

二十世纪海外藏家

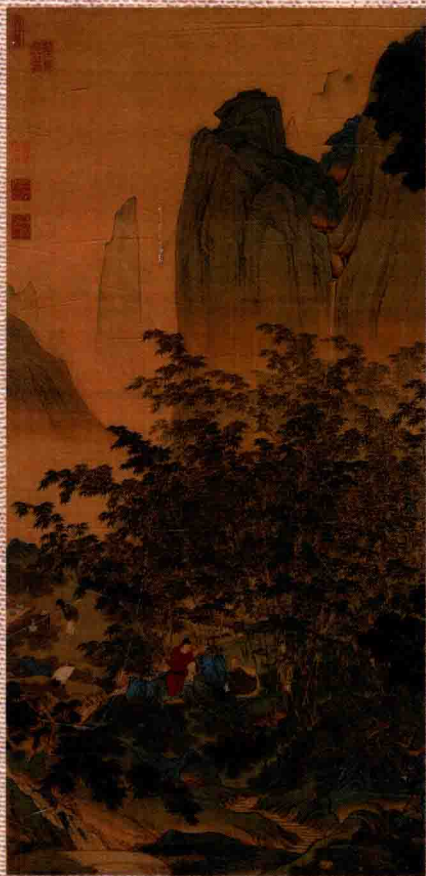
Overseas Collectors in the Twentieth Century

王南屏藏中国古代绘画

Wang Nanping's Collection of Ancient Chinese Paintings

王南屏先生的全部画作收藏
既在这套画册中首次公开结
集出版，我才明白早年能接
触并试图研究其中的一小部
分，我和我的这代研究中国
书画的同仁们是多么幸运。

—美一班宗华



上卷

Volume 1

田洪 编著

Compiled by Tian Hong

蝶梅那舞蝶来
寻玉蕊南红檀
满林啼穴不须
惆怅淡集枝山
雀结同心



天津出版传媒集团

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王南屏藏中国古代绘画

君為傳中署



王南屏（1924—1985）及玉斋珍藏

——一位卓越的鉴藏家

〔美〕班宗华 / 文 郭仲德 / 译



【图1】

1978年，王南屏（左）
与张大千（右）在台
湾张大千寓所合影。

已故的王南屏先生是20世纪中国书画主要收藏家和鉴赏家之一，他对研究中国书画的欧美学者及收藏家的教育影响深远，使他们能更深入地了解中国艺术，并有助于提高西方对中国艺术的欣赏。

王南屏先生在上海长大的时代——自20世纪20年代后期世界经济崩溃，第二次世界大战和社会主义革命，到20世纪60年代经济困难时期和“文化大革命”——是中国艺术品大量转手的时期，甚至清皇室的珍品，自19世纪末即在市场出现。王先生早年所受的教育和对艺术的兴趣与国际艺术市场的上海收藏与鉴赏行家有密切不可分的联系，他们的收藏囊括各个时期的各种艺术品。他认识著名画商和藏家庞元济（1864—1949），深具影响力的收藏家、书法家和鉴赏家叶恭绰（1881—1968），早期视他们为导师，后成

为同行和友人。十分出色的鉴赏家、收藏家和画家谢稚柳（1910—1997）是他的亲戚，而王先生一生中，也与许多中国当代艺术界重要人物结交，如张大千（1899—1983）【图1】、徐邦达（1911—2012）、王己千（1906—2003）等，并且互相切磋。凡是熟悉王南屏的人都认为他是最博学、机智、眼光独到的收藏鉴赏家之一，包括许多他认识的美国具有影响力的中国艺术史学者，如罗樾（Max Loehr）、高居翰（James Cahill）、李雪曼（Sherman E. Lee）和罗覃（Thomas Lawton），以及几乎所有在欧美著名的中国艺术史教师——不认识他的人从这集书中也可看到他的国画收藏之广泛和深度而赞叹不已（可惜这书并不包括他收藏的书法，他自幼即习书法，这训练造成他对艺术形式有特别的认识及欣赏；参见傅申《玉斋先生的中国书法收藏》一文，收录于耶鲁大学美术馆1994年版《玉斋珍藏明清书画精选》第57至66页）。王南屏先生的书画收藏极为丰富，使很多美国的博物馆和私人收藏以及许多中国、日本的大博物馆生色不少。傅申也曾在文章中提到王南屏先生赠与耶鲁大学的藏品，笔者与傅申均曾在耶鲁大学教授中国艺术史，耶鲁大学美术馆也是全球许多受惠于王先生广博学识和丰富收藏的典型；其他博物馆当然包括北京故宫博物院和上海博物馆。

每位收藏家的收藏都会反映出他的个人品位和独特经验。在我认识的所有收藏家中，王南屏先生的收藏脱颖而出，正因为他的藏品带有其个性和卓尔的美学品位。王南屏先生受上海杰出画家、书法家、收藏家和鉴赏家的熏陶，他的收藏偏好来源自他早年研习中国古代哲学，以及毕生对书法的观摩与习练；通过书法，他偏好文人画甚于任何其他流派，而且始终如一。王南屏先生的收藏本身可作为宋代至19世纪文人画传统的定义——就像此独特艺术传统的插图版百科全书。研究文人画，没有比从玉斋先生的收藏入手更好的方式了。他的收藏品，具体地反映了文人画的画家及爱好者的所知所想。一旦更加深入地了解王南屏先生的收藏，在任何一个大博物馆观看中国水墨画，都能发现王先生所珍爱的品质。中国艺术史学家周汝式（Ju-hsi Chou）指出玉斋收藏所偏

好者“有传统国风”，且在一篇细述王南屏珍爱的艺术特质及收藏的文章中认为它是“正统”（见周汝式《为清代艺术正统辩护》，载于《玉斋珍藏明清书画精选》1994年版，耶鲁大学美术馆，第35至42页）。这个“正统”包含了均衡、中庸、内敛和平和的特质，来源于书法的笔法和上溯宋元时期的绘画风格。几乎所有文人画家都是饱学之士；以艺术史为题吟诗作赋，绘画一般兼具历史与艺术两者。中国的正统艺术着眼古代理想和古典传统，而这些来源于中国文化观念和哲学理念与王南屏先生早年所受历史哲学的教育尤为契合。如果把他的收藏视为中国古典哲学崇尚平和、内敛、中庸、和谐和道义的具象化，便可更清楚地认识到鉴藏家王南屏先生在其经历的半个世纪动荡、革命、战争和不可测之中形成的理想的价值和意义。

墨竹，作为一个意蕴丰富以致难以理解的常见题材，某种程度上可以说是中国历代文人画的主题，甚至可以视作整个文人画传统中最基本的母题。王南屏先生多年致力于收藏的墨竹题材作品无人可及，囊括了几乎所有墨竹题材的大师之作，以及许多其他同类题材的文人画家的作品，如兰花、水仙等。其中有两幅最为出众的文人画，一幅是赵孟坚（1199-约1264）的清淡而典雅的水仙，一幅是倪瓒（号云林，1301-1374）的《竹枝图卷》。

这两幅作品都运用了书法的笔法，且都有画家自己所写的与构图相协调的题跋——赵孟坚的题诗，倪瓒的省思，与画作一起构成淋漓尽致的自我表达，即诗书画“三绝”。图画和文字的视觉特征因钤上红色印章而增辉不少，其中先是画家的印章，其次是藏家印章，包括王南屏先生的藏印。这实际上也是王南屏先生收藏书画的一个基本特点。他一向不喜欢南宋宫廷画家马远和夏圭等人的作品中的奇雄风格，这一类作品没有画家自己的题跋，是没有个性而程式化的东西——如佛利尔美术馆的创始人查尔斯·朗·佛利尔（Charles Lang Freer）早期收藏的大都是明代宫廷画师仿制南宋院体的作品。王南屏先生的藏品中仅有一两幅出自明代宫廷画师所作，且无浙派大师的作品，其被后来鉴赏家认为是“野异”，而不适合高雅的收藏趣味。他也不喜好僻奇肆放的绘画作品，如八大山人作品；他拥有的这类作品屈指可数，其中包括石涛的《留别五翁先生山水图卷》（现藏于西雅图艺术博物馆），观之觉其与玉斋先生的藏品有些格格不入。玉斋先生的收藏中有很多怀旧如幻的作品，多来自17世纪明末清初效忠明室的“遗民”画家手笔。总体而言，王先生一般不推崇职业画家的创作；但他一旦决定收藏那些职业画家色彩鲜丽、技法精湛，并被认为是正统范围内的画作，如仇英（1494-1552）的作品，他做出的选择显示其对职业画家了如指掌。笔者尤为喜爱其中一幅作品，明代画家宋旭（1523-1602）1593年冬所作的《千山雪霁图轴》（现藏于耶鲁大学美术馆）。宋旭是奠定松江画派的重要画家，而董其昌则是该派的代表画家，也深受王南屏先生喜爱。

然而，文人画与书法的结合依然是王南屏先生最为关注的方面，所以他的收藏不但是文人画家艺术与生活的一种丰富记录，也是画家生活情趣的纪实，因为这些画家的一些日常生活行迹都体现在他们的绘画创作中。文人画传统始于北宋时期（960-1127），由诸多画家倡导，如画竹大师文同（1019-1079），和其表弟，诗人、书法家和业余画家苏轼（1037-1101），以及他们的朋友李公麟（1048-1106），和山水画家米芾（1051-1107）及其儿子米友仁（1075-1151）。他们的作品流传极为稀少，但王南屏先生的收藏中的许多作品——包括所有墨竹画，都源于这些宋代大师级画家的理念。文同的影子经常无可避免地出现在后人的竹画之中，在墨竹题材上，文同的墨竹包含了生命本身的奥妙，因为正是文同启示后来的画家如何赋予这一题材以意义。且竹子与山水一样具有高尚的品格。在某种程度上，每个经过书法训练的人都可以画竹，且墨竹依旧是任何学习水墨画的学生学习的入门题材。因此，我认为王南屏先生跨越500年的墨竹藏品也是在向文同及他那静谧、具象化及自我抒发个性作品致敬，是十分贴切。

擅长画人物的李公麟是文人画的另一位创始者，他偏爱白描技法，与文同的墨竹相似，也是王先生藏品中的一个重要美学元素。与传为南宋女词人朱淑真1229年运用李公麟白描手法所作《苏

若兰小像并璇玑图记卷》一同组成的典雅又精细的作品便是一个很好的例子，同时也与北宋宰相王安石的书法《楞严经旨要卷》相配——这幅作品曾为王南屏先生所藏，后捐赠与上海博物馆。

与文同和李公麟相似，王先生的藏品中的宋代文人画家还有米友仁，他的《潇湘奇观图卷》，现藏于故宫博物院，他是创造“米点皴”的米芾之子，而米氏父子的山水画风格被后世画家一再模仿，使米氏云山在文人画中成为山水画的标志，直至今日在王先生的一生中，他不仅收藏了这一幅作品，还有其他诸多宋元的作品，这些在他一生所钟爱的宋元大师的作品中占据核心地位。

几乎每位追随宋代传统的文人画大师的作品都能在王南屏先生的收藏中得以体现，除去元代的画家如黄公望、吴镇和王蒙，因为他们的作品已从市场上绝迹。可以很肯定地说，他的藏品所代表的文人画传统的进程，绝不逊于世界上大多数博物馆的馆藏，而20世纪以来的私人收藏更无人能望其项背，其他自不待言。想了解文人画的传统，只要研究王南屏先生的藏品即可。

笔者与王南屏先生相识于20世纪70年代，其时他已步入晚年。我在普林斯顿大学任教数年后，返回耶鲁大学任教。而傅申在赴佛利尔美术馆应聘前，接替了我的职位，正是通过他和亚洲艺术策展人Mary Gardner Neill（现在是倪密Nimi Gates）的关系，王南屏先生才成为耶鲁大学美术馆的慷慨赞助人。多年后，耶鲁大学美术馆组织了展览，并于1994年出版该次展览图录《玉斋珍藏明清书画精选》，由研究中国艺术史的多位学者合力撰写，包括屈志仁（James Watt）、高居翰（James Cahill）、武佩圣（Marshall Wu），以及周汝式（Ju-hsi Chou）、李铸晋（Chu-tsing Li）、傅申（Shen C. Y. Fu），他们都与王南屏先生稔熟，顺带一提，当年与笔者一起编写图版目录的研究生，现大多已成为中国艺术史学家，并在美国和加拿大各大学教授中国艺术史，堪称薪火相传。

20世纪70年代，与王先生为数不多的几次会面中，他的宽容和善良，令我印象深刻。我感觉到他也许觉得我可堪造就，至少某种程度上是如此。实际上，一直到若干年后，当我有幸研究他家人手中十分出色的部分收藏，以及与我的研究生一同观看这些后来成为展览和图录的基本组成部分的藏品时，我才开始理解其藏品所蕴含的珍贵知识和丰富经验。但当我想向王先生表达我对其不凡成就有更深刻的理解时却为时已晚。如此卓越和全面的艺术收藏，所赖的多年研究心得和寻觅，已不可求了。

玉斋先生的收藏，也使人们思考从20世纪初上海鉴藏家上溯数十代收藏的历史，特别是董其昌（1555-1636）对于山水画历史性的反思及视觉上的创新，在玉斋先生的藏品里体现得淋漓尽致。更久远的可以上溯至赵孟頫（1254-1322）和米芾，他们的艺术和美学观为王南屏先生所认同，其藏品包括了他们的一些佳作。这就是文人画的精髓——关于文人的艺术。

此不同寻常、孕育千年的传统，是由王己千和王南屏等收藏家于20世纪介绍到美国的。这二位前辈的收藏的了解领略对我个人影响深刻，我早年有机会研究另一位重要中国书画收藏家顾洛阜（John M. Crawford Jr.）的收藏，他对我影响也颇深。这些都是我个人受教育的主要经历。

王南屏先生的全部画作收藏既在这套画册中首次公开结集出版，我才明白早年能接触并试图研究其中的一小部分，我和我的这代研究中国书画的同仁们是多么幸运。我多年来曾经研究过的著名私人收藏中，王先生的收藏在我看来是最妥善、最充分地体现了藏家本人的品位、理想和个性的。时至今日，王南屏先生对于在美国研究、收藏和理解中国书画上的巨大贡献才开始得到公正评价；鉴于他和王季迁、吴湖帆、徐邦达、谢稚柳、张大千及其他大师的贡献，称他们为欧美中国艺术研究学者和收藏家的导师应当之无愧。

班宗华

耶鲁大学艺术史荣誉退休教授

2014年4月9日于华盛顿州周五港市

Wong Nan-p'ing (1924–1985) and the Jade Studio – An Appreciation of a Distinguished Connoisseur and Collector

Richard Barnhart

The late Mr. Wong Nan-p'ing was one of the leading 20th century collectors and connoisseurs of classical Chinese painting and calligraphy, and a very influential figure in the education of European and American scholars and collectors of Chinese painting who were developing a deeper understanding of Chinese art and working to expand its appreciation in the West.

The era during which Wong Nan-p'ing grew up in Shanghai- from the worldwide financial collapse of the late 1920s and the Sino-Japanese war to WWII and the Communist revolution, to the great famine of the 1960s and the Cultural Revolution - was one during which much of the art in China was for sale at one time or another, even the treasures of the old Qing imperial palaces, which began appearing in the art market in the late 19th century and continued to be sold right up until 1949. Mr. Wong's education and early interest in art were intimately connected to the distinguished Shanghai coterie of connoisseurs and collectors at the center of the international art market, and whose collections included art of every kind and every period. He personally knew both Pang Yuanji (1864-1949), the distinguished collector and dealer, and Ye Gongchuo (1881-1968), an influential collector, calligrapher, and connoisseur, first as early mentors and later as colleagues and friends. Xie Zhiliu (1910-1997), a brilliant connoisseur, collector, and painter, was another family friend, and in the course of his lifetime Mr. Wong befriended an exchanged knowledge of art with many of the leading figures in modern Chinese art, including Zhang Daqian (1899-1983), Xu Bangda (1911-2012), C. C. Wong (1907-2003), and many others. That he became one of the most knowledgeable, resourceful, and discerning of collector-connoisseurs will be evident to all who knew him – including the many influential American scholars of Chinese art he came to know, from Max Loehr and James Cahill to Sherman E. Lee and Thomas Lawton, and virtually every distinguished teacher of Chinese art history in the United States and Europe - and will be demonstrated to the surprise of others in these volumes that illustrate the full range and depth of his collection of classical Chinese painting (though not of his calligraphy, unfortunately, an art for which his own training created a special affinity; see especially Shen C. Y. Fu, "Chinese Calligraphy in the Jade Studio Collection," in *The Jade Studio*, Yale University Art gallery, 1994, pp. 57-66). Paintings from the collection of Wong Nan-p'ing now enrich most American museums and private collections and the great museums of China and Japan. Fu Shen has also written of the gifts Wong Nan-p'ing made to Yale University, where we both taught Chinese art history, and the Yale University Art Gallery may be regarded as representative of the many museums around the world that owe significant debts to the knowledge and experience Mr. Wong brought to his collections. Others, of course, include the Beijing Palace Museum and the Shanghai Museum.

Every collector brings a completely personal and unique body of private experience and taste to the formation of his collection, and among all of them known to me, the collection of Wong Nan-p'ing stands out most dramatically for the stamp of personality and distinctive aesthetic taste that its maker invested it with. Nurtured within the elite Shanghai community of painters,

calligraphers, collectors, and connoisseurs, Wong brought to his collection of art the preferences formed by his early study of Chinese philosophy and his lifelong study and practice of calligraphy; through calligraphy, he developed an unswerving preference for wenrenhua, or the painting of scholars, above all others. It would not be an exaggeration to observe that the N.P. Wong collection can serve as the very definition of the wenren tradition from the Song dynasty through the 19th century –like an illustrated encyclopedia of a unique artistic tradition. There may be no better way to understand the form and aesthetic of that distinguished tradition than to study the works collected in the Jade Studio. They are the physical embodiment of everything that the wenren practice of painting represented to its practitioners and admirers. And, as one comes to know the Wong Nan-p'ing collection more intimately, it becomes possible to look at collections of Chinese paintings in any great museum and immediately identify the qualities that Mr. Wong would have prized. The art historian Ju-hsi Chou, who defines this preference as “traditional and Chinese”, identifies it as the “Orthodox tradition” in an essay describing in detail the elements of art prized by the collector [Ju-hsi Chou, “In Defense of Qing Orthodoxy,” in *The Jade Studio*, Yale University Art Gallery, 1994, pp. 35-42]. . This “orthodox” tradition holds within itself characteristics that can be understood to represent balance, centrality, restraint or moderation, graphic qualities rooted in the brushwork of calligraphy, and forms always recalling the classical styles of painting established during the Song and Yuan periods. Nearly all of the practitioners of this manner of painting had some claim to scholarly education and attainment; they wrote poetry and essays on the history of art; and their painting is always somehow an embodiment of both history and art. Preoccupied with old ideals and classical formal traditions rooted in essential Chinese concepts and philosophical values, this zhengtong or central tradition of the arts in China is especially congenial with Wong Nan-p'ing's early education in philosophy and history. To understand this collection as a graphic embodiment of the ideals of classical Chinese philosophy promoting moderation, restraint, centrality, harmony, and structured obligation, would be to come a bit closer to realizing its values and meanings as an ideal developed and maintained throughout the half-century of turmoil, revolution, war, and unpredictability through which its maker lived.

Ink bamboo, a seemingly mundane subject so rich in associations and meanings as almost to defy understanding, somehow lies at the heart of scholarly painting in China, and may be said to be the most basic graphic expression of the entire tradition. The collection of ink bamboo paintings acquired over the years by Mr. Wong is without parallel, including examples by nearly every great master of the subject, as well as many closely related paintings of similar subjects, such as orchids, by other scholar-painters. Two of the most beautiful examples of this wenren aesthetic are Zhao Mengjian's (1199-ca. 1264) pale and elegant Orchid, and the ink bamboo painted by the Recluse of the Cloud Forest, Ni Zan (1301-1374).

Both use calligraphic brushwork rooted in the art of brush writing, and both feature inscriptions

by the painter that are integral to the pictorial composition. The artists' inscriptions - Zhao's of a poem, Ni's of a self-reflection - join the graphic imagery to create eloquent personal expression in the form beloved as "three perfections". The graphic character of both image and text is then enhanced by the addition of red seals, first of the artists themselves, then of later owners, including those of Wong Nan-p'ing. This is, in fact, the basic character of most of the paintings collected by Wong Nan-p'ing. He did not care for bold and dramatic paintings in the manner of the Southern Song court painters such as Ma Yuan and Xia Gui, lacking personal inscriptions by the artist, impersonal and institutional - such as those that had been prized earlier by Charles Lang Freer, the founder of the Freer Gallery of Art, for example, most of which are based on Song academic styles recreated at the Ming court. In the collection of Wong Nan-p'ing were only one or two Ming court paintings, and there are no paintings by the professional Zhe School masters, who were considered by connoisseurs to have descended finally into "wild and heterodox" manners not fitting for elegant collections. Nor did he personally care for the seemingly eccentric or slightly uncontrolled art of painters such as Bada Shanren; the few works of this type that he owned, such as Shitao's "Landscape for Mr. Wuweng", now in the Seattle Art Museum, look slightly uncomfortable in the Jade Studio. On the other hand, the Jade Studio is especially rich in the nostalgic, dreamlike paintings of the Yimin, or left-over Ming loyalists living at the beginning of the Qing dynasty during the 17th century. Mr. Wong did not esteem professional painters in general, but when he chose to collect the colorful, handsome, technically brilliant paintings of professional masters such as Qiu Ying (ca. 1494-1552) who were included in the Orthodox canon, he chose with impeccable knowledge. One such painting I particularly admire is the beautiful winter landscape painted during the winter of 1593 by the late Ming master, Song Xu (1523-1602). Song was an important figure in the establishment of the Songjiang School of painting, of which Dong Qichang was the leading exponent and a favorite of Wong Nan-p'ing.

It was the scholarly combination of painting and calligraphy that Wong Nan-p'ing cared for above all, however, and, so, his collection is a rich artistic record of both the art and the lives of Chinese painters, the events of whose lives are physically preserved in their paintings. This tradition of *wenren* painting began during the Northern Song period (960-1127), and was created by men such as the bamboo master Wen Tong (1019-1079) and his cousin the poet-calligrapher and amateur painter Su Shi (1037-1101), and their friends the figure painter Li Gonglin (ca. 1048-1106), and the landscape painter Mi Fu (1051-1107) and his son, Mi Youren (1075-1151). Their works are exceedingly rare, but many of the paintings in Wong Nan-p'ing's collection - including all of the ink bamboo paintings - hark back to the inspiration of these Song masters. Wen Tong is always almost inevitably recalled in paintings of ink bamboo, because it was he who first taught artists how to invest meanings in this subject. In his bamboo painting he is said to have found all of the mystery of life itself, and a subject as rich in its morality as the mountains and rivers. And, up to a point, anyone trained in calligraphy could do it. Ink bamboo is still usually the first subject any student of ink painting learns. It would certainly be appropriate to regard the Wong Nan-p'ing collection of ink bamboo paintings, ranging over five-hundred years, as a tribute to Wen Tong and

the quiet, graphic, and reflective aesthetic of his art.

Li Gonglin, the revered figure painter, was another of the creators of *wenrenhua*, and his preference for the *baimiao*, or uncolored style of fine-line ink painting, parallel to Wen Tong's ink bamboo, is another essential aesthetic element defining the Wong collection. The beautiful imaginary depiction of the authoress of the famous Palindrome, Su Hui, together with her text, bearing the name of the poetess Zhu Shuzhen and the date 1229, is a superb example of this elegant and refined aesthetic, and a perfect companion to the beautiful calligraphy of the Northern Song statesman Wang Anshi, also formerly owned by Mr. Wong, and now a treasure of the Palace Museum.

Along with Wen Tong and Li Gonglin, the other great Song *wenren* artist commemorated in the Wong collection is Mi Fu, creator of the beloved "Mi-dot style or technique of landscape painting that would be recreated again and again by generations of painters down to the present day. The "Strange sights of Xiao and Xiang" now in the Palace Museum is a work by Mi Fu's famous son, Mi Youren, who is primarily responsible for continuing his father's manner until it became a national emblem of the *wenren* aesthetic in landscape painting, thanks largely to its appreciation by the Southern Song and later emperors of China. During the course of his lifetime Mr. Wong acquired not only this but several other examples of Mi Youren's work, and they remain at the heart of his lifelong obsession with the Song masters.

Virtually every great master of the *wenren* tradition that followed these Song creators is represented in the Wong collection – excepting only the Yuan painters Huang Gongwang, Wu Zhen, and Wang Meng, whose work could no longer be found in the marketplace. Suffice to say that this collection represents the literati tradition of art as thoroughly and as well as any but a few of the largest museums in the world, and cannot be rivaled among private collections formed during the 20th century. To know what that tradition was, one need only study the N. P. Wong collection.

My own acquaintance with Mr. Wong was toward the end of his life, beginning in the 1970s, when I returned to Yale after a few years teaching at Princeton. Fu Shen had replaced me at Yale during that time before going on to the Freer Gallery of Art, and it was through Fu Shen and the then curator of Asian art, Mary Gardner Neill (now Nimi Gates), that Mr. Wong had become a generous patron of the Gallery. Subsequently the Yale Art Gallery undertook what became the exhibition and catalogue *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection* (New Haven: Yale University Art Gallery, 1994), with contributions from distinguished scholars of Chinese art such as James Watt, James Cahill, Marshall Wu, and Ju-hsi Chou, who had all known Mr. Wong. I may note here that the graduate students who worked with me on the catalogue are now professional Chinese art historians teaching Chinese art at colleges and universities throughout the United States and Canada. The tradition continues.

During our few meetings over those earlier years Mr. Wong treated me kindly and tolerantly. I had the feeling he thought I might be able to learn – at least up to a point. In fact, it was only years later, when I had the great pleasure of studying the brilliant parts of his collection that remained in family hands, and of joining my graduate students in close and lengthy examination of the works that then became the basis of the *Jade Studio* exhibition and catalogue – it was only then that I

arrived at a belated understanding of the rare knowledge and profound experience that had gone into the formation of the Jade Studio collection. Unfortunately, by then it was too late for me to express my deeper understanding of his brilliant accomplishment to Mr. Wong. The years of studying and looking that had allowed such a comprehensive and masterful group of works of art to be brought together could not be repeated.

The art of the Jade Studio collection might also lead one to reflect on the generations behind it that continue back through the Shanghai collectors and connoisseurs of the early 20th century to their predecessors, and especially to Dong Qichang (1555-1636), whose historically reflective and graphically inventive landscape paintings were unusually richly represented in the Jade Studio. Still further back like Zhao Mengfu (1254-1322) and Mi Fu, whose art and aesthetic values were shared by Mr. Wong, and beautifully embodied in his collection. Here is the very essence of wenrenhua – the art of the cultured man.

This extraordinary tradition, nurtured over a thousand years in China, was brought to twentieth-century America by collectors such as C. C. Wang and Wong Nan-p'ing. My own experience of both collections had a profound effect on me, as did that of John M. Crawford, Jr., another major collector of Chinese painting and calligraphy whose collection I was permitted to study closely in earlier years. All of this was a major part of my personal education. Now that the full extent of Wong Nan-p'ing's collection of painting is being published in these volumes for the first time, it becomes even clearer to me how fortunate I and others of my generation were to be able to see and try to understand a small part of it. Of all the distinguished private collections I've been able to study over the years, it is the one that seems most perfectly and most fully to embody the tastes, ideals, and personality of its owner. Wong Nan-p'ing's contributions to the study, collecting, and knowledge of Chinese painting and calligraphy in America and the West are only beginning to be properly estimated now, together with the contributions of C. C. Wang, Wu Hufan, Xu Bangda, Xie Zhiliu, Zhang Daqian, and the other masters, who should always be remembered as the teachers of American and European scholars and collectors of Chinese art.

Richard Barnhart
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Yale University
April 9, 2014
Friday Harbor, Washington

Reference: The Jade Studio, with essays by Richard Barnhart, James Cahill, Ju-hsi Chou, Shen C. Y. Fu, Chu-tsing Li, James C. Y. Watt, and Marshall P. S. Wu; New Haven, Yale University Art Gallery, 1994.

王南屏生平与其宋元绘画的收藏（代前言）

田洪 / 文



【图 1】
1984 年，王南屏（后）
与父亲王有林（前）
在上海合影。

一、王南屏生平

1971 年夏天，香港旅美著名鉴藏家王南屏先生携其子尔仁，前往加州风景迷人的蒙特雷半岛卡梅尔小镇，拜访在此居住的画家张大千，大千见了老友兴奋地道：“我平生最想见的就是‘三王’（王季迁、王方字、王南屏）。”这也是大千对于阔别多年老友所流出发自内心的、由衷的感叹之情！此行，大千与王氏父子谈书论画两整天，足见大千与王南屏先生的情谊之深。

王南屏，斋号“玉斋”，1924 年出生于江苏武进。其祖父沈祖佑，是晚清秀才，生有两子，长子有林，本姓沈，后改姓王，次子约在二十岁时去世。王有林，娶张氏，生育独子王南屏，但在其一岁的时候，母亲即过早离世。父亲再娶，继母姓李，育有八个子女，在王有林【图 1】的众多子女中，王南屏排行老大，其祖母堂弟即是常州大儒，前清进士钱振煌（名山）。

1937 年，抗日战争爆发，父亲王有林历尽险阻，将在常州经营的染织工厂辗转迁往上海，同年 6 月 27 日，与表弟王春渠等五人合股开设“上海民华染织股份有限公司”（上海第二十六绵纺厂前身）。王南屏也随祖母及弟妹避难于上海。之后，王南屏因为表叔钱叔平（钱振煌三子）当时执教于上海南洋中学，故而在该校求学，并且还请他到家教研古文。王南屏高中毕业，先后就读于无锡国专哲学系与上海复旦大学中国文学专业。

由于父亲王有林在常州时就受比他大一岁的表兄谢玉岑（谢稚柳之兄）的影响与熏陶，他俩常常在一起喝茶与谈论书画。父亲在常州时，经营之余开始浸淫书画、碑帖等文物。故王南屏在上海复旦大学求学期间，就经常跟随与协助当时在上海滩收藏圈已初露身影的父亲及姑夫王春渠（常州同乡刘靖基收藏的书画即由其掌眼）在古玩书肆中寻觅、购藏古代书画。20 世纪初，王有林、王南屏父子与苏州顾文彬、顾承与顾麟士三代；湖州庞元济家族及蒋汝藻、蒋毅孙父子和徐森玉、徐伯郊父子等家族一样，且以个人情感与家族艺术收藏行为融为一体。这种江南地区收藏活动受父辈、戚属嗜好且亲炙传授的风气自 15 世纪初在有序的脉络下至今已延续了近五百年。而非常有意义的是，现今王南屏的后代也正延续着这种文人传统。除了其子女爱好书画收藏外，儿媳戴星舟，19 世纪 80 年代，在堪萨斯大学，跟从美国著名中国艺术史学者李铸晋教授研习中国美术史，并获硕士学位，现为加利福尼亚州圣塔芭芭拉美术馆东亚部主任；外孙女王佳怡现正攻读哥伦比亚大学中国美术史的硕士学位。

1944 年，在上海，王南屏随父亲与家人迁居建国西路 506 弄，与退隐文人，著名书画家、鉴藏家叶恭绰的“懿园”相邻（叶家是 14 号，王家住 2 号，曾任国民政府财务部次长的邹琳则住 1 号）。作为邻居，王氏父子与叶恭绰开始密切来往，时常将购藏的书画、碑帖求教于叶恭绰。此年冬，王南屏因为收藏了米友仁《潇湘奇观图卷》的缘故，经叶恭绰的引荐，拜识了被王季迁誉为“全世界最大的中国书画收藏家”的庞元济。而年届 81 岁的庞元济与王南屏正好相差一甲子，对于年轻的王南屏在书画鉴藏上的独具慧眼，庞元济言之“乃有同嗜，可谓有缘”^①。这一时期，王南屏



【图2】

1985年，上海市文物保管委员会给王南屏夫妇颁发文物捐赠证书。

亲炙叶恭绰与庞元济，对其日后的鉴藏经历，产生了非常重要的影响。

1949年春，王南屏携妻子房淑嫣及三个子女离开上海，来到了香港。在1950年以后，原本上海是中国艺术品的收藏重镇，但随着王季迁、胡惠春、王南屏、谭敬、徐伯郊等一批藏家相继移居香港，而香港则替代上海，成为中国艺术品的集结地，也是不少海外公私艺术品机构、收藏家、文物卖家的觊觎之地。

大约在20世纪60年代初，王南屏加入了香港著名艺术收藏团体“敏求精舍”。1975年，王南屏将二十余年来在港购藏的一部分书画藏品与香港其他藏家共64件藏品进行整理，编撰了《明清书画精选》一书，在画册的“编后记”中，最后写道：“卅年前余自遐翁（叶恭绰）处得书画数十事，为余鉴藏之始。今遐翁已归道山，当时执卷问难之情，犹在目前。三十年来余潜心研究，乐以忘忧。临书犹怀念前辈海学之诚不置也。”

1985年1月，王南屏离开香港，赴美国求医，可惜手术失败，不幸去世，享年60岁。

1986年，王南屏夫人和子女，完成了他的遗愿，将北宋王安石（1021—1086）书《楞严经旨要卷》和《王文公文集》（宋刻龙舒本）捐赠给上海博物馆【图2】。并将王南屏旧藏的部分明清书画，陆续捐赠给耶鲁大学美术馆、加州圣塔巴巴拉美术馆、香港中文大学美术馆等。而在1994年，王南屏先生的子女，在将部分王南屏旧藏的明清书画捐赠与耶鲁大学美术馆的同时，还在耶鲁大学美术馆举办“玉斋珍藏明清书画展”，并由班宗华教授主编《玉斋珍藏明清书画精选》一书。

王南屏收藏的历代书画名迹一千余件，以明清居多。但经其收藏的宋元书画名迹也有数十件，后绝大部分转让给故宫博物院与上海博物馆收藏。

二、王南屏的宋元绘画收藏

宋徽宗（1082—1135）《四禽图卷》，款识：“天下一人”，钤印：朱文“御书”。纸本，水墨，四段，尺寸纵25.8厘米，横依次为42.3厘米、41.5厘米、42厘米、43.5厘米。题签：（一）“宋徽庙宸翰花禽图。神品”。（二）“徽庙四禽图。上上品”。乾隆御题：（一）“蝶梅那藉蝶来寻，玉染微红檀满林。崖穴不须嫌冷淡，集枝山雀结同心。”钤印：朱文“德充符”、白文“会心不远”。（二）“蜡嘴双双栖海棠，目随去蝶意如忙。传神阿堵原臻妙，马政应同望远航。”钤印：白文“几暇怡情”“得佳趣”。（三）“奇卉珍禽良岳罗，只图梅雀意如何。难工常见易稀见，神解应知别具多。”钤印：朱文“中和”。（四）“竹枝上立竹叶鸟，名象难分谁主宾。多艺宣和深理趣，如何五国致风尘。丙戌（1766年）春日御题。”钤印：朱文“乾、隆”（连珠）。俞松题跋：“徽宗皇帝御画四禽图，笔势飞动，神品之上也。淳祐二年（1242年）岁在壬寅三月七日手装。臣松恭题。”钤印：朱文“俞松私印”“臣松印章”、白文“世世传家”。项元汴题跋：“宋徽宗水墨花鸟图神品珍秘。明项元汴真赏。其值五百金。”钤印：朱文“项元汴印”“墨林秘玩。”年羹尧题跋：“双峰年羹尧盥手敬观。”

此卷应为溥仪携往关外时散落民间之清宫故物，《石渠宝笈》初编（卷十四·贮寿宫）著录，之后又经程琦《萱晖堂书画录》（绘画）著录。值得注意的是，该卷上有明代汪元臣的收藏印，



张大千与谢稚柳为王南屏合作《竹石蜀葵图卷》

而经其收藏的另一件禽鸟类题材的画卷——五代黄筌《写生珍禽图卷》（现藏于故宫博物院），当时也被溥仪一起携走。宋徽宗《四禽图卷》，历经宋代贾似道，明代汪元臣，项元汴，清代宋荦及宋与明清内府递藏。自宋以来钤印八十多方。此为王南屏20世纪50年代初在香港购入，认为“世传道君笔所见数本，凡精工者类不足观，率为院手代作，惟署款而已。良以万几之余，且耽于逸乐，岂耐伏案作长日之描画耶”。并鉴别“此卷笔简意清，颇具功力，是亲笔无疑”。为此，王南屏又请时在香港的好友朱省斋及张大千观赏，大千见之，欣而题跋：“此四禽图为道君皇帝亲笔，清逸之气溢于毫素，非若院中名手徒以精丽见长，生平所见自当以此为第一，寒斋所藏芦汀双鸭略可随肩，他则不可同日而语也。癸巳（1953年）六月道暑屯门，南屏道兄携来共赏，欣然记此。张大千爱。”

遗憾的是，该卷原来王南屏设想将转让与故宫博物院。由于当时王南屏在香港经营的南洋棉布公司遭遇劫难，无奈将该卷抵押给香港旅日收藏家程琦，至王南屏临终都未能如愿赎回，成为王南屏的终生遗憾。该卷后由程琦辗转至台湾林百里收藏。

王南屏收藏的另一卷宋画巨迹，就是米友仁（1074—1153）的《潇湘奇观图卷》（又名《海岳庵图卷》，现为故宫博物院收藏）。该卷历代钤印近八十方。纸本，水墨，纵19.8厘米，横289.5厘米。款识：“先公居镇江四十年，作庵子城之东高冈上，以海岳命名。一时国士皆赋诗，不能尽记。□翰林承旨翟公诗：楚米仙人好楼居，植梧崇冈结精庐。（朝）瞰赤县宾蟾乌，东西跳丸天驰驱。腹藏（万）卷胸垂胡，论（议长）河决九渠。掀髯送目（玩）八区，欲叫虞舜（临）苍梧，云云，余不能记也。卷乃庵上所画山，大抵山（川）奇观，变态万（端），□在晨晴晦雨间，世人鲜复知此，余生平熟潇湘奇观，每于登临佳处，辄复写其真趣，于卷以悦目，交□□使为之，此岂悦他人物者乎！此纸渗墨，本不可（笔），仲谋勤请不容辞，故为戏作，绍兴□□孟春，建康二□官舍，友仁题。羊毫作字，正如此纸作画耳”。钤印：朱文“虎”。

该卷先后经明代李日华《味水轩日记》卷八、汪砢玉《珊瑚网》卷二十八（名画题跋四）、郁逢庆《书画题跋记》卷四、清代顾复《平生壮观》卷八、卞永誉《式古堂书画题跋》卷四十三（画卷十三）、吴升《大观录》卷十四、顾文彬《过云楼书画记》卷五、端方《壬寅销夏录》著录。并经元明两代七位文人的题跋，依次是薛羲“右将仕郎米友仁画潇湘奇观一卷，且自识之，盖其父元章为礼部员外郎，先居太原，后徙襄阳，过润州，羨山川佳丽，于是结庵城东，号曰海岳。宣和间尝进友仁所画楚江清晓图，上悦因得名当世。然其笔意大率，图与奇观相似，却无画工之习，故士大夫宝之。嗟乎！一门清适，自家荐许，亦可以见其父子之能矣！上清外史薛羲题”；葛元喆“米氏父子书画擅当世，是卷沉着痛快，字如其图，尤合作也。临川葛元喆题”；贡师泰“江南奇观在北固诸山，而北固奇观又在东冈海岳，晴雨晦明中执笔摹写，非其人胸中先有千岩万壑者，孰能神融意会，收景象于毫芒咫尺之间哉。米家父子何夺天巧之多也。宣城贡师泰题”；刘中守“此卷友仁真迹无疑，山川浮纸，烟云满前，脱去唐宋习气，别是一天胸次，可谓自渠作祖，当共知者论。至正癸卯（1363年）立夏后五日。刘中守书于三山之枕玄行轩”；邓宇“细观米友仁潇湘奇观，笔墨温粹，点染浑成，信夫钟山川之秀而复发其秀，于山川者也。其后跋语若贡公泰甫、葛公元喆、

南屏世誨屬梅偶得此幅素
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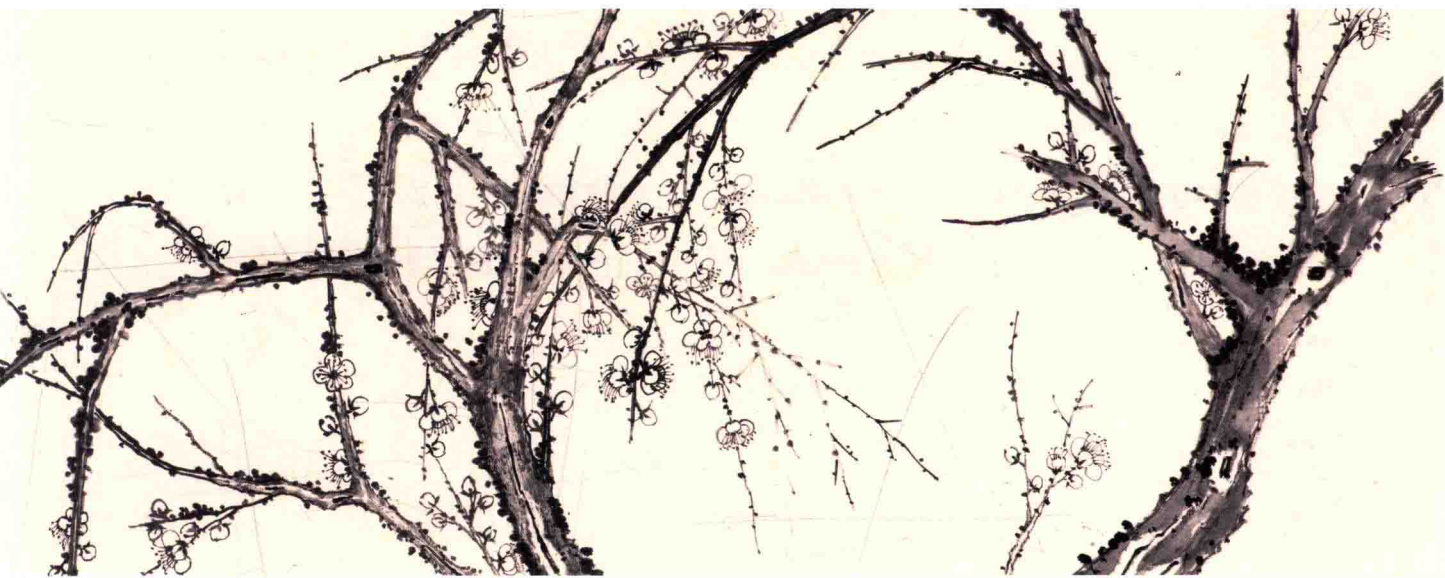
叶恭绰为王南屏作《梅花卷》

刘公中守言之尽矣。至于上清外史薛公玄卿，素与吴兴赵松雪评论书画，尤为精到。且知其父元章公宣和间尝进友仁所画楚江清晓图，为当时称赏。况奇观者尤晚年之作也。居贞其宝之。雪鹤山人邓宇志”；吴匏硕题跋“米家父子最风流，点染豪端满纸秋。海岳庵前天欲曙，瓜洲渡口望沧洲。吴匏硕”；董其昌题跋（一）“余家藏倪迂遗集，有与陈叔方书，云海岳庵图，旦晚临毕，即全璧以归，而集中复附载陈书云，海岳庵图谨授山甫卢君以达。云林胸次清旷、笔意萧远，当咄咄逼真矣！暇日能寄小帧，如对可人也，因展观录之。”（二）“小米墨戏，余所见潇湘白云图，沈启南跋云，三十年耳闻，求一见而主人靳不出，晚岁始得观，则无矣！其尊重如此。此卷亦潇湘之流亚也。壬寅（1602年）至日，董其昌书。”（三）“潇湘图与此卷，今皆为余有，携以自随，今日舟行洞庭湖中，正是潇湘奇境，辄出展观，觉情景俱胜也。乙巳（1605年）五月十九日，董其昌。不知倪云林所临安在？定当佳。”

依米友仁的款识来看，该卷的创作年代，应该在其“己酉（1129）避兵火于金坛”^②之后的1137年左右，是为一位“仲谋”的友人所作。该画卷的右上角，钐有一枚白文方印“许孝慕仲谋印”，第一段接缝处有白文方印“雒许孝慕”，这方印中的“雒”字是地名，西汉时置有“雒县”，即今四川广元。而米友仁的这位友人，还一连在这卷画作上又另外钐盖了一枚朱文印“廓斋珍玩”及三方白文印，分别是“许氏之印”“旌阳之后”“浮玉道人许孝慕仲谋□斋□□□□”，通过这六枚收藏印，或许就给我们查找这位受画人身份提供了线索。而后一枚完整的收藏印，则钐盖在同为王南屏递藏的宋代文彦博《行草书三札卷》（现为故宫博物院收藏）中，识为“浮玉道人许孝慕仲谋廓斋文籍之印”，并有二枚“孝慕”“许氏”的白文印。该卷中有宋代书画鉴赏家向水题跋云“此三帖旧藏许仲谋家”。据此我们得知，米友仁所作《潇湘奇观图卷》是赠与晋代许逊（曾任旌阳令）后裔许孝慕，字仲谋，号廓斋，又号浮玉道人，四川广元人，酷爱收藏书画。

该卷在宋代由许孝慕收藏后，历经元末郑潜、郑桓父子，明代吴江震泽应天禅寺寺僧虚庵和尚、余清斋主人吴廷，清代吴三桂女婿王永宁、商丘著名鉴藏家宋荦、吴县韩崇及程桢义、张之洞之兄张之万递藏。至同治元年（1862年）二月，该卷到了方濬颐手中，并题云：“予嗜米书，尝以未见墨迹为憾，咸丰己未（1859年）夏，在吴门得大米三十一字……，携来校对，不爽毫发，由是遂生痴想，尝于齐氏宝褱室拓本见米帖数种，惟小米海岳庵图一跋，字势飞舞，笔笔遒劲，每一展阅辄思得墨本一见，足慰生平。庚申（1860年）岁避居海门，有以元晖海岳庵图见售者，先读其画，烟云满纸，气象万千。及观图后一跋，竟与宝褱室所刻无异，未有元明诸名家数跋，并皆精妙，询之，知为齐氏旧藏，即石刻之墨本也。两年梦想如愿相偿，信乎翰墨有良缘也。更喜米氏父子墨迹兼而有之，何其幸哉”。之后该卷又转辗于吴云（平斋）、顾文彬、完颜景贤（朴孙）之手。

1944年冬，叶恭绰与王南屏说到其“北方友人（疑即冯公度）有小米画卷出让，价若干万，询予有意否”，并说“小米画存世甚少，为不可多得之宝”^③。叶恭绰也是有意想让王南屏收购，因当时王南屏认为“方于遐翁处得明清书画教十事，尚不及宋元，遑论米画。然年少好胜，当即慨然应允”^④。在购入此卷时，叶恭绰当场即言“今日得此宝，如一炫耀，必驰名海内，各方佳品



将荟萃而来矣”^⑤。没过多久，“讯息乃已遍传沪上，湖帆（吴湖帆）、葱玉（张珩）、和菴（谭敬）、邦达（徐邦达）、季迁（王季迁）诸君俱先后挽人介绍求观。此为予识诸君之始”^⑥。此当时也成为沪上一段艺林佳话。对于收藏米友仁此画卷，其后王南屏也深有体会，“此卷倘非当时遐翁以米画来归，提高予之兴趣，则不知何时方能窥其堂奥也”^⑦。

米友仁的画迹，存世也寥寥无几，据知除此《潇湘奇观图卷》外，故宫博物院另藏有《云山墨戏图卷》，上海博物馆藏《潇湘图卷》（又名《潇湘白云图卷》），台北“故宫博物院”收藏有《溪山烟雨图轴》《云山卷》及《云山得意图卷》。其余流向海外的有：《远岫晴云图轴》（现为日本大阪市立美术馆收藏）、《云山图卷》（孙祖白旧藏，现为美国克利夫兰艺术博物馆收藏）、《云山图卷》（又名《云山烟霭图卷》，王季迁旧藏，现为美国纽约大都会艺术博物馆收藏）及《云山图》^⑧（20世纪50年代初，曾经陈仁涛收藏，未见古代史籍著录，仅见于陈仁涛编撰《金匱藏画评释》著录）。而王南屏收藏的《潇湘奇观图卷》，则是所有米友仁存世画卷中最长的一卷，难怪张大千见到此卷后，惊呼“若此长卷真奇珍也”！

王南屏收藏的宋代画作，另有赵孟坚（1199—1267）《墨兰图卷》（绢本，水墨，纵34.5厘米，横90.2厘米）与传为南宋词人朱淑真（约1135—约1180）的《璇玑图卷》（绢本，水墨，纵27厘米，横223厘米）。前者现藏于故宫博物院，后者则在2007年见于国内的拍卖^⑨。该卷曾经叶恭綽在所著《矩园余墨》一书中著录。

赵孟坚《墨兰图卷》，款识：“六月衡湘暑气蒸，幽香一喷冰人清。曾将移入浙西种，一岁纔华一两茎。彝斋赵子固仍赋。”钤印：白文“子固写生”。著录于清代吴升《大观录》卷十五、安岐《墨缘汇观》卷三（名画上）、卞永誉《式古堂书画汇考》卷四十五（画卷十五）。该卷上有明代顾敬、文徵明、王穀祥、朱日藩、周天球、彭年、袁褰、陆师道诸跋。此画前后墨兰二株，兰叶错落有致，飘逸、舒放，“幽香一喷冰人清”，抒发了画家孤高自傲的品性。其写兰如前人所评：“叶如铁花茎亦佳”，作石“用笔轻拂如飞白书状”^⑩。赵孟坚画兰对后世影响非常之大，尤其是文徵明，画兰即承子固一脉。

在故宫博物院，我们还能见到曾经王南屏递藏的元代顾安（1289—约1365）《新篁图轴》与倪瓒《竹枝图卷》。此二件作品，均由王南屏在20世纪50年代初转让与故宫博物院。

顾安《新篁图轴》，纸本，水墨，纵91厘米，横33.1厘米。款识：“定之为仲权作。”钤印：白文“顾安之印”“迂讷老人”。该轴见于清代李佐贤《书画鉴影》卷二十著录。先后经收藏大家李恩庆与叶恭綽递藏，后归王南屏收藏。顾安作品在民间极少流传，存世作品在国内所有博物馆中所能见到，也仅五件。在台北“故宫博物院”，也只有四件。故此《新篁图轴》，尤为珍贵。

倪瓒（1301—1374）《竹枝图卷》，纸本，水墨，纵34厘米，横76.4厘米。款识：“老懒无惊，笔老手倦，画止乎此，倘不合意，千万勿罪。懒瓒。”此作也是与王南屏收藏的大多数宋元名迹一样，是一件流传有绪的精品。虽未经《石渠宝笈》著录，但曾一度入清宫内府秘藏。卷上有乾隆戊辰（1748年）御题七言诗云：“风里试披清奏籁，月中乍展宛飞龙。一梢已占琅玕性，千亩如看烟雨重。”在乾隆朝入藏之前，曾经明代汪珂玉《珊瑚网》卷三十四（名画题跋卷十）、郁逢庆《书画题跋记》