

<<明清册页精品>>

图书基本信息

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### 内容概要

《明清册页精品(套装共4册)》中陈洪绶所作杂画图册共八开，每开均有作者题跋及款印。

所画题材有山水、人物、花鸟，全以工笔写之。

山岩之结构，花蝶之动态，人物形象之奇特，均已加入了画家个人之造型意念，精彩绝伦。

其中一册，以变形夸张的手法表现古拙奇崛的特征，描写佛教传说中的罗汉拄杖坐于大石上，对面跪拜一人，衣饰长摆，异国情调，突出了装饰性趣味，图页上自题名为“无法可说”，颇具禅机。

另一册《玉兰柱石图》，图右侧一太湖石竖立，玲珑剔透，紧靠石下伸出一支玉兰花，石另一侧后面也露出一支海棠花，花上一只彩蝶。

画家把握住不同的物象特征进行描绘，湖石的稳重坚硬，衬托出花朵的轻盈柔美，浓重的色调托出了玉兰的洁白。

画面层次清晰，设色明丽温和，在线条的表现形式上，均用细劲的墨线勾勒，刚柔相济，巧拙互用，于对比中求统一。

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书籍目录

人物故事图册 杂画图册 山水花鸟图册 十万图册

## 章节摘录

版权页：插图： Now housed in the Palace Museum in Beijing, the album of "Figures and Stories" consists of ten paintings, finished in ink and color on silk, each measuring 41.4 cm in height and 33.8 cm in width. The album utilizes an almost perfect accordion binding approach for small-sized paintings. It had undergone rapid growth in the Ming and Qing Dynasties, and been a favorite of the Chinese literati for centuries. Typical Chinese scholars would often view albums to seek pleasure or restore inner peace. They would keep an album at hand and browse through it from time to time, in the same way we might appreciate a photo album today. These ancient Chinese albums are based on a wide range of subjects, including historical events, fables and legends, anecdotes and poems. Based on the inscriptions and seal markings on each painting of the album, we can tell that the album "Figures and Stories" was painted by Qiu Ying (1482-1559), a renowned painter in the Ming Dynasty (1368-1644). Qiu Ying, also known as Qiu Shifu or Qiu Shizhou, was born in Taicang City, Jiangsu Province, but later moved to Wuxian County (today's Suzhou City). Qiu was versed in figure painting, and belle painting in particular. He was skilled in a wide range of styles, including ink drawing, color drawing and line drawing. His color paintings are highly acclaimed for their brilliant use of colors and exquisite linework. Qiu also made impressive utilization of blue and green styles. His paintings of this category are defined by brilliant yet not boisterous colors, a suffusion of elegance, exquisite linework and an overall refreshing style. His works were greatly sought after during the Ming Dynasty. He was respected as one of the "Four Great Masters in the Ming Dynasty" together with Shen Zhou (1427-1509), Wen Zhengming (1470-1559) and Tang Yin (1470-1523). These four painters helped to establish Suzhou as a dominant player in the field of painting in the middle and late Ming Dynasty and thereafter.

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