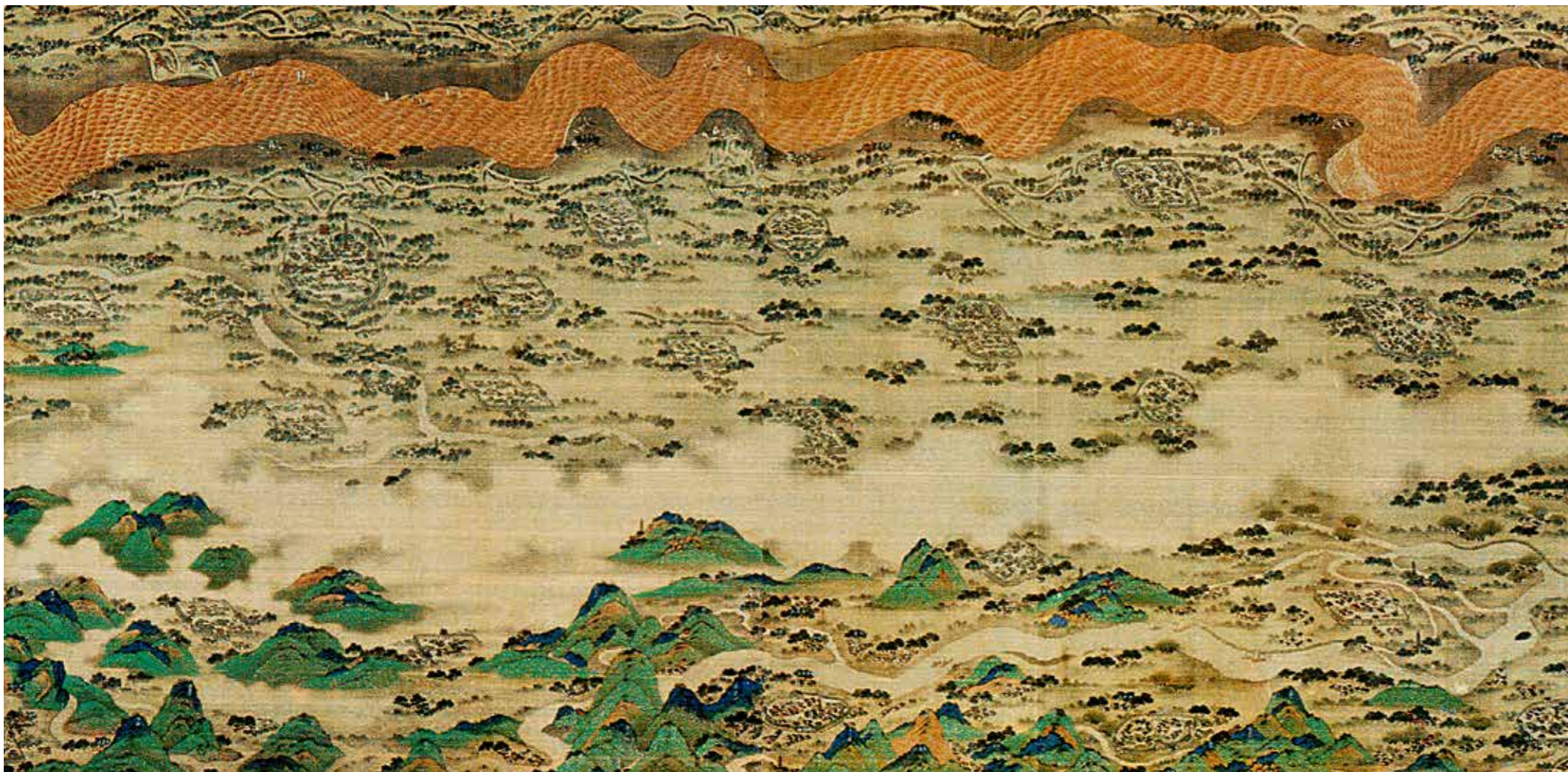
張瑞圖（1570-1641），由於字稱為二水，包含避免火災之意，黃蘗僧侶把許多他的作品舟載來日。此幅也是早已傳來的。銳角的轉折顯示出張瑞圖書法的特點，估計他五十七歲左右所作。題圖詩文是王維的「終南山」，筆致有力，運筆流麗，有清爽的風格。

Chang Jui-t'u : Poem in Cursive Script

Ming dynasty / hangingn scroll / ink on silk / Collection of the Kyoto National Museum

Because Chang Jui-t'u (1570-1641) style name was Erh-shui ("Two Waters"), his works were said to prevent fire. Many were brought to Japan by Buddhist monks of the Huang-po Sect, and this piece is one of the oldest introduced to Japan. Perhaps this work was produced about the time Chang was fifty-seven. The poem transcribed is "Mount Chung-nan" by Wang Wei. The keen brushstrokes and fluent brushwork are delightful and refreshing.





P102 黄河圖 清

卷子／絹本・設色
全卷尺寸：48.5x818.5cm

是卷為現存繪黃河古圖中之精品。作於清初，踏勘精確，描繪細緻，絢麗多彩，成一大長卷畫。全卷按五分之三比率縮小複製。（本卷近年由中央圖書館移交故宮博物院保管）

Anonymous : Map of the Yellow River

Ch'ing dynasty / handscroll / ink and color on silk

This is a superb piece which can be called the essence of extant old maps of the Yellow River. The brilliant and magnificent handscroll, depicted in color during the early Ch'ing dynasty based on a detailed survey, is duplicated in approximately three fifths of the original size. The original has been recently transferred from the National Central Library to the National Palace Museum.





P101 徐悲鴻 奔馬圖 近代

個人藏 鏡框／紙本・設色
 作品尺寸：54.8x65.6cm 鏡框尺寸：71.0x86.0cm

徐悲鴻（1895–1953），宜興人。從父學畫，後留學巴黎、柏林。回國後歷任畫壇要職，為近代中國著名畫家。融中西畫法於一體，尤以畫馬聞名。是圖極富詩意，為其傑作。

Hsü pei-hung : Running Horses

20th century / framed / ink and color on paper / Private Collection

Hsü pei-hung (1895-1953) was a native of I-hsing, Kiang-su province. He studied painting under his father, then abroad in Paris and Berlin. After his return, he successively filled various important posts of the painting circles. He is a painter representing modern China. He assimilated the traditional ink painting style to the basics of Western painting, and is especially celebrated as a painter of horses. This work is a consummate piece rich in lyricism.



獻辭

RECOMMENDATIONS

百年來的大事業



青山杉雨

書法家、日本藝術院會員

若將二玄社所欲完成的中國書畫複製計劃，譽為百年來的大事業，洵非溢美之辭。早在戰前就有「故宮書畫集」等刊行於世，縮印書畫對我們來說已習以為常。然當有一天，這些書畫突然以原作的面貌出現在眼前時，我所感到的只是驚訝。

所謂名作，需要實際接觸纔能了解真正的價值，這毫無疑問。二玄社複製品之精湛，幾乎使人無法辨別其真偽。對他們這種盡心盡力的態度，精巧高超的技法，我不能不表示敬佩。

就書法而言，我們將來誰都能擁有王羲之雙鉤本、孫過庭書譜、懷素千字文、自敘帖、蘇東坡寒食帖等比肩原作的複製品；而這些備置座右銘的藝術品，一定會給我們日常生活帶來無比的快樂，這是不言而喻的。在舊版書畫集上看張雨條幅作品，並不能予人以深刻的印象；如今看到原大原色的複製品，不由感觸強烈，深感對元書的認識需有重新考慮的必要。其他作品必然也會產生類似的問題，故盼望全部的複製品能早日問世。

The Century's Monumental Project

San'ū Aoyama

Calligraphist; Member, Japan Art Academy

I believe I am not exaggerating to say that the magnificent series of Nigensha's reproductions of Chinese calligraphy and painting is a monumental project of our century. We have heretofore been familiar with their reduced-size reproductions in the Illustrated Catalogues of the National Palace Museum and in other pre-war publications. It was a surprise indeed that the art treasures showed up, all of a sudden, before our eyes exactly in their actual appearance.

Masterpieces of art cannot be appreciated truly by means other than first-hand contact with them. The reproductions made by Nigensha, however, are so precise that it is hard to tell them from their originals. I wish to express my renewed respect for the successful efforts of the persons concerned.

In the field of calligraphy, it was an unsurpassed happy surprise for me that the letters by Wang Hsi-chih, "Essay on Calligraphy" by Sun Kuo-t'ing, "Thousand Character Essay" and "Autobiography" by Huai-su, the poem "On Cold Meal at Huang-chou" by Su Tung-p'ō and other great masterpieces came into my study, none different from their originals. Our everyday lives would become so delightful if we have these always at hand. Let me take, for example, the poem by Chang Yü. As far as I have seen it in the old catalogue of the Museum, it was not very impressive. When I saw it in the actual-size actual-color reproduction, however, I was so deeply impressed that I could not help admiring it aloud. I felt I should renew my recognition of Yüan dynasty calligraphy. Because there might be similar cases for other masterpieces, I am enthusiastically looking forward to the completion of the entire series.

中國美術研究之偉大貢獻



班宗華

耶魯大學教授

二玄社之偉業——按原寸精心複製國立故宮博物院珍藏中國書畫名蹟，至今已達近三百種。在各種中國美術複製印刷品中，出類拔萃，絕無僅有。現在，出於對古代書畫保護的需要，中國美術史上的名作將越發不易目睹。正是在這種情況下，二玄社開始出版這套名書畫複製系列作品。今後，對范寬「谿山行旅圖」、郭熙「早春圖」等傑作的研究、觀賞，將更多地有賴於二玄社的複製精品。二玄社為我們觀賞中國書畫作出了極大的貢獻，我深表謝意和敬意。

收藏宋代山水畫，哪怕一幅也好，當是我們的最大心願。我敢斷言，這幾年來，二玄社精製的「早春圖」等名畫已使之成為現實，併為其提供了廣闊的前景。

Substantial Contribution to Chinese Art

Richard M. Barnhart

Professor, Yale University

The magnificent series of facsimile reproductions of the great masterpieces of Chinese painting and calligraphy from the National Palace Museum that Nigensha Publishing Company has been producing is now approaching three hundred in number. It constitutes the most significant body of superb reproductions of China's graphic art that exists anywhere in the world. This continuing series of reproductions has appeared at exactly the time during which concern for the preservation of ancient calligraphy and painting is making it more and more difficult for most people ever to see the actual original masterpieces of Chinese art history. It is highly likely that in the future all of us will be deeply dependent upon Nigensha's technology and skill for our very knowledge of such awesome works of art as Fan K'uan's "Travellers among Mountains and Streams" and Kuo Hsi's "Early Spring." It is therefore with the keenest appreciation of their contribution to the knowledge and enjoyment of Chinese painting and calligraphy that I salute Nigensha's achievement. I predict that some years hence, owning one of Nigensha's facsimile reproductions of "Early Spring" will be as close as most of us can aspire to actually possessing a Sung landscape painting.

高層次的藝術鑒賞



高居翰

加州柏克萊大學教授

二玄社選擇世界上中國書畫最大收藏館——國立故宮博物院的名蹟，進行系列複製，理當為藝術愛好者所歡迎。就我們美術史教授而言，這些逼真的複製品較以往印刷品，原作力感及微妙特徵表現得淋漓盡致，是教學上最好的輔助手段。對那些想在家裏享受名作的人來說，這些複製品開拓了藝術鑒賞的新領域。

中國書畫的紙絹形式，從表面上看，其複製條件可能較西洋油畫容易；但實際上，要適當地表達用筆的微妙和色調的深淺，卻需要極為精巧的印刷技術。二玄社新開發的複製技術，逼真地表達了原作紙絹的質感和色調，使此一複製計劃極成功地達到了這些要求。

已複製的名畫和法書的選擇，包括了許多宋元名家傳世佳作，對中國書畫之偉大傳統作了次相當完善的巡禮。

High-level Appreciation Made Possible

James Cahill

Professor, University of California, Berkeley

Nigensha's project for producing a set of facsimile reproductions of masterworks of Chinese painting and calligraphy in the greatest of collections, the National Palace Museum in Taipei, is to be welcomed by all lovers of these arts. For those of us who teach, these full-size, extraordinarily faithful re-creations will serve to reveal both the power and the nuances of these works to our students better than we have been able to do with most hitherto-available reproductions. For those who want to enjoy these superb works of art in their homes, the facsimiles will allow new levels of appreciation.

Chinese painting, in its special materials and forms, lends itself better to reproduction than do Occidental oil paintings. At the same time, its tonal nuances and subtleties of brushwork require the most sensitive techniques of printing if they are to be adequately conveyed. Nigensha's newly-developed methods, which approximate closely even the paper tone and silk ground on which the originals were painted, fulfill excellently these requirements. The selection of paintings and works of calligraphy reproduced includes many of the finest surviving works of the major Sung and later masters, and thus provides a quite satisfactory survey of this great tradition.

「同等真蹟」的藝術效果



啟功

北京師範大學教授、中國書法家協會主席

我首先感謝的是各項偉大的科學技術的發明，若沒有現代先進的攝影、印刷種種技術，也就不會有這些「下真蹟一等」、逼真活現的複製品。從文物「價格」上來看，複製品究竟不是原蹟，但從它們的藝術效果上講，應該說是「與真蹟平等」的。

高明的印刷技術還能提高現在文物上所存的效果。歷經數百乃至上千年之後，原作多已破損，至少顏色灰暗，早已失去了原有的風韻，可這些複製品，卻恢復了原作最初的色澤，簡直是整舊如新。

這些複製品，雖不見得能夠「人手一幅」但無論是自買、是借觀，還是看展覽，「晴窗一日百回看」已絕非難事了。因此，從利用價值上講，它的方便處，已足稱「上真蹟一等」（乃至若干倍）了！

二玄社把這么些中國古書畫加以複製，使它們化身千萬，二玄社同仁付出的辛勞，怎能不令人由衷地感謝呢！

Equal Artistic Effect as the Original

Ch'i-kung

Professor, Beijing Normal University;

President, Chinese Calligraphers' Association

First of all, I must thank the great developments in the aspect of scientific technology. Without today's various advanced technologies such as photography and printing, these true-to-life reproductions which may be called "just one tiny step from the originals" would not have been realized. As a matter of course, these reproductions are not the same as the originals seen from the viewpoint of the value of art objects. Nevertheless, they must be called "equal to the originals" in the sense of artistic effect.

Moreover, superb printing technology can even enhance the artistic effect of extant art objects. Original works have long lost their former appearance because the lapse of. time ranging from several hundred to over a thousand years have darkened even those that are only lightly affected, or have damaged them considerably. However, this aspect has been renewed in the reproductions in which the colors and luster of the original state are recovered.

Although these reproductions may not be something to be owned by everybody, it is no longer difficult to admire them at will at home by buying or borrowing a copy, or to appreciate them at exhibitions. Therefore, their value may be called "once or several times above the originals."

With its reproducing technologies, Nigensha has created several tens of thousands of procreations of ancient Chinese calligraphy and painting. I am compelled to sincerely thank Nigensha for the considerable labor it has expended.

筆墨神韻的再現



艾瑞慈

密西根大學名譽教授

就本人所知，擁有清代皇家收藏珍品的國立故宮博物院，仍是當今世界上最重要的中國美術宮殿。因此，繼續致力這些名蹟的複製精印無疑是極為重要的，二玄社與故宮博物院的合作，即為了此一複製事業。

這套系列作品的選擇，大體上是極為精當的；我深信研究中國書畫的學者們，無一不承認此選擇包括了中國美術史上的許多關鍵作品，它們是應該得到進一步評價與欣賞的。

二玄社為此盡了最大的努力，將現代化的複製技術運用於這項意義深遠的事業，使複製品盡可能地接近原作，併成功地再現了中國書畫的核心部分——微妙的墨色及用筆的特質。

我相信這些複製品是歷來最逼真的印刷品，它們值得更廣泛地流傳與普及，以促使我們對這獨一無二的美術遺產有更正確的認識。

Irresistible Appeal of Precise Reproductions

Richard Edwards

Professor Emeritus, University of Michigan

To my knowledge, the collection of painting and calligraphy in the National Palace Museum in Taiwan, a collection which came originally from the Emperors of the Ch'ing dynasty, still remains the single most important group of Chinese works in the world today. It is thus especially important that there be a continuing effort to reproduce masterpieces from it with as great accuracy as possible.

Nigensha Publishing Company in collaboration with the National Palace Museum in Taipei is doing just that. Of the reproductions currently available, one can affirm that the choice is, by and large, excellent. Scholars familiar with Chinese painting will certainly recognize them and, I believe, universally approve of the selection as indicating many key “moments” in the history of Chinese art. They form a group which merits wider popularity.

The publishers have made every effort to bring the latest technology of reproduction to bear on this significant task; and thus assure that these facsimiles will be as close as possible to the original works. They have been particularly successful in catching the nuances of ink-values, the quality of brushwork itself, which lies at the heart of an understanding of Chinese painting and calligraphy. Such works will come, I believe, closer to the originals than anything so far attempted. From what I have seen, they deserve wide circulation in an effort to promote an accurate familiarity with a unique artistic heritage.

下真蹟一等



傅申

國立台灣大學藝術史研究所教授、前任華府佛利爾美術館中國部主任

這批傑出的法書名畫複製品，選自全世界獨一無二的書畫寶庫——國立故宮博物院，真正做到了空前的精美，而又忠實逼真。

複製品中包括了極負盛名的繪畫，如范寬、郭熙、王紱、沈周、唐寅等人的作品，雖也常見於其他印刷物，但此次以原大複製，這的確是欣賞筆墨細部以及精微設色之美的最好機會。本人在這批複製品中，最為欣賞紙本作品，因為此現代化的複製技術，將筆墨及紙張纖維之間的微妙關係，再現到了逼真的地步。

再如王羲之平安何如奉橘三帖、孫虔禮書譜序、懷素自敘、以及黃公望富春山居圖等等，在過去雖已有過原大的複製品，但當我們將新舊印刷品並陳比觀時，就會驚嘆現代複製技術的進步。面對逼真活現的複製品，本人實難想像再會有比此更進步的複製技術。如果我能擁有其中一部分複製品，將會感到像擁有真蹟般的富有和滿足。

此時，一句古來中國鑒賞家的成語閃現在我腦際：「下真蹟一等」，真是對二玄社複製品的最佳形容詞。實際上，歷史上任何雙鉤、臨摹和刻拓法，或近代印刷品，沒有比這批複製品更能擔受得起這一殊譽的了！

Just One Tiny Step from the Original

Fu Shen

Curator, Freer Gallery of Art, Washington D.C.

These reproductions of Chinese painting and calligraphy from the finest collection in the world are truly outstanding and faithful to the original works.

Included are works that have never been reproduced in original size before, even though they are well known and often published on a smaller scale. This is the first chance to appreciate the details of beautiful brushwork and subtle colors in these large reproductions of paintings by Fan K'uan, Kuo Hsi, Wang Fu, Shên Chou, T'ang Yin, et. al. The ones I admire the most are reproductions of works originally on paper, because advanced printing methods have reproduced the subtle interaction of brush, ink, and paper texture so effectively.

Famous works such as “Three Passages of Calligraphy” by Wang Hsi-chih, “Essay on Calligraphy” by Sun Kuo-t'ing, “Autobiography” by Huai-su and “Dwelling in the Fu-ch'un Mountains” by Huang Kung-wang, have previously been published in actual size. Now we are able to compare the old reproductions with the new and appreciate the advances in modern printing techniques. As I look at these superb facsimiles in front of me, I cannot imagine reproductions of better quality. I would certainly feel very rich and happy to own some of them.

A Chinese phrase “hsia chen-chi i-teng” (“just one tiny step from the original”) comes to my mind, which certainly is the best way to describe this group of reproductions.

精益求精 逼真原蹟



高樂知

科隆大學藝術史研究院教授

一九七八年秋，當我在國立故宮博物院作客的時候，有機會目睹二玄社對書畫名蹟的複製作最後的修正。專家組包括印刷技師和科技人員，他們對原作與印在各種紙絹上的原大複製品，進行認真的比較和討論，有些紙絹還是為這次複製工程特製的。

中國書畫名作，在複製前都對其進行反復的探討，以求逼真；我也有幸參加了討論。專家們對每一局部都作細心比較，色彩的差別、明暗度更是精微地加以檢查。對我來說，那些複製樣品，都已達到了完美不辨真偽的程度；而印刷專家仍不滿足，繼續修正。我曾比較過最後幾種樣品，那真是逼真極了，它們絕對可以作為一些沒有機會見到原作或細察局部的教師和學生們做多目的研究之用。

Unequalled Verisimilitude to the Originals

Roger Goepper

Professor, Art Historical Institute, University of Cologne

During my stay in Taiwan in autumn 1978, when I was a guest of the National Palace Museum, Taipei, I had the opportunity to watch one of the corrections by a delegation from Nigensha in connection with their large project of reproducing major works of calligraphy and painting in facsimile. A group of specialists, including printers and scientists, were comparing the originals with the proofs of the Nigensha reproductions, printed in original size on different kinds of paper, some of which had been specially developed for this project. I was able to take part and listen to the lengthy discussions, which took place in front of some of the most famous Chinese paintings and their reproductions. Each detail was carefully compared. Colour variations and degrees of intensity were most carefully checked. Some of the different printed versions had already reached such a degree of perfection that, to my eyes, there was hardly any difference to the original to be seen. Still the printers were not content and corrected several places. The final results, which I could compare with some samples, are really so close to the original that these reproductions can serve all purposes of scientific studies for scholars and students who do not have the possibility to examine the original in detail.

中國書畫研究之福音



饒宗頤

香港中文大學藝術系及中國文化研究所榮譽講座

石渠舊度書畫鎮庫最精之品，現藏台北故宮博物院。書若孫虔禮書譜、懷素自敘；畫若東坡嗟歎為「白波青嶂非人間」之郭熙神筆早春圖、吳其貞稱許為亙古第一畫而侯朝宗所扼腕不置之燼餘富春卷，（書畫記獨具隻眼，推富春卷不惟為大癡之第一畫，當為亙古第一畫。）皆人間瑰寶。今由二玄社複製，精印珍襲，豈僅亂真，幾欲出藍；汲古之士，面對此纍纍名蹟，安可交臂失之耶。

Glad News to Student of Chinese Art

Jao Tsung-yi

Professor, The Chinese University of Hong Kong

Of the art objects owned by emperors and handed down in the imperial court of the Ch'ing dynasty, the most excellent are housed in the National Palace Museum in Taipei. Examples of the world-class treasures that can be mentioned are Sun Kuo-t'ing's “Essay on Calligraphy” and Huai-su's “Autobiography” as for calligraphy, and Kuo Hsi's “Early Spring” and Huang Kung-wang's “Dwelling in the Fu-ch'un Mountains” as for painting.

In particular, the eminence of Kuo Hsi as a painter was extolled by the famous contemporaneous literati Su Shih, who said, “The white waves and green mountains show an almost unearthly artistic effect.”

Also, although Huang Kung-wang's “Dwelling in the Fu-ch'un Mountains” is presently damaged and a part of it is lost, the prominent Ch'ing dynasty connoisseur Wu Ch'i-chen praised it highly as “the unsurpassed masterpiece of painting of all ages,” and the Ch'ing dynasty literati Hou Fang-yu was extremely grieved that the painting had been damaged.*

Nigensha has made extremely sophisticated reproductions of these masterpieces in the National Palace Museum. These reproductions are not only so identical to the originals that they are indistinguishable from the latter, but the result also seems to be almost superior to the originals. True devotees of ancient Chinese art should never let go of the opportunity to privately own these numerous masterpieces that are tantamount to the originals. *(According to an episode, the person who had owned this work before it entered the Ch'ing imperial collection wanted to have it burned upon his moment of death, but that it was barely saved from the destruction.)

空前之壯舉



神田喜一郎

原京都國立博物館館長、日本學士院會員

中國書畫所特有的魅力，即為東方美術的粹粹；它是無與倫比的，如今正在引起全世界的注目。國立故宮博物院集中國書畫名品成一大殿堂，這裡蒐藏著前清皇室秘藏的無數珍寶。若未參觀故宮博物院就無資格談論中國書畫，這絕非言過其實。此次賴以二玄社渡邊社長的無比勇氣，與故宮博物院合作，將故宮珍藏中國書畫名品中之名品全部以原大、原色複製出來，實可謂空前之壯舉，堪譽為嘉惠藝林之一大貢獻。

An Unexampled Grand Undertaking

Kiichiro Kanda

Former Director, Kyoto National Museum;

Member, Japan Academy

The remarkable charm of Chinese painting and calligraphy is the unparalleled quintessence of Eastern art that is now becoming a wonder of the world. An edifice housing select masterpieces of the kind is the National Palace Museum in Taipei. Literally heaped here are innumerable art treasures originally preserved in the former Imperial Court of the Ch'ing dynasty. It can be said without exaggeration that one is not qualified to talk about Chinese art without visiting this Museum. Mr. Watanabe, President of the Nigensha company, has been inspired by dauntless spirit to reproduce in original size, in cooperation with the National Palace Museum, outstanding masterpieces selected out of the Museum's collections of Chinese painting and calligraphy. It is an unexampled grand undertaking which no doubt will immensely benefit the scholarly and artistic circles alike.

可敬可畏的複製品羣



加山又造

畫家

近年，日中文化交流走上正軌，我們日本畫家對中國水墨畫的興趣日趨高漲，視野開闊，不同以往。就本人而言，作畫始留意水墨畫的各種可能性，併試著在屏風等上作水墨山水。

過去，我曾多次觀看台北故宮特展，范寬「谿山行旅圖」、郭熙「早春圖」等北宋水墨山水畫給我留下深刻印象，令人難以忘懷；又承蒙參觀二玄社複製品作業現場，禁不住拍案叫絕；其後手捧複製精品，更是激動得叫人無法平靜。我以為二玄社複製品出類拔萃，堪稱水墨畫之範本。從這些下真蹟一等的複製品中，我們仿佛看到了製作人員的宏偉氣魄，可敬可畏。

據說，納爾遜藝術博物館珍藏李成「晴巒蕭寺圖」、許道寧「漁舟唱晚圖」二北宋名作，不久亦加入二玄社名書畫複製行列，複製品羣必將蔚成壯觀。我殷切期待著早日摩挲斲索。

The Intensity of the Reproductions Is Enhanced

Matazo Kayama

Painter

There is a growing interest in Chinese ink painting seen from an entirely different perspective also among Japanese painters, owing to the recent full-scale cultural exchange with China. I myself have begun to produce works taking into consideration the possibilities of ink painting, and have started various experiments in ink landscape painting mainly for the format of the folding screen.

I have visited the National Palace Museum in Taipei several times, and can never forget the impression I received when I appreciated the ink landscape paintings of the Northern Sung dynasty, especially Fan K'uan's "Travellers among Mountains and Streams" and Kuo Hsi's "Early Spring." On one occasion I was allowed to observe the site where the production staff of Nigensha was studying and producing superb reproductions. I was struck with a new emotion when I held in my hands Nigensha's finished work which involved much labor, and felt that it is the best textbook for my production of ink paintings.

The power of the reproductions which are infinitely close to the originals can be sensed through the magnifying lens as the vigor of the replicas' producer. I have been informed that the two masterpieces of Northern Sung painting in the Nelson-Atkins Museum of Art, namely "A Solitary Temple amid Clearing Peaks" attributed to Li Ch'êng and Hsü Tao-ning's "Evening Songs of the Fishermen," will be added to Nigensha's reproductions. These additions will further enhance the intensity of the reproduction series. I am eagerly waiting to examine them intimately.

世界美術之精華



雷德侯

海德堡大學藝術史研究所教授

日本高度的出版及複製技術，早已得到全世界所贊賞與尊敬；二玄社新開發的精微而獨創的製版法，更是一座印刷史上的里程碑。併為複製中國書畫建立了新的標準。它不祇是墨色層次清晰可見，而且原蹟上種種細微的表面質地，也逼真到了驚人的程度。紙絹質地、原蹟的補綴狀況，甚至墨色滲入紙絹的感覺，均一一予以了再現。

國立故宮博物院的收藏，是世界上最大最重要的收藏之一，以最進步的複製技術來精印這些名蹟理所當然。作品的選擇也非常精當，包括了許多名畫和法書。從時代來看，早自四世紀晚到十八世紀，它們既代表中國藝術，又可說是世界藝術的最高成就。因此，這些前所未有的、高水準的複製品將會受到人們的普遍歡迎。

The Glories of the World's Art

Lothar Ledderose

Professor, Art Historical Institute, University of Heidelberg

All over the world Japanese bookmaking and reproduction techniques have long been admired and respected because of their excellent quality. The innovative and sophisticated process that has now been devised by Nigensha Publishing Co., Ltd. is another landmark in the history of printing and sets a new standard for the reproduction of Chinese paintings and calligraphy. Not only do the shades of the ink become visible in exquisite gradation, but also the appearance of the original surface is rendered in an amazingly convincing manner. The consistency of paper and silk, the different kinds of material, the patches, and even the way in which the ink sinks into the surface, all these are preserved in the reproduction.

The collection of the National Palace Museum in Taipei is the largest and most important single collection of Chinese painting and calligraphy in the world, and it is therefore appropriate that some of its important masterworks should be reproduced in this superb technique. The selection of the pieces is excellent, ranging in time from the fourth to the eighteenth centuries. They represent highlights of Chinese art, and indeed of world art. Everybody will therefore welcome these new reproductions of unprecedented quality.

中國美術界的劃時代大事



李鑄晉

堪薩斯大學名譽教授

國立故宮博物院珍藏法書名畫早已舉世聞名，咸認為是中國傳統文化的最佳代表。過去數十年間，這批書畫刊於書籍雜誌，或以黑白彩色複製者，為數不少；但原作之精妙，其失真者多，實為可惜。故宮博物院有鑒於此，特與二玄社合作，仿照原作紙絹尺寸筆墨精印，務求保持原作優點。俾一般熱愛中國書畫人士，得以詳細觀摩、欣賞及研究其精妙之處。這種機會實在難能可貴。

這批複製書畫的特點，是以最佳的印刷技術，精益求精，盡量保存原作精華，予人以面對原作之感。裝成立軸者，可掛於壁間；裝成手卷者，可逐段披閱。既可領略書法之妙，臥游山水之勝，觀賞人物花鳥之神；又可審察作品款印、題跋、以及其他細部，這也是不可多得的好處。

這些書畫，毫無疑問都是故宮珍藏的最精品。無論是對學者、鑒賞家、收藏家、學生，或是一般書畫愛好者來說，都會獲益不少，實為中國美術史研究上一個劃時代的貢獻。

An Epochal Event in the World of Chinese Art

Li Chü-ting

JH. Murphy Professor, University of Kansas

The collection of calligraphy and painting in the National Palace Museum in Taipei has been famous all around the world as one of the best expressions of traditional Chinese culture. Although many works in this collection have been reproduced in books and magazines, the excellent quality in these pieces and calligraphic works do not always show up well. The museum and Nigensha have gone into a joint effort to reproduce them as accurately as possible in actual sizes. The result is one of the best vehicles for people to enjoy these works and to study them in detail.

One of the best features in the reproduction scrolls is that they offer a good opportunity for the lovers of Chinese art to enjoy the works in the way that they should be seen. The hanging scrolls can be shown on the walls for people to look at leisurely and to appreciate their exquisite details. The handscrolls will give them the great experience of unrolling section by section, as if travelling in a dream. For the connoisseurs there will be the pleasure of examining the seals, the colophons, and other details in the paintings.

The publication of these scrolls, whose selection is outstanding, will be an important landmark in the field of Chinese art. Scholars, connoisseurs, students as well as the laymen will greatly benefit by this event.

翹首以待的複製事業



中川一政
畫家

我曾多次前往中國，參觀過北京故宮及上海的美術館，收穫頗大；但卻沒到過台北，我深以為憾。二玄社的原大複製品，使我能觀賞到國立故宮博物院的珍品，真是喜出望外。

我有幸觀賞了其中的范寬「谿山行旅圖」。這是連大雅、玉堂、竹田、蕪村（江戶時代的日本文人畫家）等人都無緣見到的大作，若他們能有機會看到此圖，相信他們的繪畫成就自會更上一層樓，至少不會祇陶醉於趣味性的文人畫上，因為有更嚴峻的山峰，需要全力以赴地去攀登。對這些，無論是江戶時代的畫家，或是現在的年輕一代，均不甚懂得其精華所在。應該說日本美術的故鄉就在中國。

二玄社此項複製事業是我翹首以待、樂於推崇的。

A Project Long Hoped for

Kazumasa Nakagawa
Painter

I have had opportunities to travel to China, and I have visited the Palace Museum in Peking as well as other art museums in Shanghai where I have made many discoveries. Regrettably, however, I have not had opportunities to visit the National Palace Museum in Taipei and thus I am very happy that Nigensha has made full-size reproductions.

I am now appreciating one of the reproductions, namely the large landscape of “Travellers among Mountains and Streams” by Fan K’uan. The Japanese literati-school painters Taiga, Gyokudo, Chikuden and Buson of the Edo period were not favored with opportunities of seeing such pieces. Had they had contact with paintings like this, they must have displayed their ability even better. At least their art must not have resulted in a mere ‘hobby’ for literary men. They must have realized that there was a more austere realm which required greater energy. Even today, the younger generations are not fully aware that Japanese art has its home in China.

The project of Nigensha, therefore, is what I have long hoped for. With pleasure I give my recommendations to this publication.

開拓新的鑒賞之道



中田勇次郎
京都市立藝術大學名譽教授

在中國，鑒賞書畫的歷史相當悠久，故若細讀唐朝張彥遠所著「歷代名畫記」，從其發展的歷史，以至師承傳授、理論、技法，及鑒識、收藏、購求、閱玩、跋尾押署、印記、裝幀裱軸等，分門別類，精細入微。宋代米芾即繼承此精緻鑒賞法，於書法繪畫上都留下卓越的成就。書畫著錄，固使這偉大的傳統得以保持至今；但卻無法達到實物鑒賞的效果，這也是古人在方法上不及今人的地方。現在，由於精巧技術的發明，接觸和原作相同的作品已變為可能。

此次二玄社複製國立故宮博物院古畫名帖，乃集現代技術之精粹而完成，對鑒賞中國書畫無疑是一條捷徑。在繪畫方面，選擇有宋代范寬、郭熙、元四大家和明清文人畫家的著名作品；在書法方面，則以王羲之快雪時晴帖為首，集合了唐宋以至元明馳名天下的名蹟。全部按原大原色予以複製，確實是一件令人驚喜的事。二玄社此劃時代事業開拓了一條新的、現代化的鑒賞之道。盼望著此成果能為全世界鑒賞家所廣泛接受。

A New Means of Appreciation

Yujiro Nakata
Professor Emeritus, Kyoto City University of Arts

China has a long history of appreciating painting and calligraphy. Li-tai Ming-hua Chi (Accounts on Master Paintings of Successive Dynasties) by Chang Yen-yüan of the T’ang dynasty gives detailed accounts of the history of artistic development, teacher-to-pupil transmission, theory, technique, identification, acquisition, inscriptions and even mounting. This tradition of connoisseurship has thereafter been carried to this day through the instrumentality of catalogues and treatises. The best way of appreciating works of painting and calligraphy is to study the works themselves aided by knowledge provided by these books. In olden times originals were virtually inaccessible, but technical progress has now enabled us to own precise reproductions.

The facsimiles of art treasures of the National Palace Museum planned by Nigensha and produced with the most modern techniques are the finest sources for the appreciation of Chinese painting and calligraphy. The series contains celebrated masterpieces by Fan K’uan and Kuo Hsi of the Sung dynasty, the “Four Masters” of the Yüan dynasty, and Wên-jen (Literati) of the Ming and Ch’ing dynasties as for painting; and “*K’uai-hsueh shih-ch’ing t’ieh*” by Wang Hsi-chih of the Chin dynasty and other world-famous gems from the T’ang, Sung, Yüan and Ming dynasties as for calligraphy. The faithful reproductions are indeed a glad surprise for us. The monumental project opens up a new means of art appreciation. I hope that its results will be greeted widely by lovers of art.

驚人的原色版「書譜」



西川寧
書法家、日本藝術院會員

「書譜」原為上、下兩卷，自唐初以後一直如此，直到明末纔聯接成為現在的一卷。在明代，上、下兩卷曾分別收藏於兩個不同的地方，下卷早為文徵明所得，而上卷卻有相當長的一段時間未見天日。因此，兩卷的保存情形大不相同，上卷少有損壞，而下卷則破損不堪。但由於作品筆致暢達，僅從黑白單色照片上看，紙張的破損並不那麼顯眼。

然當我見到二玄社複製品原色版「書譜」時，不禁大嘆一驚，覺得眼前這部「書譜」的破損痕跡與黑白單色照片迥然不同，做到了纖毫畢現。其破損處上卷極少，而下卷則紙上、下部分均破痕纍纍，甚至殃及中間。故原色複製對研究古文韌助益之大，賣不可以道里計。

「書譜」長達九米有餘，為名滿天下之一大手卷；有誰奢想過，在手邊能有一件與真蹟完全相同的原色複製品呢！當我們展開凝視時，墨跡的香味、渾潤的筆觸，躍然紙上；儘管古色蒼然，卻覺得好像剛從孫過庭手中接過來一樣，不禁使我驚訝得打了個寒戰。

Marvelled by the Reproduced “Essay on Calligraphy”

Yasushi Nishikawa
Calligraphist; Member, Japan Art Academy

“Essay on Calligraphy” is now mounted as one handscroll but formerly was in two scrolls, the original state since the early T’ang period. They were joined as one much later at the end of the Ming dynasty. Furthermore, they were in different collections; the second scroll was acquired by Wên Chêng-ming at an early date, while the location of the first scroll remained unknown for some time. The two scrolls, therefore, are much different in the state of preservation. The first is less damaged while the second is badly deteriorated. Because the text itself is an excellent work of calligraphy, however, I was little concerned about the wear of the paper base when I saw the monochrome reproduction.

I was surprised when I was shown the color reproduction of the “Essay” made by Nigensha because the damage of the paper was seen much more clearly. The wear of the paper is only slight in the first scroll, while the second is damaged badly along both the upper and lower borders, the rent often extending nearly halfway the scroll’s breadth. Hence, I realize keenly how helpful color photography can be for the study of antiques.

Who could have thought that one would be able to keep at hand a precise, actual color duplicate of this magnificent handscroll over nine meters long? The dry and wet brushstrokes, despite the aged tonality of the paper, appear as if written just now. I am thrilled to see the handscroll, which seems as if it were handed to me a minute ago by Sun Kuo-t’ing himself.

東洋美術之真諦



蘇立文
原加州史坦福大學教授

對西方人來說，不論是通過複製品，或是在美術館直接觀賞原作，西方美術的名作總是為大家所熟悉的，但是東方美術品卻殊不容易接觸到，事實上，在受過普通教育的西方人中間，沒幾個人能夠指認東洋美術的傑作。原因很簡單，西方人沒有機會見到這些作品，即使有機會見到，也只是一些縮小了的插圖，無從體會原作的精神。因此，長久以來，我們就盼望原大原色東方美術名蹟複製品的問世，使觀者能夠感受到原蹟所特有的神韻。

這一願望現在終於實現了。二玄社複製的國立故宮博物院珍藏中國書畫名蹟，都是依照原作的尺寸（如黃公望富春山居圖卷長六米有餘），色彩變幻微妙，墨色協調有致，就連紙絹都奇跡似地予以再現，使觀者如同面對真蹟一般，可謂不亦樂乎？

這些複製品，無疑填平了原作與觀者之間的鴻溝，為向一般大眾普及東洋美術作了貢獻。我期望此一複製計劃得到各界的更多贊譽，使二玄社繼續致力這項高水準複製品的出版事業。

Miraculous Identicalness with the Originals

Michael Sullivan
Former Professor, University of Stanford, California

The great masterpieces of Western art are well known to people in the West, either through reproductions or through having seen them in museums and galleries. The art of the Far East has always been much less accessible: indeed there is hardly a single masterpiece of Far Eastern art that the average educated Westerner could identify. The reason for this is simply that the Westerner has no opportunity to see these works, or if he does see them it is only in small reproductions that convey little sense of the originals. So there has long been a need for facsimile reproductions of the great Oriental works that give the viewer the sense of being in contact with the actual painting, in its original size, colour and texture.

Now at last that has become possible with the publication by the Nigensha Publishing Company of facsimile reproductions of masterpieces of Chinese calligraphy and painting in the Palace Museum, Taipei. The fact that the reproductions are the exact size of the originals – Huang Kung-wang’s handscroll “Dwelling in the Fu-ch’un Mountains,” for example, is reproduced in its full length of over six meters – and that the texture of the original paper and silk is miraculously conveyed, with all the subtlety of colour and range of ink tone, means that the viewer will be getting an experience almost as satisfying as looking at the originals themselves.

These reproductions therefore are a major contribution to closing the gap between the works and their potential viewers, and at last make them accessible to a wide public. I hope that the project receives the welcome it deserves, and that this will lead to the issuing by Nigensha of further sets of the same quality.

複製品的新價值



鈴木敬

東京大學名譽教授、日本學士院會員

在二玄社精印出版原寸複製品時，我有幸目睹了其目錄和複製品樣本。在作品的選定上，除了馬遠雪灘雙鷺圖外，其餘的選擇都非常好；當我看到范寬谿山行旅圖的複製品時，禁不住為之感動。根據目錄，北宋的繪畫中，有郭熙早春圖、崔白雙喜圖等。這些都極適合博物館收藏，若供個人家中欣賞，也許感覺太大了些。在日本幾乎沒有北宋時代的作品，故當講授宋代繪畫史時，因沒有參考資料，非常喫力。因此，我認為各博物館應購入陳列，作為參考藏品。相信歐美的美術館也有同樣的需要。

日本人有輕視複製和倣製的傾向，當然古美術品之珍貴在於原蹟，即沒有第二件相同的作品。但因此而蔑視複製就等於是拒絕對美術史作具體的研究。羅馬時代製作的大量彫刻中，有很多是抄襲而來的，但並不因此而降低它的價值。何況國外有複製品美術館，精緻的複製品今後は應該得到充分尊重的。

另一方面，這種精緻的複製品今後可能會給美術史家帶來困擾也說不定。因為它精緻足以亂真，所以我建議應該加以「複製」標明。否則真會有真假難辨的危險呢。

A New Value of Reproductions

Kei Suzuki

Professor Emeritus, University of Tokyo;

Member, Japan Academy

When I was shown the list and specimens of exact actual-size reproductions planned by Nigensha, I had no objection about the choice of the works except for “Egrets on a Snowy Bank” by Ma Yüan. Yet the reproduced “Travellers among Mountains and Streams” attributed to Fan K’uan filled me with emotion. That list included “Early Spring” by Kuo Hsi and “Magpies and Hare” by Ts’ui Po among Northern Sung paintings, which are so-called museum pieces that might be too large for enjoyment in the house of an individual. However, in Japan where Northern Sung works are almost absent, causing difficulty in explaining the history of Sung painting, they are perhaps more suitable for purchase by museums for display in the exhibit halls as reference materials. The statement applies also to museums in Europe and America, of course.

The Japanese tend to despise reproductions and copies, but to disregard reproductions because the value of an old work of art lies in its uniqueness, i. e. that there is no duplicate, is no different from refusing to study art history in reference to specific works. On the contrary, as there is a museum in Europe specializing in faithful facsimiles, faithful reproductions are worth due esteem. Incidentally, reproductions made to such precision might even vex art historians in the future. Unless marks of some kind proving that they are reproductions are indicated, true-to-life reproductions might become the art historian’s nightmare.

心悅誠服的原寸複製



戸田禎佑

前任東京大學東洋文化研究所教授

近來有一種傾向，名曰東西方對比，即把日本與西歐作浮淺比較。以美術史為例，它常被列入出版計劃或討論會主題。但對整個西歐來說，理應是整個東亞。西歐美術以希臘羅馬為軸心，而能與之抗衡的，當是以中國美術為中心的整個東亞美術。自以為遠東一島國能代表之，難免有一種暴發戶氣味。

我國自明治維新後百餘年中，有關中國的知識失之太多，反之西歐信息氾濫過剩，故年輕人迷戀於此理所當然。鑒賞中國美術傑作機會難得亦是事實。然二玄社原寸複製品令人心悅誠服，展示出中國美術的強大實力。每年開課時，掛上范寬「谿山行旅圖」、郭熙「早春圖」，以此敲擊一下看慣西歐美術的學生頭腦，我引以為榮。

Convincing Life-size Reproductions

Teisuke Toda

Professor, Institute of Oriental Culture, University of Tokyo

Recently there is a trend in Japan to frivolously contrast East and West by merely comparing itself and West Europe. It is often taken up as the theme for publishing projects and symposia also in the field of art history. The entirety of West Europe, however, should be compared with the whole of East Asia. What can contend with West European art whose axis is the tradition of Greece and Rome is the art of all of East Asia with China at its center. It is presumptions for an island country in the Far East to harbor the illusion that it represents the entire region.

The Japanese have lost so much knowledge regarding China over the more than a century since the Meiji Restoration. On the contrary, there is an almost excessive amount of information on West Europe, and it is natural that the younger generation is enchanted by it. It is true that the experience of appreciating masterpieces of Chinese art is not easy to obtain. However, Nigensha’s full-size reproductions convincingly indicate the power of Chinese art. Therefore, one of my recent pleasures is to surprise the students accustomed to West European art by showing them Fan K’uan’s “Travellers among Mountains and Streams” and Kuo Hsi’s “Early Spring” at my first lecture every year.

舉世無雙的輝煌成就



謝稚柳

上海博物館特別顧問

日本二玄社複製的中國古代名蹟書畫，悉按原寸製作，且逼真地再現了中國書畫獨有的用筆特性和微妙的墨色韻味，就連原作的紙絹質感和古色古調也倣製得纖毫畢肖。其藝術觀賞價值之高，是歷史上任何雙鉤、臨摹和刻拓乃至近代縮版印刷品所無法比擬的。

已經出版的三百五十多種作品當中，以台北故宮博物院收藏的歷代書畫劇蹟為主，同時又揀選了美國納爾遜藝術博物館、遼寧省博物館和上海博物館的名蹟，構成了唐宋元明清延續不絕、各種代表性流派和個人風格較完善的體系。它對研究中國書畫的學者、教學和研究機構來說，無疑是一批極有使用價值的重要材料。

二玄社致力於宏揚中國書畫藝術偉大傳統的精神和為此所付出的辛勤勞動，是我們深為敬佩和感動的。我衷心祝願這項舉世無雙的高水準複製品出版事業取得更加輝煌的成就。

The Peerlessly Resplendent Fruition

Hsieh Chih-liu

Special Advisor, Shanghai Museum

All the reproduced masterpieces of Chinese calligraphy and painting published by Nigensha, Japan, are of actual size and truthfully recreate the unique brush work and subtle ink tones of the originals. Moreover, they are faithful even in the textures of the paper or silk and antique tonalities. These reproductions are so valuable in the appreciation of art that they cannot be rivaled by any other form of reproduction in history, such as hand-painted or wood-block printed copies, or prints using modern technologies.

Over 350 works, covering the T’ang, Sung, Yüan, Ming, and Ch’ing Dynasties, have already been published, with focus on the masterpieces in the Palace Museum, Taipei, as well as those in the Nelson-Atkins Museum of Art, D.S.A., the Liaoning Provincial Museum, and the Shanghai Museum. The series perfectly shows the lineage of the representative schools and the styles of the respective artists. It is without doubt a highly useful material for specialists and for educational and research institutions.

I would like to express my deep respect for Nigensha’s endeavor to spread to the world the great tradition of Chinese calligraphy and painting, and the painstaking efforts it has exerted to achieve this goal. I hope that the publication of these peerless reproductions would come to a more brilliant fruition.

卓越業績耀古今



楊仁愷

遼寧省博物館名譽館長

東京二玄社近年致力於中國書畫巨跡複製，先從台北故宮收藏名作著手，早已譽滿寰宇。兩三年前為遼寧、上海兩家博物館複製稀世之珍的北宋李成「茂林遠岫圖」、徽宗趙佶「瑞鶴圖」、元王蒙「青卞隱居圖」問世，立即受到國際上的高度評價。今年五、六月間，時客紐約，與老友著名畫家兼鑒藏家王己千（C.C.Wang）時相過從。言談中他對二玄社複製「茂林遠岫圖」贊美備至，「印刷精美，出人意表，筆墨佳妙，非可言喻；用筆圓渾中鋒，千變萬化，不可言狀，若睹真蹟，獲益匪淺。」

己千兄的一番評價，不僅是對「茂林遠岫圖」的精美複製效應而出此，凡是二玄社所有的中國書畫名作的複製都可當之無愧！

祝願二玄社的卓越事業永葆青春，光采照人，繼續提供充實人類精神文明財富做出更宏偉的貢獻！

An Achievement Reflecting the Past and Present

Yang Jên-k'ai

Honorary Director, Liaoning Provincial Museum

Recently, Nigensha in Tokyo has been reproducing the masterpieces of Chinese calligraphy and painting by starting with the works in the Palace Museum, Taipei, and has obtained worldwide acclaim. A few years ago the company has published reproductions for the Liaoning Provincial Museum (“Luxuriant Forest among Distant Peaks” by Li Ch’êng and “Auspicious Cranes” by Emperor Hui-tsung, who are both Northern Sung artists), and for the Shanghai Museum (“Dwelling in the Ch’ing-pien Mountain” by the Yüan Dynasty painter Wang Meng), and has immediately received international praise. In 1996, I visited Mr. C. C. Wang, an old friend, a renowned painter, and a connoisseur, in New York. On that occasion, he highly evaluated Nigensha’s reproduction of “Luxuriant Forest among Distant Peaks,” saying, “The print is perfectly precise, and it conveys the incomparable marvel of the brush strokes and sensitivity of the ink. The myriad variations of the brush work are excellent beyond words. The reproduction is exactly like the original, and looking at it is extremely illuminating.”

Mr. C. C. Wang’s praise of the above-mentioned definitely applies to all of Nigensha’s reproductions of masterpieces of Chinese calligraphy and painting.

I hope that Nigensha’s excellent enterprise would contribute even further to mankind’s spiritual culture by maintaining the eternal life of art, and thus replenishing it all the more.

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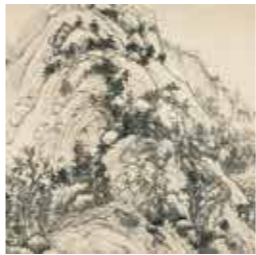
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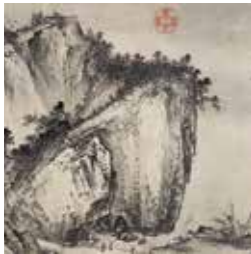


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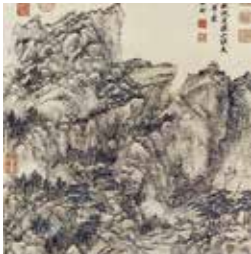
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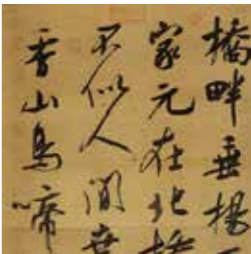


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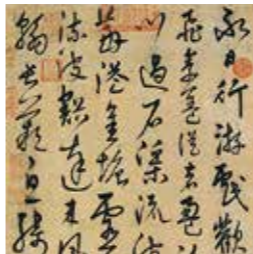
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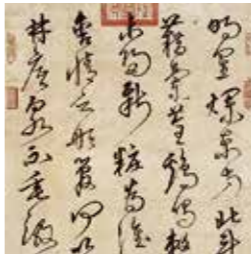
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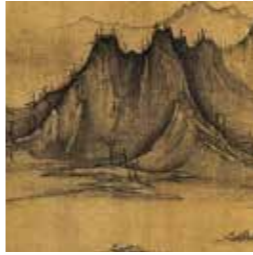
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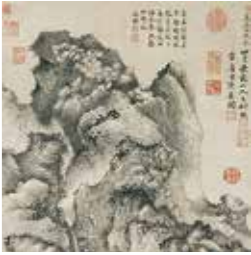
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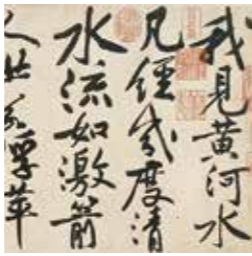
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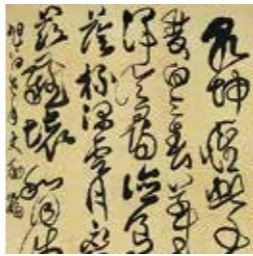
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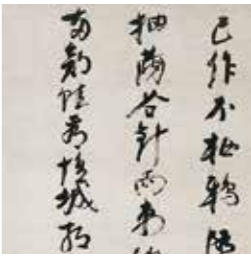
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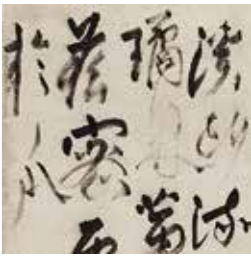
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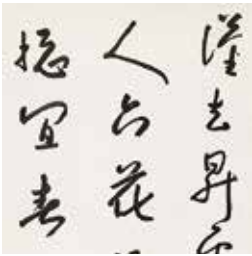
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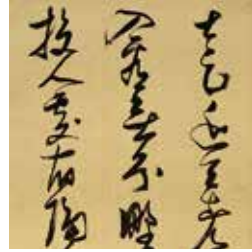
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