

己亥說豬

A Fat Year to Come: Celebrating the Year of the Pig

精選展品 Exhibit Highlights

1 仿古寫生圖冊(豬)

伍德彝 (1864-1927)

絹本設色

館藏編號 1973.0999

文物館購藏基金購藏

款識：“萬松山人畫”

鈐印：白文方印“懿莊畫課”

藏印：朱文方印“又文藏品”

伍德彝，字懿莊，為道光時據稱為世界首富伍秉鑒（1769-1843）的第五代後人。伍德彝少時師從居廉（1828-1904）學畫，注重寫生。本作以濃淡二墨描繪家豬斑點，并以肉色渲染肚皮。雖著墨不多，但小豬急切和母豬淡然的神態卻相得益彰，逸趣橫生。

Sow and Piglets

Wu Deyi (1864-1927)

Ink and colour on silk

Acc. no.1973.0999

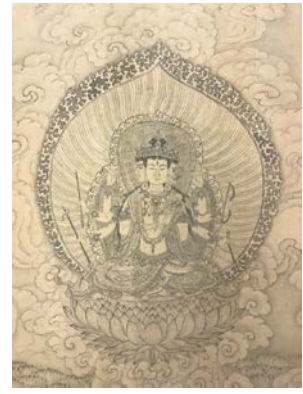
Art Museum Acquisition Fund

Wu Deyi, courtesy name Yizhuang, is a fifth-generation descendant of Wu Bingjian (1769-1843), who was considered the world's richest man during the Daoguang period in the Qing dynasty. In his youth, Wu learned how to paint from the famous local painter Ju Lian (1828-1904), with a special emphasis on painting from real life. This piece shows the spots on the pigs with ink dots light and dark and highlights their bellies with the nude color. While Wu's use of ink is constrained, the eagerness of the piglets and the poised demeanor of the sow create a captivating contrast full of amusement.

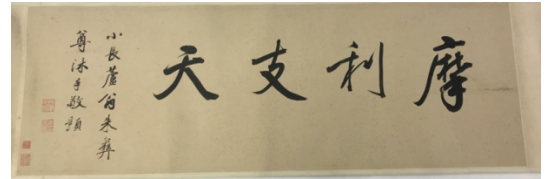


2 白描摩利支天手卷

鄭重（十六至十七世紀中葉）
作於崇禎十四年辛巳（1641）
絹本水墨
館藏編號 1995.0548
北山堂惠贈



引首：“摩利支天。小長蘆翁朱彝尊沐手敬題。”
款識：“崇禎辛巳四月八日，寶蓮居士鄭重敬寫。”
題跋：“北極鬥母寶號。西天竺國，大智光中，真空妙相法王師，無上元元天母。主金光燁處，日月潛輝。寶杵旋時，鬼神失色。顯靈蹤於塵世，衛聖駕於閭浮。眾生有難若稱名，大士尋聲來救苦。大悲大願大聖大慈聖德巨光天后摩利支天大聖。



北斗呪。北斗九辰，中天大神。上朝金闕，夏覆崑崙。調理綱紀，統制乾坤。大魁貪狼，巨門祿存。文曲廉貞，武曲破軍。高上玉皇，紫薇帝君。大周天界，細入微塵。何災不滅，何福不臻。元皇正炁，來合我身。天罡所指，晝夜常輪。俗居小人，好道求靈。願見尊儀，永保長生。三台虛精，六淳曲生。生我養我，護我身形。康熙二十六年歲在疆圉單闕良月弟子查昇熏沐敬書。”

印章：

鈐印：朱文方印“竹垞”、白文方印“朱彝尊”、朱文長方印“聲山翰墨”、白文長方印“查昇之印”。

藏印：白文方印“顧澹明藏”、蘊正齋“朱文方印”、白文方印“澹明真賞”（兩鈐）、朱文長方印“顧氏蘊正齋藏”（兩鈐）。

摩利支天源出於古印度婆羅門教，六朝時隨佛教傳入中國。在密宗發展影響下其形象開始與豬相互關聯，或乘坐在豬上；或有三面，一作豬形。後又成為道教中的斗姥元君。本作出自明末寓居南京的職業畫家鄭重之手。鄭氏時以釋道題材的繪畫名世。

Marici and Attendants

Zheng Zhong (16th-mid 17th century)

1641

Ink on silk

Acc. no. 1995.0548

Gift of Bei Shan Tang

Maricideva originated from ancient Hinduism and was brought to China with the spread of Buddhism. Under the influence of the flourishing Tantrayāna, the deva became associated with the pig: it either perches on the back of a boar, or has three faces, one being that of a sow. Later it further transformed to the Taoist goddess Doulao Yuanjun. The painter of this piece is Zheng Zhong, a professional painter who lived in Nanjing in late Ming dynasty. Zheng was renowned for his paintings on the themes of Buddhism and Taoism.

Images in high resolution are available from the link below:

<https://goo.gl/23rYb9>