

陈选青 主编

清人山水便面集锦

——选菁草堂藏

上海书画出版社



造青草堂藏 陈造青主编

清人步夏便面集锦

祁逢署

上海书画出版社

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英文校对	徐佳音

图书在版编目(CIP)数据

清人书画扇面集锦: 选菁草堂藏/陈逸青主编. —上海: 上海书画出版社, 2006.12
ISBN 978-7-80725-395-2

I. 清… II. 陈… III. ①汉字—书法—作品集—中国—清代②扇面—中国画—作品集—中国—清代
IV. J222.49

中国版本图书馆CIP数据核字(2006)第148993号

清人书画便面集锦 选菁草堂藏 陈逸青 主编

上海书画出版社 出版发行

地址: 上海市延安西路593号

邮编: 200050

网址: www.shshuhua.com

E-mail: shcp@online.sh.cn

制版: 文高文化发展有限公司

印刷: 上海精英彩色印务有限公司

经销: 各地新华书店

开本: 889 × 1194 1/12

印张: 9.5

印数: 1000册

版次: 2006年12月第1版 2006年12月第1次印刷

书号: ISBN 978-7-80725-395-2

定价: 180.00元

選菁草堂



王邑千書時
年九十



錦集書畫扇面中國

屠選青先生

序一

“盛世买书画，乱世买黄金”，祖宗之训也；“进可治学，退可自娱”，收藏之道也。当此之世，海晏河清，国富民足，真收藏之时也。近十年，仓廪实，衣食足，吾国吾民书画收藏热亦是风逐浪高，盛况无前，扇面更以其“开合清风纸半张”为藏者所珍爱。察诸君勤购广罗之心迹，则或藏于书斋卧室供三两知己把玩清赏，或悬诸厅堂为华屋寒舍增文添雅，风流隽雅，超凡绝俗，情何如之！

《清人书画便面集锦》为陈君逸青先生从其十余年来所收数百页扇面中精选而成。此集荟萃百幅当时名人雅士之佳品，尤以海上画派作品为多。书法绘画，或笔力雄健。花鸟虫鱼、山水仕女、人物故事尽纳其中，构图章法、笔墨形象皆蹊径巧辟而别具风韵。风雅人阅尽风雅，亦擘画者之有心也。

清风徐徐，闲庭悠幽，碧茶几壶，赏精雅隽永之扇面，舒劳疲紧张之神经，解纷扰混沌之烦忧，归淡泊平和之心境，不亦乐乎？

王己千

Preface 1

An old Chinese saying goes: 'painting and calligraphy should be collected at prosperous times and gold stored up at war times'; a theory of collection says: 'Collection can be a way of gaining knowledge and if not, at least of entertaining oneself'. The era we are living in, blessed with wealth and peace, is a best time for collection. An unprecedented fad of collection has swept China in the past decade. Fan covers are particularly loved and cherished by collectors for its manifold knowledge in just one single piece of paper. The huge fun lies in the study of the thinking of fan covers collectors, sharing the knowledge with good friends, hanging on walls at home for an enhanced air of elegance!

The Collection of Fan Paintings and Calligraphy of the Qing Dynasty is a selection from hundreds of fan covers Mr. Chen Xuanqing has collected since more than ten years ago. It shows works of excellence by great masters in Qing Dynasty, among which the majority belongs to the Haishang Style. The calligraphic and paintings are either full of power and grandeur, or endowed with grace and beauty. The stories on the covers shown are very diversified, from flowers and birds, from landscape to figures. The composition of each piece is carefully planned and perfectly sketched, which is highly appreciated by scholars and wisdoms.

Sitting in a quiet yard while enjoying cups of fragrant spring tea with the soft breeze around, appreciating the beauty of fan covers which bring peace of mind and purification of heart, isn't that fantastic?

Wang Jiqian

序二

却热麾军用处长，羲书郭画久传芳；寒来暑往何妨事，百扇清风播翰香。

选青先生积数年之功，收藏清人扇面书画若干，精选百幅付梓，以飨同好，余以己千先生序题凑成一绝，观者博粲。

杨新
丙戌立春

Preface 2

By removing heat and commanding an army, the fan displays multiple purpose.

Calligraphy of Wang Xizhi and painting of Guo Xi last long in time. Despite the change of seasons, Fan covers spread its fragrance far beyond.

Xuanqing has collected quite a many fans covers over the past years. In this book, he selected almost 100 of them to share with interested readers. I used the title of preface from Mr. Jiqian to make up a Jueju for reader's entertainment.

Yang Xin
Beginning of Spring ,Year of Binxu

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严戟(?—?) 本名戟,字沧厓,改名柅,四川华阳(今成都)人。与陆昉初同里,家亦极贫,性亦绝痴,善画山水,尤好奇境,兼长花鸟。该画作于康熙年间。

By Yan Zai (?—?)

During years of Kangxi Emperor of Qing Dynasty

Yanzai, autonym Zai. Styled-named Cangpei, native of Huayang (now Chengdu of Sichuan province). Born in an impoverished family, Yan Zai had a dissocial and isolated character, which affected his painting style all along. He was accomplished in landscapes painting, especially in precipice and fantastic landscapes. Flowers and birds painting is also his adept.



初唐(1719—1804)字崇如,号石庵,山东诸城人,文正公(统勋)子。乾隆十六年进士。自编修纂官山西太原知府、陕西按察使、湖南巡抚等。善书法,尤工小楷,笔意古厚。喜用重墨。其书初从赵孟頫,兼其昌人。后兼师颜真卿、苏轼诸家,中年后乃自成一派。貌丰骨劲,味厚神藏。不受古人牢笼,超然独立。与翁方纲、梁同书、王文治齐名,并称“新四大家”。晚年书多出自其妾代笔,小楷愈至莫辨。其仅署石庵两字及用长脚石庵印者,几乎皆为代笔之作。著有《石庵诗集》。该书作于乾隆五十七年(1792)。

By Liu Yong(1719—1804)

The 57th year of Qianlong Emperor of Qing Dynasty(1792)

Liu Yong, Styled-named Chongru, assumed-name of Shi An, native of Xucheng, Shandong Province. Son of Wen Zheng Gong (Tong Xun). He was an Imperial Scholar in the Imperial Examinations of the 16th year of Emperor Qian Long and was successively appointed the Governor of Taiyuan, Shanxi Province, the highest law-officer of Shanxi Province, Nomarch of Hunan Province, etc. Originated from the style of Zhao Mengfu and Dong Qichang, then from Yan Zhenqing and Su Shi later, his regular script works was vigorous and refined. After his middle ages, he got his own supereminent style of strokes, which brought his fame equaled to that of Weng Fanggang, Liang Tongshu and Wang Wenzhi.



杜尧相(?—?), 善画山水, 笔墨间阔, 雄健奇崛, 有名于时。该画作于乾隆五十六年(1791)。

By Du Jiangen (?—?)

The 56th year of Qianlong Emperor of Qing Dynasty(1791)

Du Jiangen, specialized in landscapes painting which was elegant, refined and spectacular. His fame came to the top of that time.



袁昶(1713—79)字近华,号一峰,元伯(今江苏苏州)人。擅作:画山水、花卉。写意之笔,颇有骨力。乾隆三十年(1765)因筑(鹤峰)之浮,俱奉内征。山水晚年益加枯索,出入宋元。用笔疏厚,宏黄扁法而免以已意。前后居京卿垂四十年。后官粤东,开平县沙冈司。该画作于乾隆五十年(1785)。

By Yuan Ying (1748—79)

The 50th year of Qianlong Emperor (1785)

Yuan Ying, styled-named Jinhua and assumed-name of Erfeng, native of Yuanhe (now Suzhou of Jiangsu province). His painting of landscapes and flowers was vigorous, refined and full of charm. From 30th year to the 50th year of Qianlong Emperor, he served in Imperial Court as an imperial painter.



黃鉞(1750—1841) 字九鼎, 号左臣, 安徽当涂人。乾隆五十五年进士。累官户部尚书、军机大臣。工诗、文、书画。著《山泉》、《进呈画幅》、《海池御笔》、《内府所藏名迹图》等书。其鉴定书画, 秀致中寓刚劲。一时士大夫好六法者多仿其门。该书画于乾隆四十九年(1783)。

By Huang Yue (1750—1841)

The 48th year of Qianlong Emperor (1783)

Huang Yue, styled-named Zuotian and assumed-name of Zuojun, native of Dangchu, Anhui province. He won the title of Imperial Scholar in The Imperial Examinations of the 55th year of Emperor Qianlong, and later was successively appointed Minister of Etiquette Affairs, Minister of Justice, Minister of Civil Administration and Minister of Military Affairs. His poem, calligraphy and painting, especially landscapes painting, were supereminent. And his great fame was equaled to that of Dong Bangda.

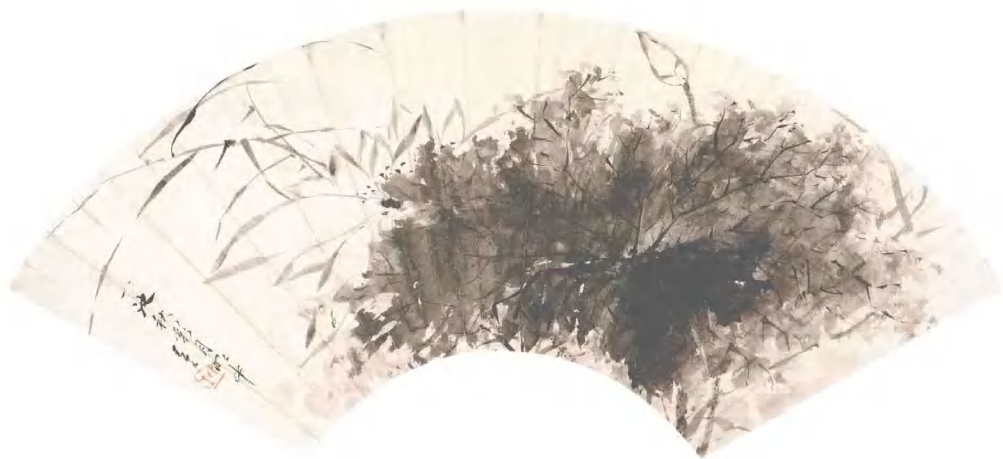


王学浩(1754—1832)字孟养,号板畦,江苏昆山人。乾隆五十一年举人。山水得王原祁正传,结体精微,笔力苍古。中年兼涉写生,赋色极淡,自言略得元人苍古之趣;晚年专用破笔,雄浑苍老,脱尽皴白,画格为之一变。工书,四体皆精。著有《山南论画》,立论精当。该画作于乾隆五十七年(1792)。

By Wang Xuehao (1754—1832)

The 57th year of Qianlong Emperor of Qing Dynasty(1792)

Wang Xuehao, styled-named Mengyang, and assumed-name of Jiaojie, native of Kunshan, Jiangsu province. He was a First-Degree Scholar in The Imperial Examinations of the 51st year of Qianlong Emperor. Got the soul of Wang Yuanqi, his landscapes painting was in elegantrefined and bold ways. In his middle age, he was interested to sketch in tinged colors. And his painting style changed to withered and bold tip in his old age. He was also expert at calligraphy and poetizing. His bookmaking named 'Shan Nan Lun Hua' involved his felicitous comments.



宋昂之(1764—?)字青章,又字津里,江苏武进人,侨居吴中(今江苏苏州),文峰子,染儒家学,喜出干蔗,尤得与于解安平、王翬。笔意劲峭,腕尽恒臻。中年临古之作,有笔有墨,深得古人神髓。所作花卉竹石亦清逸奇趣。道光二十年尝作枯木竹石图。书学董其昌,行草笔墨精粹。该画作于嘉庆、道光年间。

By Zhu Angzhi (1764—?)

During years of Jiaqing Emperor and Daoguang Emperor

Zhu Angzhi, styled-named Qingli and Jinli, native of Wujin, Jiangsu province, lived in Wuzhong (now Suzhou of Jiangsu province). Educated by his father, Wen Rong(a famous painter of Qing Dynasty), but surpassed his father. Also originated from the style of Yun Shouping and Wang Hui, his painting style was vigorous, elegant and out of common. His facsimile works in middle-aged had the soul of ancient style, while his paintings of flowers, bamboos and rocks were full of great charm and vivid. Originated from Dong Qichang, his strokes of running script and grass style was refined and wonderful. In 20th year of Daoguang Emperor, he draw the famous picture of 'Dulled tree, bamboo and rock'.



王藻(？—?) 道光至同治年间人,善书,有名于时。此书作于同治年间。

By Wang Zaosi (?—?)

During years of Tongzhi Emperor

Wang Zaosi was a great master of calligraphy during years of Daoguang Emperor and Tongzhi Emperor.