

明清绘画精选

中国美术馆藏品

Selection of Paintings of

China's Ming and Qing Dynasties



内蒙古人民出版社

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前言

由故宫博物院与中国美术馆联合主办的“明清绘画精选”展，在2008年北京奥林匹克大会期间与广大观众见面了。这让我们在现实空间领略着体育竞技的快速与紧张的同时，又可以穿越时空，领受到中华文明的古远与中国艺术的优雅。

展出作品从故宫博物院与中国美术馆数以万计的藏品中精选而出，数量尽管不是很多，却较全面地展现了明清数百年间中国绘画的发展历程：戴进、吴伟为首的“浙派”画家，取法郭（熙）、李（唐）并参马（远）、夏（圭），以苍劲的笔墨和粗犷的画风雄霸明初山水画坛；以林良、吕纪为首的宫廷画家，分别以率意的水墨和精细的工笔显现出花鸟画的不同品味。被称为“吴门四家”的文（徵明）、沈（周）、唐（寅）、仇（英）宗法元人笔墨并注重诗、书、画、印之融合，以秀逸清雅的笔墨在明中期独领风骚。明代晚期的松江、武林、云间等画派，又以不同的绘画主张与风格各自标榜，形成了绘画派别风起云涌的激荡局面。“四王”与“四僧”拉开了清代绘画的序幕，“正统”与“创新”也作为两种截然不同的创作观念贯穿于整个清代画坛。“四王”为代表的正统派，推崇董（源）巨（然）及元四家，秉承董其昌的文人画理念，强调儒雅平和的“书卷气”；活动于江南地区的“四僧”、“金陵八家”、“新安画派”以及“扬州画派”诸画家，在师法传统的基础上，又注重对景写实，以“我用我法”、“物我合一”的方式，抒发性灵、张扬个性，他们共同构成清代画坛中一股创新的势力。“海上画派”和“岭南画派”的画作中既有对传统文人画的继承、对民间艺术的学习，也有对西洋绘画技巧的吸收，以及对金石学的借鉴等。它们以对于市民审美的追逐及造型、色彩、主题等绘画语言的新表现，开启了近代乃至现代绘画的先河。

此次大展是29届奥运会期间一道亮丽的文化景观，在奥林匹克的旗帜下，它将以艺术的形式把中国文化向四海传扬。

郑欣淼

中华人民共和国文化部副部长

故宫博物院院长

Foreword

The exhibition "Selection of Paintings of China's Ming and Qing Dynasty", jointly organized by the Palace Museum and the National Art Museum of China, will open to the general public during the celebration of the 2008 Beijing Olympics. While we are experiencing the thrill and excitement of sport competitions in the present, this exhibition invites us to travel back through time and space, and to understand the distant lineages of Chinese civilization and the elegance of Chinese art.

Although the works on display here are but a few carefully selected from the tens of thousands of paintings in the collections of the Palace Museum and the National Art Museum of China, they represent a comprehensive survey of Chinese paintings and their development during the Ming and Qing Dynasties over hundreds of years. The Zhe School Painters, headed by Dai Jin and Wu Wei, followed the artistic approach of Guo (Xi) and Li (Tang), and was further influenced by Ma (Yuan) and Xia (Gui). This school dominated the early Ming landscape art scene by using bold brushworks and powerful styles. Court painters, foremost of which were Lin Liang and Lu Ji, demonstrated the variations of bird-and-flower paintings with expressive wash-and-ink styles and refined meticulous styles. Known as the "Four Masters of Wu School", Wen, Shen, Tang and Qiu followed the brushwork styles of Yuan Masters, and emphasized on the integration of poetry, literature, painting and seal carving. Along with refreshing and elegant brushworks, they led the trend of painting during the mid-Ming Dynasty. In the late Ming Dynasty, painting schools such as Song Jiang, Wu Lin, and Yun Jian expressed themselves through their own painting styles, each unique from one another, resulting in a vigorous and vibrant art scene. The "Four Wangs" and "Four Monks" lifted the curtain of the painting scene of the Qing Dynasty. "Orthodox" and "innovation" were the two distinct creative ideas throughout the Qing Dynasty painting scene. As the representatives of the Orthodox painters, the "Four Wangs" promoted Dong (Yuan), Ju(Ran) and the Four Yuan Masters, and upheld the literati ideals of Dong Qichang who stressed gentlemanly and peaceful "scholarly sentiments". The painters of the schools that were active in the Jiangnan region, including the "Four Monks", "Eight Masters of Jinling", "Xin'an School" and "Yangzhou School", were grounded in traditions but also paid greater attention to imitating nature. They also utilized concepts such as "I practice my own law" and "to be one with Nature" to convey intimate sentiments and express individuality. In the process, they together constituted a new force for the painting scene of the Qing Dynasty. "Shanghai School" and "Lingnan School" paintings continued the painting traditions of the literati, but also drew inspirations from folk arts, absorbed techniques from Western paintings, and incorporated the learnings from Jin Shi School. Taken into account of the aesthetics of the general public to innovate on forms, colors, themes, and new painting vocabulary, the Shanghai School and Lingnan School heralded modern and contemporary Chinese paintings.

This exhibition highlights the bright cultural landscape surrounding the 29th Olympic Games. Under the banner of the Olympics, it will spread Chinese culture globally through art.

Zheng Xinmiao

Director

The Palace Museum

Vice Minister of Culture, People's Republic of China

前言

在2008北京奥运会举办的日子里，中国美术馆十分高兴地与故宫博物院联合推出“明清绘画精选”展，以展示中华民族艺术创造的一段重要篇章，也体现北京奥运倡扬的“人文奥运”精神。

中国绘画源远流长，历代名家辈出，至明代峰回路转，又呈现出一派新的时代气象。明代绘画在思想上接续传统，但更重现实生活，拉近了大自然与田园生活的距离，也更加透溢出活泼生动的诗情画意，在清新的书卷气息中体现出传统的文人画精神。有清一代，虽封建思想制度已完备严格，但画坛思想仍然十分活跃，涌现出许多个性鲜明的创造。与此同时，地方画派群出迭起，南北应和，形成了多种风格传承竞秀的景象。

故宫博物院是明清绘画珍藏的宝库，这回展览选择了大量名作佳品构成，可谓经典的缩影。中国美术馆的收藏以20世纪以来中国美术为主，但馆藏部分明清绘画也有独特的学术价值，其中包括邓拓先生于20世纪60年代捐赠给国家的一批珍品。这批作品此前从未出示，这回得以与故宫博物院联袂展出，当能使广大观众在同一时间内欣赏到两所国家级艺术博物馆的珍藏，了解中国绘画从明清向着近现代的流脉。

感谢文化部对这个展览的大力支持！作为2008北京奥运的重要文化项目之一，相信这个展览将会受到包括国际来宾在内的广大公众的欢迎。

范迪安

中国美术馆馆长

Foreword

During the celebration of the 2008 Beijing Olympic Games, the National Art Museum of China is pleased to collaborate with the Palace Museum, and jointly launch the exhibition: "Selection of Paintings of China's Ming and Qing Dynasty." This exhibition will open an important chapter in the history of Chinese national artistic creations, and reflect the spirit of the Beijing Olympics as the "Culture-enriched Olympics."

Chinese painting has had a prolonged history, and has produced a great number of masterworks over the centuries. A seminal point was reached during the Ming Dynasty, an era during which art flourished as never before. Ming Dynasty paintings continued the ideologies of traditional Chinese painting, but placed greater emphasis on real life, and narrowed the gap between nature and rural life. The artworks created in that period displayed vivid and lively poetic sentiments, and reflected the spirit of the traditional literati paintings through refreshing scholarly sensibility. During the Qing Dynasty, although the feudal system was firmly established, the ideas of the art world were still quite lively, and this period produced many creative works with distinct personalities. At the same time, local painting groups and schools flourished, and painters from north and south echoed each other, forming a lively scene of competing schools with a variety of styles.

The Palace Museum holds a treasured collection of Ming and Qing paintings, and the exhibition is composed of a selection of masterpieces from this collection; these can be considered the epitome of the classics. The collection at the National Art Museum of China mainly focuses on Chinese art since the 20th century, but it also has a selection of its Ming and Qing Paintings with unique academic value, including a generous donation of national treasures made by Mr. Deng Tuo in the 1960s. This part of the collection has never been seen by the public, and it will now be able to present these glories along with the treasures of the Palace Museum, so that the public can enjoy two state-level art museum collections in one setting, and develop an understanding of the course of development of Chinese painting from the Ming and Qing Dynasties to modern times.

I would like to express my gratitude to the Ministry of Culture for its strong support for this exhibition! As one of the 2008 Olympics Culture Projects, I believe this exhibition will be welcomed by the general public as well as by international guests and friends.

Fan Di'an

Director

National Art Museum of China

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迴溪试杖图（轴）/ 明 沈周

绢本水墨 / 纵 145厘米 横 40.8厘米

沈周（1427—1509），字启南，号石田。长洲（今江苏吴县）人。擅绘山水、花鸟。早年师法五代董源、巨然笔意，中年宗法元人黄公望画风，晚年推崇元人吴镇墨趣。由此而形成他多样化的笔墨风格，既有笔酣墨畅的“粗沈”，又有用笔工细谨密的“细沈”。他与同时代的文徵明、仇英、唐寅合称“明四家”，对中国文人画的发展有着重要的影响。

沈周山水画有粗、细两种体格，此作属粗笔作品，纯以水墨为之，下部巨岩土坡相间，草木点缀，两树挺立直上，枝干枯硬，点画披离，以浓淡墨方笔点厝树叶，顿挫有力；中景数抹淡墨，约略示水岸，横点林木，轻松随意；山体简略敦厚，披麻皴擦后稍加渲染，浓淡墨点攒三聚五，顺山脊而上，既交代山体结构，又明晰节奏，并与淡墨轻染的洗练远山豁然拉开层次。全画用笔老辣，以方济圆，墨色枯中见润，勾染适度，尤其是仅勾轮廓、大胆留白的几处山体，正合“空山新雨后，天气晚来秋”的空净爽透之意，试杖老者必是适惬、酣然。

右上自题诗“迴溪秋水涸，过雨晚山明。凉思生毛发，来酣试杖行。”款署“沈周”，钤“启南”朱文方印、“石田”白文方印，另有明代上元（今江苏南京）人景旸和诗一首，钤“景氏伯时”朱文方印。

景旸（1476—1524年），明江北四子之一，原籍仪真（今江苏仪征），字伯时，为正德年间一位诗文俱佳的才子，著有《前溪集》。

Trying a Walking Stick near a Winding Brook Ming dynasty Shen Zhou

Ink on silk / Height 145cm Width 40.8cm

Shen Zhou (1427-1509), a native of Wuxian, Jiangsu Province, exerted far-reaching impact on the development of Chinese literati paintings. Listed as one of the top four painters of Ming Dynasty, Shen was skilled in painting landscapes, flowers and birds. He cultivated diversified painting styles, featuring the use of thick and heavy ink as well as thin and exquisite lines.

The landscape paintings by Shen Zhou have two styles: coarse and fine. This painting belongs to the coarse style, and painted only with ink. The lower part of the painting shows huge rocks and earthy slopes, decorated with plants. The two trees are erected and have dry and robust trunks and branches. The leaves are painted with square brushstrokes in heavy and light ink, and the pauses and transitions of the brushstrokes are vigorous. The middle section of the painting uses several brushstrokes in light ink to reveal a river bank, and the trees are transversely pointed in an easy and free manner. The mountain is simply painted but shows great strength. Colors were applied after using the “pi ma” brushstrokes, and heavy and light ink dots are scattered in groups of threes or fives, climbing up the ridge of the mountain, not only revealing the structure of the mountain, but also showing rhythm, and forming a clear arrangement with the mountains in the distance. The entire painting boasts skillful brushstrokes, expresses round with square, contains lushness within dry brushworks, and used moderate coloring. In particular, only the profile of the mountain is outlined, and part of the mountain is left boldly vacant. This fits the empty, clean and cool artistic sentiment expressed by the poem: “The mountain looks pure after a fresh rain, autumn is felt at dawn.” The old man who is trying a walking stick must feel cool and comfortable.

The painter inscribed a poem in the upper-right corner, which reads, “autumn water in the winding brook dries up; the mountain looks pure after rain at dawn. Hair feels cool in the air; it is comfortable to try a walking stick.” The painting has the inscription by Shen Zhou, bears the square relief seal of Qinan, and the square intaglio seal of Shitian, along with a poem by Jing Yang, who is a native of Shangyuan (present-day Nanjing City, Jiangsu Province), and the relief square seal of Jing’s Boshi.

Jing Yang (1476-1524), one of the Four Masters in the North of the Yangtze River in the Ming dynasty, native of Yizhen (present-day Yizheng City, Jiangsu Province), alias Boshi, was a talented scholar in the Zhengde Era, who wrote The Collection of the Front Brook.

通鑑秋水洞過雨洗山
明涼思生毛髮來而試
杖行 沈周

鳴雨才過秋色明秋山野
蒼英溪行傳教蒼鳥公
幽興不須人間音姓名

白沙景陽



刘海戏蟾图（轴）/ 明 刘俊

绢本水墨设色 / 纵 139.5厘米 横 97.8厘米

刘俊，生卒年不详。字廷伟，活跃于明代成化年间(1465—1487)，为宫廷画家，官锦衣都指挥。擅山水、人物，用笔劲健，人物衣褶方折，屋宇精整。明代姜绍书的《无声诗史》中指记“刘俊，字廷伟。山水人物俱能品”。

民间视刘海为福神、财神，流传“刘海戏金蟾，步步钓金钱”之说。此图画刘海于万顷海涛之上，手戏金蟾。刘海居于画面中央，呈正面像，双手持蟾，神态和善欢悦；宽袍大袖，衣带飘动，与海涛相呼应，一派得道成仙之相。人物结构准确，衣纹线条劲练、勾线有力，形象生动；构图饱满，除人物外，海涛以颤笔勾描，精细异常，几乎充满了整个画面，具有很强的装饰性。整幅画工谨秀丽，设色温润淡雅，下笔稍粗重，但刚柔相济，恰到好处。画面右侧题“刘俊”。

Liu Hai Playing with a Toad Ming dynasty Liu Jun

Ink and color on Silk / Height 139.5cm Width 97.8cm

Liu Jun, alias Yan Wei, was a court painter active during the reign of Emperor Cheng Hua of the Ming dynasty (1465-1487). He worked as a commander of the imperial bodyguards. Liu Jun was good at landscape and figure paintings with the style of strong brushwork, and fine brushwork for architecture paintings. Jiang Zhao of the same dynasty appraised him in *Wu Sheng Shi Shi* (Silent History of Poetry): "Liu Jun, alias Yan Wei, shows his great talent in landscape and figure paintings."

In folk stories, people regarded Liu Hai as the immortal of fortune and wealth. There is a saying that "Liu Hai with golden toad makes you fortune everywhere." In the painting, Liu Hai was holding a golden toad on the vast blue sea. He stands in the center of the painting, faces the viewer, and holds the toad with both hands. The expression on his face is kind and delighted. With loose gown, sleeves and belts moving with the wind, the image of Liu Hai is in perfect harmony with the sea waves, showing the appearance of an immortal being. The structure of the figure in the painting is accurate; the lines of the clothing are strong and precise, all painted with powerful brushstrokes. The sea waves are treated with refined "vibrating brushworks," The sea waves almost filled the entire painting, creating a strong decorative effect. The composition is orderly and precise; the colorings are tender, simple and elegant. The brushworks are a little heavy and strong, but achieved a good balance of strong and tender. Liu Jun signed his name in the right corner of the painting.



湖山一览图（轴）/ 明 唐寅

纸本水墨设色 / 纵 135厘米 横 56厘米

唐寅（1470—1523），字伯虎，又字子畏，号六如居士、桃花庵主等。吴县（今江苏苏州）人。少有才名，性格狂放不羁。29岁时，中应天府（今南京）解元，后入京会试，以考场舞弊案被牵连下狱，罢为吏。从此，他淡泊仕途，每日饮酒作画，清娱谴性，自标“江南第一风流才子”。其绘画技法全面，山水、人物、花鸟无所不工，初师周臣，取法南宋李唐、刘松年、马远等“院体”画风，后泛学宋元诸家，以具潇洒清逸的笔墨韵致，与同时代的沈周、文徵明、仇英合称画坛“吴门四家”，又与文徵明、祝允明、张灵、徐祜卿同称“吴中四才子”，著有《六如居士集》。

近处两组山体、丛林、楼屋，衬托隐约远山，大片空白成为湖面，造成空阔境界，远处有舟楫往来。对此画面，似见太湖。细察临水楼台，数人于楼中聚饮，一人凭栏远眺。右下茅屋中，亦露一文人持卷读书。山石以小斧劈法为之，笔法严谨清劲，线条灵活自如；施淡青、淡赭色，清雅宜人。自题：“红霞潋潋碧波平，晴色湖光画不成。此际阑干能独倚，分明身是试登瀛。吴郡唐寅。”钐朱文方印“唐伯虎”、朱文长方印“南京解元”。左上为乾隆题诗。有“乾隆御览之宝”、“石渠宝笈”、“三希堂精鉴玺”及邓拓收藏印记。

A Survey of the Lake & Mountain Ming dynasty Tang Yin

Ink and color on paper / Height 135cm Width 56cm

Tang Yin (1470 -1523), one of the top four most gifted scholars of Ming Dynasty, flaunted himself to be the No.1 talented and romantic scholar of South China. The unruly Tang was best known for his all-round skills in painting natural, unrestrained and graceful landscapes, human figures, flowers and birds.

There are two groups of mountains, forests and huts in the foreground which set off the dim mountain in the distance. A large area of unpainted space forms the lake, creates a spacious atmosphere. Boats pass by in the distance. Facing this painting, it is as if one is looking at the Taihu Lake. The platform besides the lake, when observed carefully, can be found to accommodate a few people who are drinking together, and one person who is leaning against the rail, looking far into the distance. A scholar is reading a book in a cottage in the lower right part of the painting. The hills and rocks are painted with the “fu pi” method. The brushstrokes are rigorous and clear, and the lines are natural and fluid. The elegance of the color is shown by using light green and reddish brown. The painter inscribed his own poem, which reads, “Red clouds reflect on calm green waves, the lake view is too beautiful to be painted. You can lean against the rail alone to enjoy the moment, and to experience the feeling of intellectual epitome. By Tang Yin in Wu County.” The painting is affixed with the square relief seal Tang Bohu, and the quadrate square relief seal Nanjing Xieyuan. The upper left part of the painting is a poem written by Emperor Qianlong. The painting carries the seals Royal Treasury of Qianlong, Shiqu Baoji, Fine Seal of Sanxi Hall, and the collection seal of Deng Tuo.

紅霞漸灩碧波平
晴色湖光盡不藏
此際陶子能獨倚
台明身是試
登瀛吳郡唐宮

輕帆風送遠湖平
眺望猶難目與成
微得倚欄人盡
矣沈心所且俯澄瀛
荒村寒樹野橋平
別有踪軒
舊處成自是遠離塵俗地
畫家何乃羨登瀛

己亥仲秋尚勉



牡丹锦鸡图（轴） / 明 吕纪

绢本水墨设色 / 纵 184.3厘米 横 100厘米

吕纪（1477—？），字廷振，号乐愚。鄞州（今浙江宁波）人。弘治间（1488—1505）征入宫廷，为宫廷作画，供奉仁智殿，官锦衣卫指挥。擅画临古花鸟，初学边景昭，后研习唐宋诸家名作，继承两宋“院体”，以工笔重彩最擅，延续了黄筌工整细致的画风及勾勒笔法，并予以发扬，多以凤凰、仙鹤、孔雀、鸳鸯之类鸣禽为题材，杂以浓郁花树，画面绚丽。又在水墨写意方面受林良影响，笔势劲健奔放，为明代宫廷花鸟画家的杰出代表。

吕纪花鸟画的典型风格为工笔重彩，直接源自边景昭，并上溯黄筌，近宋代“院体”花鸟体貌。此作即是如此。尺幅甚大，物象丰富、色彩浓艳，粗健的桃干自右下角拔地而起，枝干遒曲，在画面上部盛开朵朵桃花，粉白可人，上栖数只鸟雀，姿态各异，作唧喳鸣叫状，充满闹春的活泼生意；下部湖石间有红、白牡丹竞相争艳，立于湖石上的雄雉成为环绕的中心，双目圆睁，作俯视顾盼状，尾羽在牡丹衬托下愈发显得华美劲健；雌雉体小尾短，羽毛呈带斑的砂褐色，缩劲蹬地，欲展翅上飞。作品真实而细致地表现了禽鸟的体态和习性，在形似图真方面继承了“院体”花鸟的优良传统，状物精细逼真，钩线细柔流畅，赋色深重鲜艳，颇有“浓郁璀璨夺目”之感，树石亦工谨细致，以粗细之笔、浓淡水墨繁钩密皴，极具凹凸之形。整个画面营造出喜庆欢快、吉祥富贵的气息，令人赏心悦目，满足了皇室的审美需求。

Peony and Golden Pheasant Ming dynasty Lu Ji

Ink and color on silk / Height 184.3cm Width 100cm

Lu Ji, born in 1477, alias Tingzhen and nickname Yueyu, native of Yinzhou (present-day Ningbo, Zhejiang), served in Renzhi Palace during 1488-1505 and became a court painter during the Hongzhi Era. He also served as Commander of the Imperial Guards. An expert in imitating flower and bird paintings in the ancient manner, Lu originally learned from Bian Jingzhao and later studied from the masterpieces by famous painters of Tang and Song dynasties. He inherited the “Academic Style” of the Song dynasties, and was proficient in fine brushwork and rich coloring. He was an extension of Huang Quan’s fine style and managed to develop it. He often painted birds such as phoenixes, cranes, peacocks and mandarin ducks, accompanied with trees and flowers, often in a magnificent way. Furthermore, he was greatly influenced by the powerful and fluent brushworks of Lin Liang. He was among leading painters of the Ming dynasty.

Lu’s flower and bird paintings are typical of the meticulous painting style with lush colors, which was directly derived from the manners of Bian Jingzhao, Huang Quan and the “Academic Style” of the Song dynasty. This painting is just a case in point, which, large in size, is characteristic of diverse elements and rich color. Depicted in the painting is a strong peach tree rises from the lower right, and many pink and white peach flowers are decorated in the upper portion of the painting, where several sparrows with various gestures chirp loudly, displaying the liveliness of the early spring. There are red and white peonies displaying their respective beauty among some lake stones, and a golden pheasant staying on these stones is looking around with its widely-open eyes; strong tail and brown feather, the pheasant is ready to fly. These birds are vividly portrayed on the paper, representing a fine example of the “Academic Style” tradition—a combination of coarse and fine strokes, light and heavy ink; a contrast in shape and arrangement. Happy, lucky and pretty as it depicts, this painting suffices the Imperial taste.