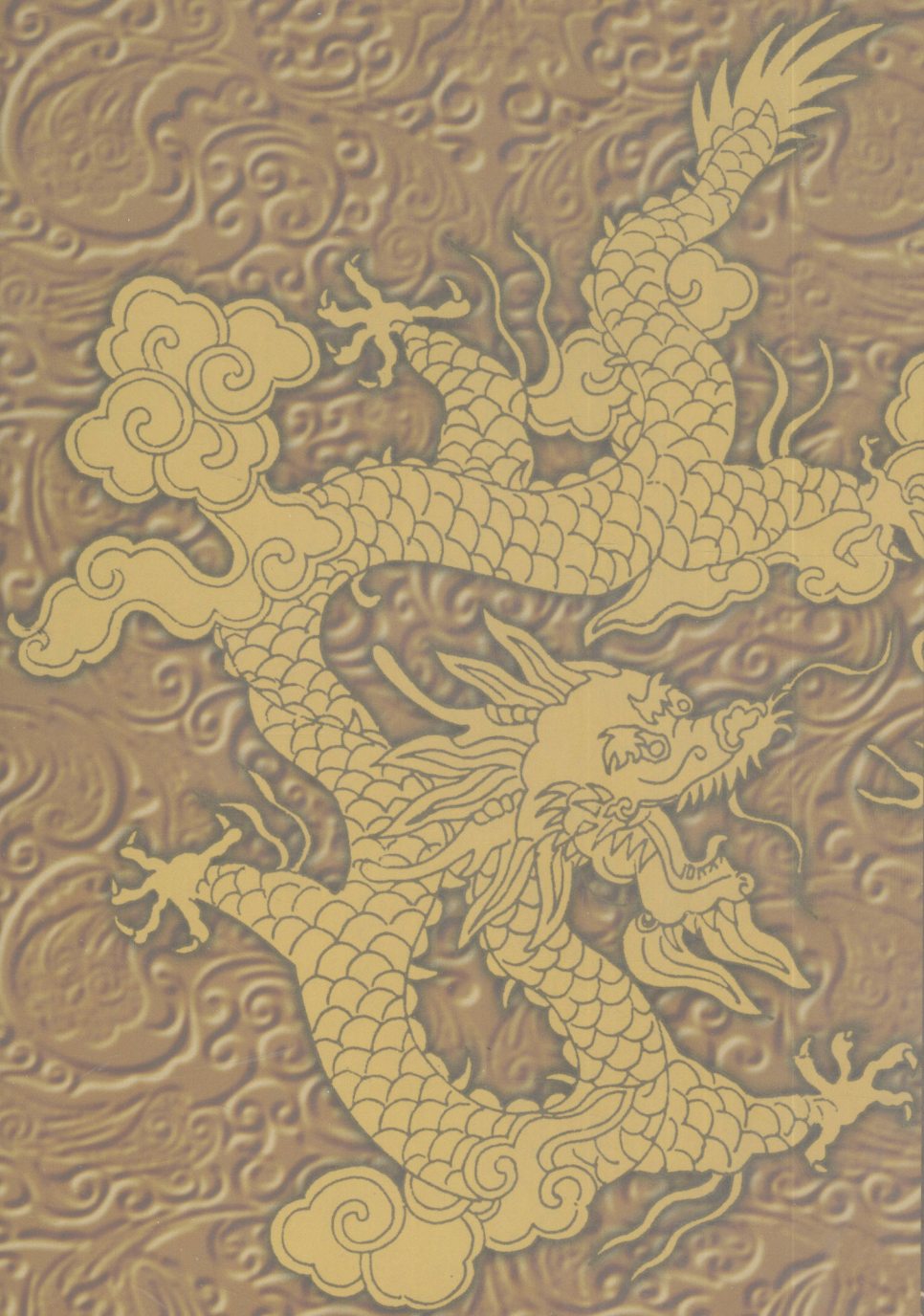


中国传世名画

中南海画册编辑委员会编

西苑出版社



中国传世名画

下卷



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《中国传世名画》

下 卷

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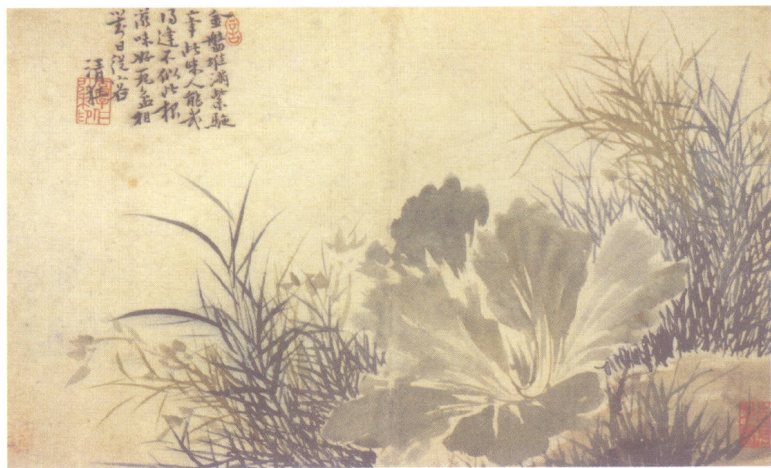
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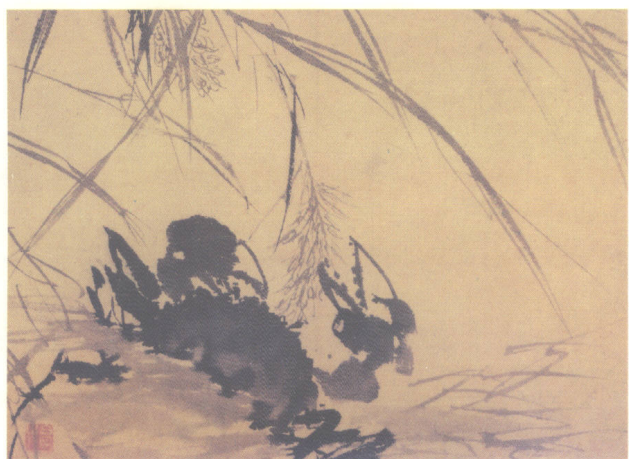
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元代

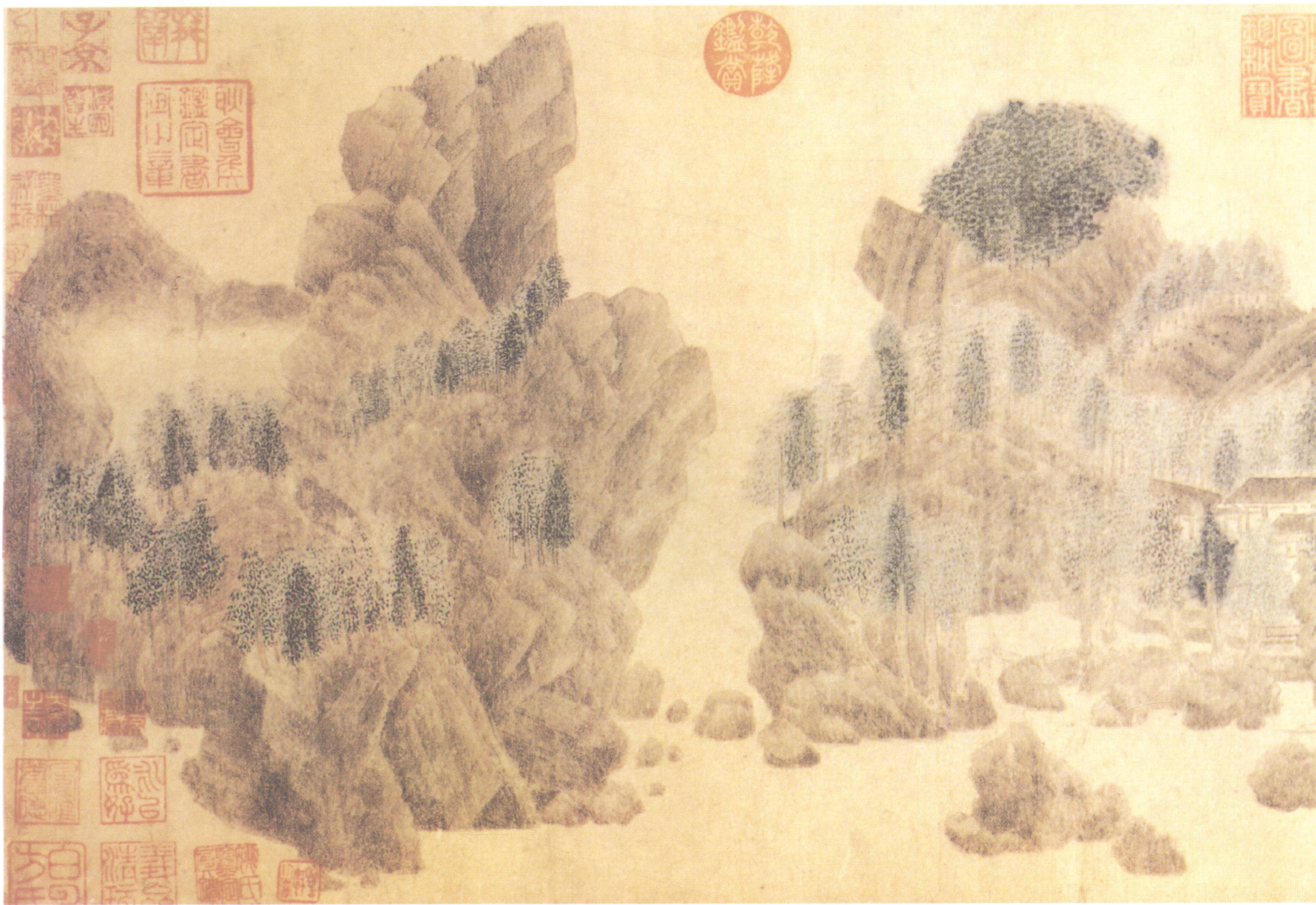
(公元 1206 — 1368 年)

元代统治政权建立以后，将宫廷画院取消，只利用极少数画师为之服务。一批士大夫身居高职却无实权，无从施展自身才华，不少人把一腔热情与才智寄托于诗文书画；一批怀才不遇、倍受冷落文人知识分子，隐居山野，于失意中以诗文书画自命清高；一些忠于旧朝的画家，既为宋之腐朽而痛心疾首，又为亡国而深感遗憾，可谓有感而发，以画抒发胸中的激愤之情。特殊的历史背景造就了特定的文化内涵，致使元代绘画以“文士画”为主流。

元代绘画随着众多文人、士大夫的广泛参与，“文士画”蓬勃兴起。在绘画题材上，梅、兰、竹、石、菊成为主要创作对象。这一时期的绘画，不再类同于南宋时代那种画工似的写实和精雕细琢，作品以体现诗、书、画意境和文学性，强调画中的笔情墨趣为追求目的，使画面的笔墨达到诗、书、画的全面结合与统一。这种对绘画情趣的追求，促使中国绘画创造性地发展起来。

元初的山水画极力提倡与推崇唐、五代、北宋之传统，崇尚“古意”、“士气”，极力贬斥南宋柔媚的院体画风。在绘画意识上，进一步发展了苏轼、米芾、文同等士大夫绘画的传统理论。在画家心目中，自然山水景物不再是一般意义上的结构形体，而是作为传达画家本身主观意识的一种载体，画家不再迷恋于实物山水中的真实和韵律，而是借此抒发胸中之情，表现自我情绪及人格。在这样的前题下，山水画对于笔墨技法的追求就进入了一个空前的变革和创造时期，成为中国绘画发展史上至关重要的一个历史时期。元朝初期山水以钱选、赵孟頫、高克恭等人最具代表性，中后期便出现了黄公望、王蒙、吴镇、倪瓒这些开一代画风的山水画大师。元代花鸟画，随着“文士画”的进一步提倡和发展，以及人们审美情趣的变化，以水墨表现梅兰竹石笔情墨趣的寄兴之作，深为文人士大夫所喜爱，它不再对对象作繁琐的雕饰，而是讲求自然天趣、清润秀雅的笔调。当时宣纸的大量使用，更有助于水墨的丰富变化，绢本材料因之而相形见拙。当时的许多优秀山水画家，同时兼擅花鸟、梅、竹、兰、石。花鸟画的著名画家有钱选、陈琳、李衍、王渊、柯九思、王冕等。人物画虽不如山水、花鸟那么发展，但也出现了一批高手，如刘贯道、钱选、赵孟頫、何澄、任仁发、王绎等。人物画家中尚有一批从事壁画创作的高手，虽然这些画家的名字大都不能在史料中流传下来，但所留下的一件件精彩的巨制壁画，就能说明他们不朽的功绩。仅就永乐宫技艺高超的壁画而言，就足可光照千秋。

本书收入这一时期的传世之作共 55 幅（件）。



中国传世名画

浮玉山居图 卷〔部分〕

元 钱 选 纸本墨笔淡设色 29.6cm × 98.7cm 上海市博物馆藏

钱 选(公元 1239 — 1301 年) 字舜举,号玉潭,别号巽峰等,吴兴(今浙江湖州)人,南宋景定间进士。杭州宫廷画院解体之后,在浙江吴兴一带与活跃在当地的一批文人学者并称“吴兴八俊”。他终身不仕,过着隐士生活。是一位博学多能的画家,人物、花鸟、山水,无所不精。他的作品多以高人隐士为题,反映隐居生活情趣。主张绘画体现文人思想,表现“士气”,在艺术思想上与赵孟頫比较一致。

钱选的水墨画,大多以青绿为主,而《浮玉山居图》却以淡设色辅助水墨而成,是他山水画中的代表作。他独特的表现方法,突破了前人青绿山水的传统模式,画中的山石,不再用勾填法,而是直接在山石堆摞的几何形体上,顺势皴、擦、点、染,具有一种浑拙朴实而又雅致清秀的艺术效果。

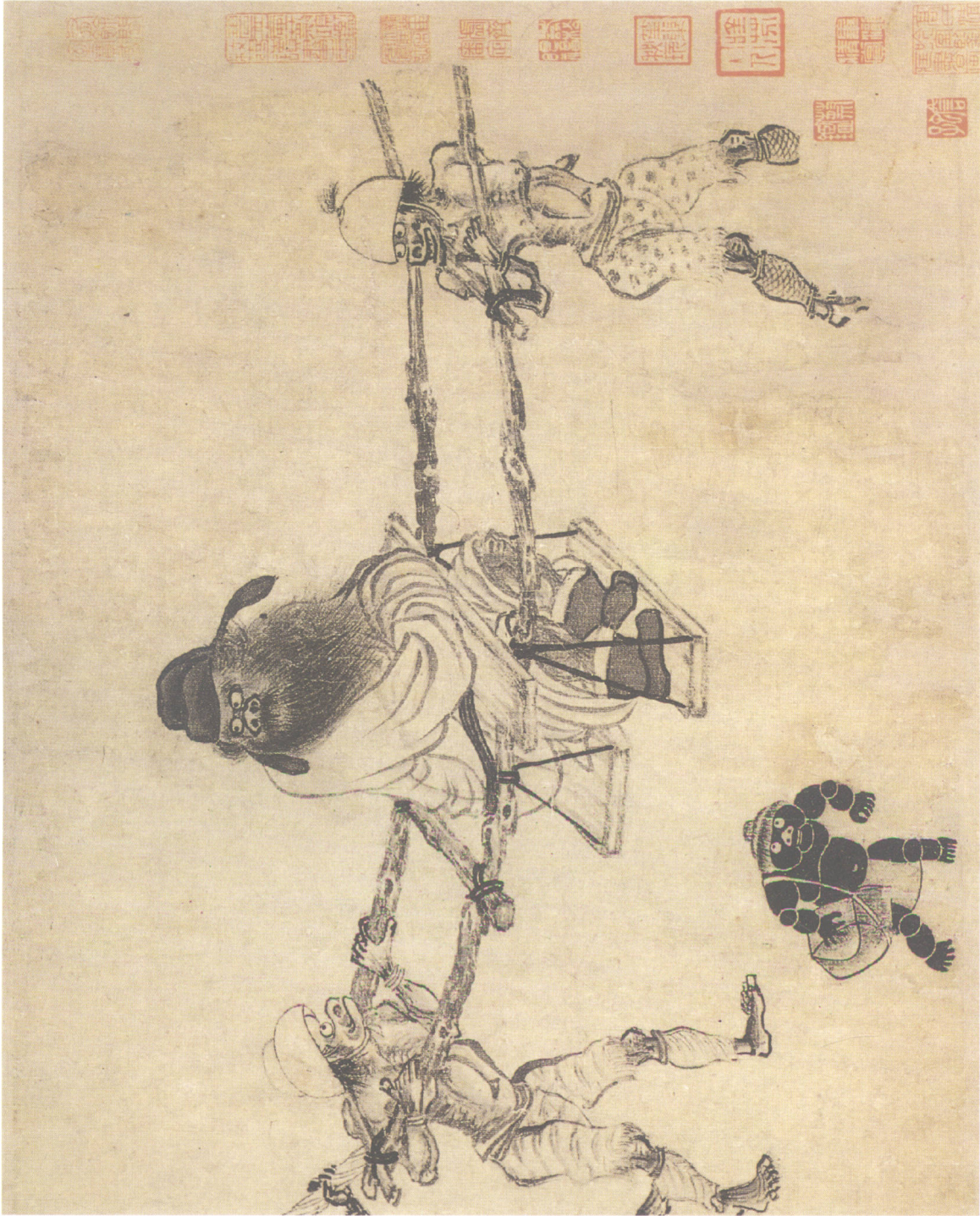


中国传世名画

八花图 卷〔部分〕

元 钱 选 纸本设色 29.4cm × 333.9cm 北京故宫博物院藏

钱选入元后，不入仕途，最终放弃学者身份，一度成为职业画家，靠卖画为生。据传，在相当一段时间里，他的花鸟画倍受世人青睐，以至一时兴起摹仿之风，大量膺品也随之出现，使钱选不得不转变画风，并在画上题款加注，以别于他作。《八花图》是对八种花卉的描绘，用桂花、海棠、杏花、栀子、水仙等八种花构成此长卷。此图所选是该卷中的水仙部分，画工精致，色彩秀雅，用笔柔劲。是钱选的早期作品。



中国传世名画

中山出游图 卷

元 龚开 纸本墨笔 32.8cm × 169.5cm 美国华盛顿佛利尔美术馆藏

龚开(公元1222—1307年)字圣予，号翠严，淮阴(今江苏淮阴县)人，曾任南宋小官。他是一位忠于旧朝的遗民画家，入元不仕，靠卖画为生，传说他曾一度穷困潦倒，以至于连绘画的桌子也没有，作画时让其子伏跪于地，以背作案。《图画宝鉴》说他：“画山水师二米，画人马师曹霸，画法甚窳，尤喜作墨鬼钟馗等画，奇奇怪怪，自出一家。”

此图描绘钟馗及其妹深夜出游的场景。传说钟馗乃唐玄宗梦捉鬼降妖之臣，自吴道子画出一幅钟馗像之后，历代以钟馗为题材作画者难以胜数，民间还将钟馗像作为驱邪降妖之宝。龚开画此题材，已超越了这种民俗的象征意义，结合他的复国信念和当时的历史背景，不难看出其中所赋予的政治内涵。驱妖捉鬼，寓意着驱除入侵的外族贼寇而恢复宋家皇朝的心愿。