

云南省博物馆珍藏
精品全集

EXCELLENT COLLECTION

OF YUNNAN PROVINCIAL MUSEUM

书画

云南省博物馆 编

PAINTING AND CALLIGRAPHY

云南出版集团公司
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云南省博物馆
YUNNAN MUSEUM

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总序

云南省博物馆馆长

马文斗

文物是前人生产生活、社会活动和艺术的遗物，是历史发展的主要物证，是一个民族传统文化的重要载体。正是文物的收藏与展示，才使历史得以佐证，各民族优秀的传统文化得以延续和传播。

云南地处中国西南部的温带和亚热带地区，高山险峻，峡谷蜿蜒，因为立体地形带来多种气候和丰饶的自然物产，作为最适宜人生活的地方，是人类最早的起源地之一。在相对阻隔的环境里，人们在这里繁衍生息。又由于民风民俗迥异，形成了典型的文化多样性特色，使云南成为中国少数民族最多的省份，是人类学家和历史学家探索的宝库。

从距今1200万年的开远古猿到距今800万年的禄丰腊玛古猿，再到距今400万年左右的元谋古猿、保山古猿，云南这四个古猿遗址的发现和发掘，成为20世纪全世界古猿标本最重要的发现。

1965年5月1日，在云南元谋县上那蚌村发现了两枚“元谋人”的牙齿化石，形态与“北京人”基本相同，属直立人种元谋新亚种。1971年到1974年，又在相同地点发掘出旧石器、炭屑和烧骨，经科学测试确定年代，使中国境内人类出现的历史提前到170万年前。而在昭通山洞发现的“昭通人”（中更新世晚期智人）、昆明呈贡龙潭山发现的“昆明人”（晚更新世晚期智人）及丽江、西畴、河口等地遗址发现的化石和旧石器，确证了云南古人类起源和发展的连续性和广阔性，也标志着云南进入了旧石器时代。在考古学的定义里，旧石器是指打制石器和自然的狩猎、采集阶段。

在大约五六千年以前，云南进入了新石器时代，这一时代以农业和制陶的出现、磨制石器为特征。新石器时代遗址遍布整个云南境内，较有代表性的有晋宁石寨山遗址、通海海东贝丘遗址、昭通官寨闸心场遗址、鲁

甸马厂遗址、麻栗坡小河洞遗址、元谋大墩子遗址、永仁菜园子遗址、宾川白羊村遗址、云县忙怀村遗址等。云南新石器类型复杂，反映了云南经济发展的不平衡，也反映了云南民族文化的多样性，而且和周边文化又相互影响和交流。

青铜时代是云南历史辉煌的一页，在数百年的漫长岁月里，生活在滇池周围的滇人和在洱海周边的昆明人同全省其他地方散居的各少数民族部落一道，在云南的红土地上创造了以滇国为代表的灿烂的历史文化。在古代，云南一直是中国最主要的铜产地，剑川海门口遗址出土的169件石器、15件青铜器和1件浇注青铜的石范表明，在距今3000多年的商代，云南已处于铜石并用时期，标志着云南进入了青铜时代。有专家把云南青铜文化分为5种类型，有的分为4种类型，不论怎样划分都一致认可的是：这一时期云南最具代表性、最有历史和艺术价值的是滇文化青铜器。滇文化青铜器是指昆明附近以晋宁石寨山、江川李家山、官渡羊甫头为中心的众多墓葬出土的造型、纹饰、类别基本相同的1万多件青铜器。年代是战国到东汉。其文化范围以滇池为中心，东北到曲靖，南到元江，西到禄丰，按用途和造型可分为生产工具、生活用具、兵器、礼乐器、装饰与工艺品。最典型的器物有贮贝器和扣饰。滇文化青铜器虽然受到西北氏羌古民族草原文化的影响，但以造型自然仿生、纹饰写实生动、题材无拘无束而有别于其他文化类型青铜器，形成了鲜明而独特的文化特征，是中华传统文化宝库中的一枝奇葩。

虽然在西汉时期，汉武帝兵临滇国，滇“举国降，请置吏入朝”，汉武帝赐“滇王之印”，设益州郡，命滇王“复长其民”，但汉朝的统治和汉文化并没有真正地深入滇地。直到东汉初期，汉文化才开始成为云南的主体文化，滇文化消失了，云南追随着全国其他地区，进入了铁器时代。这时值得注意的是，云南的文化中心从滇池—洱海东移至滇中—滇东北。四川的巴蜀文化对云南的文化影响也加大了，现在从云南很多墓葬中出土的铁器都来自蜀郡。由于铁器的广泛应用，农业得到进一步发展，引发了社会和经济形态的变革，云南在这时进入了封建社会。

自西汉以来，中央王朝对云南一直实行“羁縻”政策，即利用当地的土酋君长统治当地的百姓。汉王朝先后在云南地区册封了滇王、哀牢王等，并时有赏赐，而地方王侯也定期朝贡。三国两晋南北朝时期，云南地区的统治者一直是“大姓”和“夷帅”，其中最具有代表性的是三国时建宁太守李恢、东晋后势力极大的地方大姓爨氏。在文化遗存方面，云南基本等同于巴蜀，以在滇东北广泛出土的“蜀郡铁锺”、“朱提堂狼洗”较为典型。

唐宋时，南诏和大理国先后在大理地区兴起，逐步控制了云南和四川、贵州的部分地区，并接受唐宋王朝的封号，建立了相对独立的地方王国。南诏（唐）和大理国（宋）都以佛教为国教，将佛教和当地的民族宗教融合，

形成了独特而灿烂的佛教文化，为后世留下了众多宏伟的佛教建筑和精美的佛教艺术品，至今遍布云南境内的佛塔和传世的几百尊佛像就是其代表。

元、明、清时期，中央王朝在云南建立行省并推行“土司制度”，对有部分经济和军事实力的民族头领授予世袭职位，统领地方并对中央纳贡，从而将地方的政治、军事权力纳入了中央政权的行政体系。这时云南的主体文化基本和全国其他地方相同，只有在部分少数民族聚居的地区还保留着民族特色，现在成为云南多元传统文化的亮点。

云南省博物馆成立于1951年，在20世纪90年代以前，一直是云南省唯一的国有文物考古、研究和收藏单位。90年代以后，博物馆考古队扩编单列为云南省考古研究所，全省相继成立了40多个博物馆，但直到目前，云南省博物馆仍是云南省最主要的文物收藏部门。云南省国有文物收藏约30万件，云南省博物馆就藏有19.3万件，其中收藏的国家三级以上珍贵文物约占全省的90%。收藏内容几乎涵盖了云南历史的所有时期，主要收藏文物的种类有古人类化石、旧石器和新石器、战国到西汉的滇文化青铜器、南诏大理国时期的佛教文物以及极富特色的云南少数民族文物。当然，中华民族传统文化中具有代表性的陶瓷、书画、各种质地的雕刻艺术品以及金银器、文书档案和近现代文物也在全国的国有收藏中占有很重要的位置。

从20世纪50~90年代，云南省博物馆在云南省内进行了数百次考古发掘和民族调查，对云南地方历史的研究起到了发现、印证和增补作用，其中较有影响的有：1975~1981年禄丰腊玛古猿的发掘；1987~1990年“元谋人”的发掘；20世纪50~80年代晋宁石寨山5次发掘共出土各类文物1300多件，确立了滇文化的类型并证明了滇国的存在；1975~1976年在楚雄万家坝发掘79座古墓，出土文物1000多件，其中最为重要的是出土了5件春秋时期的铜鼓，这也是迄今为止世界上发现的最早的铜鼓，被学术界命名为“万家坝型铜鼓”；1977~1982年连续7次对曲靖珠街八塔台古墓群进行了发掘，年代为东周到明代，成为研究云南地方历史的重要资料；在昆明及大理地区发掘南诏到明代的火葬墓，摸清了从唐代到明代云南的火葬风俗，等等。

文物展览是博物馆的主要工作之一。50多年来，云南省博物馆利用丰富的藏品，举办过各种不同内容的文物展览数百个，全面系统地展示了云南的历史文化和少数民族风俗，为社会各界特别是青少年提供了历史、艺术、民族等方面的实物教育，得到社会各界的普遍赞誉。目前，云南省博物馆的固定陈列有“滇国——云南青铜文明陈列”、“南诏与大理——佛光普照的国度”云南宗教文物陈列、“金玉满堂——云南省博物馆藏珍宝陈列”，三个固定展览以创意新颖、制作精细、展出文物档次极高而受到全社会关注，其中“滇国——云南青铜文明陈列”以后现代的美术观念设计，采用环保节能灯具，强调以人为本的展览理念，并辅以优质的服务体系，荣获第七届全国

十大文物陈列展览精品奖。

除本馆展览外，云南省博物馆还通过对外交流不断扩大影响，先后在国外的北京、广州、杭州、香港等城市及日本、瑞士、奥地利、德国、意大利、美国等国家举办了与云南文化有关的各类展览数十次，每次展览都在当地引起轰动，取得了极大的成功。这些展览宣传了云南鲜为人知的古代文明，弘扬了祖国悠久的历史，增强了中华民族的民族自豪感。

为了更好地收藏、保护和展示云南先民的优秀文化遗产，云南省博物馆从建馆以来就非常重视文物研究工作，先后出版了《云南铜鼓图录》、《云南晋宁石寨山古墓群发掘报告》、《云南青铜器论丛》、《担当书画全集》、《云南省博物馆藏画集》等学术著作，并创办云南省博物馆馆刊《云南文物》，至今已坚持了30多年，出版刊物近百期，编发了大量考古发掘报告和学术论文，为学术界提供了大量第一手资料，取得了丰硕的成果。在文物技术保护方面，先后成立了青铜器保护实验室、书画装裱室，2005年成立云南省文物技术保护中心，对馆藏的青铜器、书画等有机质文物，全省的古建筑等进行维护保护。目前，云南省文物技术保护中心已经成为国家定点的西南地区文物技术保护平台，是云南省唯一的文物技术保护部门。

《云南省博物馆馆藏精品全集》从云南省博物馆收藏的19万多件文物中精选了一批文物，并附录了少量省内其他文博单位所藏精品。力图高层次地反映云南文物的收藏现状，涵盖云南国有文物收藏的基本品种。每件文物都是云南省国有文物收藏的精华，我们希望将这些珍贵文物较为完整地展示给读者，进一步激发云南广大人民群众爱家乡、爱云南的热情。通过这些艺术珍品，希望读者在爱上云南山水美景的同时，更爱上云南的古代文明，爱上云南的博物馆，让云南古代的文化艺术瑰宝绽放更加璀璨的光芒。

2007年10月

FOREWORD

Ma Wendou

Director, Yunnan Provincial Museum

As objects created by our ancestors in their material production and social activities, and important carriers of our traditional cultures, cultural relics witness historical developments. Yunnan is situated in the temperate and subtropical zone in the southwestern part of China. Its three-dimensional and varied topography brings to Yunnan various kinds of climates and abundant products, making Yunnan one of the earliest regions for human being to origin, a suitable place for mankind to live. Fossils of Kaiyuanensis of 12 million years found in Kaiyuan, Lufengpithecus Lufengensis of 8 million years found in Lufeng, Yuanmouensis of 4 million years found in Yuanmou and Baoshan, are the most significant findings of the 20th century in the world.

On May 1, 1965, two hominid fossil teeth were found by scientists in Shangnabang Village in Yuanmou County. The shape of the teeth is basically as same as that of the Beijing Man, suggesting a new species. Thus, scientists think the hominid represented by the teeth should be man and named it *Homo erectus yuanmouensis* Hu. Archaeological diggings conducted continuously from 1971 to 1974 found stone tools, charcoal remains and burnt bones at the location of the fossil teeth, proving once again that the history of human emerging in China can be dated back to 1.7 million years ago. Finding of Zhaotong Man, Kunming Man, homo fossils and stone artifacts found in Lijiang, Xichou and Hekou, indicates the continuity and broadness of human origin and evolution, simultaneously marking Yunnan has stepped into Palaeolithic Age. In Archaeological view, Palaeolithic Age is such a stage when hunting and gathering are the major methods for human to make a life.

About 5000 to 6000 years ago, Yunnan got into Neolithic Age which usually features invention of agriculture, emergence of pottery and use of ground stone tools. Sites of Neolithic Age scatter everywhere in Yunnan, the most representative ones are Shizhaishan Site in Jinning, Haidong Site in Tonghai, Zhaxinchang Site in Zhaotong, Machang Site in Ludian, Xiaohedong Site in Malipo, Dadunzi Site in Yuanmou, Caiyuanzi Site in Yongren, Baiyangcun site in Binchuan, Manhuai Site in Yunxian and such. The complexity of Yunnan Neolithic culture does not only reflect the difference of economic development, but also the variety of ethnic groups in Yunnan. The complexity also tells us the interaction and exchange between Yunnan and its vicinity.

Bronze Age in Yunnan is the most glorious period. In this period, the Dian in Dianchi Lake area, the Kunming in Erhai Lake area and the other tribes created splendid culture which is usually represented by the Dian Kingdom in history. In ancient times, Yunnan had been the major origin of copper all along. The 169 stone tools, 15 bronzes and one stone mould for bronze casting excavated at Haimenkou Site in Jianchuan County show that as early as 3,000 years ago, Yunnan had reached the stage in which copper and stone tools are used together. Some experts divide Yunnan bronze culture into five types, the other divide into four. No matter how many types there are, one point is agreeable, that is Dian bronze culture is the most representative and historically value .Dian culture boasts Dianchi Lake area as its core, extends as far as to Qujing in the northeast, Yuanjiang in the south and Lufeng in the west. Dian bronzes mainly cover those which have been found in the excavation at Shizhaishan Graveyard in Jinning, Lijiashan Graveyard in Jiangchuan and Yangfutou Graveyard in Guandu, they share basically the same shapes, decoration style and pattern, can be divided into five categories including production tools, daily utensils, weapons, musical instruments and decoration artifacts, amounting over 100,000 pieces among which cowrie container and button-shaped ornament are the most typical items. Though influenced by Di's and Qiang's culture from the Northwest of China, Dian bronzes uniquely differ from the others because of their bionics shape, realistic decoration pattern and free decoration theme, making it a distinctive part in the treasure house of traditional Chinese culture.

The Dian Kingdom submits itself to the rule of the imperial court during Western Han Dynasty, but Han culture does not penetrate Yunnan completely. In early Eastern Han, Han culture begins to become the main stream of Yunnan culture, Dian culture begins to dim and gradually disappear. Following the other parts of China, Yunnan enters into the Iron Age in Eastern Han Dynasty. It is noteworthy that the cultural center then moves to the central-eastern part of Yunnan from Dianchi Lake-Erhai Lake area, and Bashu culture in today's Sichuan Province begins to increase its impact on Yunnan (This can be proved by the Bashu iron tools unearthed from Yunann's ancient tombs at that time). With the application of iron tools, agriculture in Yunnan develops greatly, resulting in the change of local society and economy. Yunnan enters into the period of feudal society then. Since Western Han Dynasty, the imperial governments have ruled Yunnan through chiefs of the aboriginal tribes. The Han imperial court conferred a title upon chiefs of the Dian, the Ailao and such, and granted them rewards frequently. The chiefs presented tribute to the imperial court regularly.

In Tang and Song Dynasties, Nanzhao and Dali Kingdoms rose in Dali and gradually took control of Yunnan and parts of Sichuan and Guizhou. They accepted the title conferred by Tang and Song imperial court, becoming relatively independent local powers. Praised highly by the royal court, Buddhism became popular in Nanzhao and Dali Kingdoms. Buddhism and local religions co-existed harmoniously, formed a unique and splendid Buddhist culture, leaving us many

magnificent Buddhist buildings and the exquisite Buddhist art works such as Buddhist temples and sculptures.

In Yuan, Ming and Qing Dynasties, the central government established provincial government in Yunnan and implemented the "Headman System". Headman system is such a system of appointing the ethnic hereditary headmen to administrate the ethnic areas. Headmen accepted the imperial's title, ruled the local and presented tribute to the royal court. The main elements of Yunnan culture are basically as same as the ones in the other parts of the country, but the ethnic groups' traditions in the ethnic areas remain and last till the present time, becoming the highlights of multi-traditional cultures in Yunnan today.

Yunnan Provincial Museum was founded in 1951. Till 1990s, the Museum had been the only state-owned institution for conducting archaeological fieldwork, archaeological research and cultural relic collection. There are 250,000 pieces of cultural relics in Yunnan, and Yunnan Provincial Museum boasts 156,000, accounting for 90% of the total. Its collection almost covers all items in different periods. The most distinctive ones are hominid fossils, stone tools of Palaeolithic and Neolithic Ages, bronzes of Dian Kingdom, Buddhist artifacts and the national minority's objects. Besides, collection of ceramics, calligraphy, traditional Chinese paintings, which are believed to reflect the most traditional Chinese culture, occupies a very important position even in the national collection circle.

From 1950s to 1990s, Yunnan Provincial Museum organized hundreds of archaeological excavation and minority survey in Yunnan. These works contributed a lot to Yunnan's museum development, and played an important role in historical research. The most significant diggings are excavation of Lufengpithecus fossil site in Lufeng County in 1975 through 1981, excavation of Yuanmou Man fossil site in 1987 through 1990, excavations of Shizhaishan Graveyard in Jinning County (obtaining over 1,300 relics to prove the existence of Dian Kingdom), excavation of 79 tombs in Wanjiaoba of Chuxiong City in 1975 through 1976 (obtaining over 1,000 relics among which five bronze drums are the earliest ones in the world), excavations of Batatai Graveyard in Zhujie of Qujing City in 1977 through 1982 (providing important materials to the research into Yunnan local history), excavations of cremation tombs in Dali and Kunming (exposing the cremation customs in Yunnan from Tang to Ming Dynasties), and so on.

Exhibiting cultural relics is one of museum's major tasks. In the past 50 years, Yunnan Provincial Museum utilized its rich collections to hold exhibition, and several hundreds of exhibition have been held so far. These exhibitions show Yunnan history, culture and the ethnic folk arts completely, provide to the public quality educational occasions in history, art and culture, gaining a warm applause of the society. Currently, shown permanently in the museum are "Dian Kingdom: Yunnan Bronze Civilization", "Buddhist Arts of Nanzhao and Dali Kingdoms", "Treasure of Gold and Jade". These three exhibitions are highly praised by visitors due to brand-new concept, exquisite craftsmanship and appearance of high-grade cultural relics. Among of them, "Dian Kingdom: Yunnan Bronze Civilization"

was chosen one of "the Top Ten of the Best Exhibitions" in the seventh national comparison held by the State Administration of Cultural Heritage.

In addition to held exhibition in home, Yunnan Provincial Museum made great efforts to exhibit its treasures in the other cities of China such as Beijing, Guangzhou, Hangzhou, Hong Kong and foreign countries including Japan, Switzerland, Austria, Germany, Italy, USA and such. Each time, its exhibition won a complete success. These exhibitions successfully publicized the unknown civilization of Yunnan and the long Chinese history, and strengthened Chinese national pride.

In order to get a better collection, conservation and display of our ancestor's cultural heritage, Yunnan Provincial Museum has paid much more attention to research on its collections. So far, the Museum has compiled and published Pictures of Yunnan Bronze Drums, Report of Excavation at Shizhaishan Graveyard in Jinning, Collected Papers on Yunnan Bronzes, The Complete Calligraphy and Painting Works of Monk Dandang, Painting Collection of Yunnan Provincial Museum and such. Nearly Yunnan Cultural Relics (an academic journal run by the Museum) started publication 30 years ago, and has released 100 issues so far. The journal provides a good platform for archaeological researchers to exchange their views and has made contributions in training young archaeologists. As for heritage conservation, the Museum set up successively bronze-conserving laboratory and calligraphy and painting mounting room, and established Cultural Relics Conserving Center in 2005. As the sole laboratory to conserve cultural relics, the Center has now become a national laboratory based in Yunnan Provincial Museum but facing the southwest of China.

Excellent Collection of Yunnan Provincial Museum introduces some pieces of cultural relics chosen carefully among 190,000 collected in Yunnan Provincial Museum and small part of cultural relics from other museums of Yunnan. These pieces almost cover all items of the basic kinds in museum's collection and each of them is the treasure of the treasure. I hope this book would stimulate the reader's patriotism and love to the ancient civilization and the museums in Yunnan.

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Volume I



艺韵流呈 ——中国历代书画艺术

云南省博物馆收藏历代书法绘画作品近万幅，从北宋至现代，各名家及流派作品荟萃，其中许多精湛之作有着鲜明的时代演变特点，从中可以真实地看到中国书画的发展历程。1980年初，著名书画鉴定家徐邦达先生来昆明，到我馆看了部分绘画藏品之后，将北宋郭熙《溪山行旅图》和元代黄公望《剡溪访戴图》定为真迹。1989年6月，全国书画巡回鉴定组在成都对西南片区的文物鉴定中，我馆选送的31幅名人书画各被定为国家一、二、三级文物。1996年至1997年间，馆领导两次邀请了著名书画鉴定家刘光启先生和他的助手李凯先生，来帮助我馆鉴定整理了1700余件书画藏品，其中伪品极少。刘先生认为：云南省博物馆书画藏品的数量和质量虽不能与中原大馆相比，但也不能小视，并建议著书，使研究书画史的学者看到新的资料。经整理后，于1999年由云南省博物馆编，云南省美术出版社出版了《云南省博物馆藏画集》，当时因时间仓促及出版条件所限，仅选择了部分全国名家画作出版。现经近十年的研究整理，应云南人民出版社之邀，荟萃我馆所藏历代名家书法、绘画精品结集出版。这些作品很好地反映了中国书画发展的历史，是中国文化、艺术发展的重要见证，特别是云南明清时期的地方书画作品，长期疏于整理研究，此番公开出版，将为云南明清时期文化研究提供更多有价值的素材。

一

云南省博物馆书画藏品中宋元作品较少，清代作品最多，明代次之。

宋元时期是奠定中国绘画格局的重要时期，宋代确定了中国山水画的主流地位，山水画中包括构图、章法以及树石等的表现手法在此时定型。北宋郭熙《溪山行旅图》就是这样一幅作品。画面因年久显得灰暗，对上面印鉴的识别增加了一定的难度。图上方分左右各钤“乾隆御览”朱文、白文印，右上方还钤有“石渠宝笈”朱文印，左边原装裱的绫边上有清初著名大收藏家梁清标钤“梁清标”、“棠村审定”、“蕉林”印。左上方有乾隆皇帝对此图所书考识题跋。

元代中晚期，元代文人画的地位得以确定。“元季四家”从不同角度把文人画推向了新的高峰，其中黄公望笔墨技巧的变化更加完善，曾在画坛产生了极大的影响。《剡溪访戴图》是他晚年以浅绛法绘制，取材于晋代著名书法家王徽之访问人物画家、雕塑家戴逵的故事。图中题款：“至正九年正月□王贤画，二十五日题。大痴道人时年八十有□。”就题款中残缺字考证为：“至正九年正月为王贤画，二十五日题。大痴道人时年八十有一。”当是他去世前所作珍品。

元代花鸟画虽然也随着文人画的发展而产生了显著的变化，在艺术上讲究自然天趣，但宋代院体画的规范尚未中断。任仁发的《竹禽图》虽继承了南宋院体画的风格，又别于院体画的呆滞。

“界画”成熟于北宋前期的画院中，是把建筑物缩小尺寸后放在纸上的宫室楼阁画。《岳阳楼》为元代民间艺术家夏永绘制。他的界画尺幅都很小，皆以各地名胜建筑为题材，笔法极细密，令人惊叹。

二

明代前期，主张继承宋元传统绘画的“浙派”成为画坛的中心，吴伟的出现助成了“浙派”的发展。吴伟的山水、人物画兼有粗笔和工笔，粗笔一路来自梁楷。《人物图》册页，取材于社会下层人们的生

活，笔墨豪放。张路《秋山渔隐图》同是取材于渔民生活的粗笔人物画，朴素真实。郭诩《运甕图》也取材于劳动场面，同样的朴实率真。纪镇《坠马图》场面生动有趣，且又是唯一能见到的一件纪镇作品。

明代中期在江南苏州一带，兴起了“吴门画派”，沈周《杜甫骑驴图》扇面，粗笔写意，苍劲浑厚；文徵明《水阁纳凉图》，工整细致，颇有文雅之趣；唐寅《溪桥散步图》，行笔秀润，清隽潇洒，诗画相映，更显活泼洒脱；仇英《右军书扇图》，取材于王羲之为卖扇人书扇的民间传说，用笔工整细腻，青绿山水柔淡秀雅。这些作品除了继承元代文人山水画风格外，且能用不同的笔墨技巧，把文人山水画发展到了一个新的高潮。

明代后期董其昌的出现，极大地发展了“吴派”。最后凭着他“行万里路，读万卷书”的创作理念，吸取各家精华，不拘一格，以“生”、“拙”、“真”、“淡”趣味的笔墨取代了“吴派”。以书法和绘画一同名震江南，成为“华亭派”之首。董其昌《岭外横云图轴》、《行书轴》，画中有书法，书法中有意境，真率、平淡的笔意实属难得一见。受“吴派”影响的名家卞文瑜曾从学于董其昌，其笔法取黄公望、吴镇之长，其《山水册》笔墨苍秀，确有董氏笔意，似又更接近黄公望。

浙江杭州的职业画家蓝瑛，擅画山水、花卉、兰石，画史上称之为“后浙派”，实际上他的画风虽力追古法，但能融会贯通，自成一派，在明末清初画坛颇有影响，后人称为“武林派”。继承者除蓝氏子孙外，刘度、冯湜都各有成就。蓝瑛《秋山话古图》、冯湜《仿元四家山水图》卷，都有宋元遗趣，且笔墨运用无不透着浓郁的文人气息。

明代画院中仍以工笔重彩花鸟画创作为主体。主要画家吕纪所作《柳塘双鹤图》，一丝不苟地继承了南宋院体画风格。夏昶《秀石修篁图》笔墨变化丰富，风格挺秀潇洒。周之冕《花卉图》卷，自创勾、染、点簇的笔墨技法，号称“勾花夹叶派”。晚期徐渭的水墨花卉，在笔墨技法上创新，用大刀阔斧的泼墨手法，改变了过去清逸秀雅一格，花鸟画也显气势纵横。徐渭《花卉图》卷，以泼墨大写意的手法绘制，诗画相映，增加了画中的文学趣味。

明代中期的书法家，祝允明、文徵明、王宠与后起之秀陈道复，被称为“吴中四家”。祝允明书法楷、行、草并重，出入变化面貌多样，晚年草书奔放雄健，自成风格。祝允明《草书卷》笔势迅捷，豪纵狂放。文徵明的学生陈道复《草书卷》笔力苍劲，气势纵横。明晚期，董其昌以他带生拙之趣的书法取胜，他的书风影响了明末至清代书坛，从学者甚多。董其昌《行书轴》笔画圆劲，古朴平淡；张瑞图《草书卷》笔法方劲峭厉，别具一格；黄道周《楷书陆氏家制》，带隶体的楷书，笔画凝重。这些具有代表性的书法名家，以各自不同的书风写出了时代变革的新面貌。

三

清代前期绘画创作的总趋势是以“四王”为代表的正统派，创作思想力求摹古；另一系代表作家为“四僧”，他们或是明朝宗室，或为先朝遗民，在政治上不与清统治者合作，在画风上主张抒发个性，强调笔墨逸情为主导的创作思想。这一创作思想一直延续到清中期“金陵八家”、“新安派”等。“四王”中王原祁《仿黄公望山水图》、王翥《仿董源山水图》，笔墨风格在力追古法中也流露出各自不同的笔墨技巧。石涛《山水人物图》册页，笔墨简率，构图奇特；朱耷《枯枝孤鸟图》，用极简略的笔墨，表达了