

The background of the cover is a traditional Chinese painting. It features a large, gnarled tree trunk on the right side, with several vibrant red peonies blooming from its base and branches. In the upper left, there are more branches with green leaves and small orange blossoms. In the lower right, a pair of pheasants is depicted. One pheasant is standing and facing left, showing its brown and orange plumage and long, flowing tail feathers. The other pheasant is partially visible behind it, also facing left. The overall style is characteristic of traditional Chinese ink and wash painting with selective color.

# 自然的吟唱

Nature's Chant:

Omnibus of the Bird-and-Flower Paintings from China Three Gorges Museum in Chongqing

重慶中國三峽博物館館藏花鳥畫精選



重慶中國三峽博物館

China Three Gorges Museum in Chongqing



湖北科學技術出版社

Hubei Science & Technology Press

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# 重慶中國三峽博物館

重慶中國三峽博物館（重慶博物館）前身爲 1951 年成立的西南博物院。1955 年 6 月更名為重慶市博物館，2000 年 9 月國務院辦公廳批准成立重慶中國三峽博物館（重慶博物館）。

在西南博物院基礎上，重慶市博物館經過幾十年的努力，通過調撥、社會捐贈、收購等途徑，逐步形成了以古人類標本、三峽文物、巴蜀青銅器、漢代文物（石刻、石闕、畫像磚等）、西南民族文物、大後方抗戰文物、社建文物，抗戰陪都時期積澱下來的歷代陶瓷器、宋元明清書畫、古琴、古墨等爲特色的藏品系列，藏品總數達十餘萬件。重慶中國三峽博物館成立以後，匯集了諸多三峽地區考古新發現的珍貴文物。

爲數一萬餘件的歷代書法和繪畫作品，是我館藏品體系中的重要部分。其時代的連續性和藏品的珍貴性，均十分突出。如：書法作品有敦煌《妙法蓮華經》卷，沈周、王寵、祝允明、文徵明、陳淳、徐渭、董其昌、傅山等名家之作。繪畫作品如北宋摹貫休《羅漢圖》，《南宋院畫冊》匯集了南宋著名畫家馬麟、林椿、李從訓等繪畫精品；元代佚名《仙山樓閣圖》、明唐寅的《韓熙載夜宴圖》、文徵明《葵陽圖》、清代宮廷畫家錢維城的《九秋圖》、近代張大千、齊白石、徐悲鴻、傅抱石等繪畫大師的作品，其中，齊白石的《四季山水圖屏》是他山水畫中的罕見之作。明末清初的四僧、明吳門四家、清初四王、鬆江畫派、金陵八家、揚州畫派、海派等繪畫流派的佳作一應俱全。另外，還有大量四川、重慶地區的名家名作等，在國內博物館界享有盛譽。

逐步而成系列地將我館豐富的館藏推向觀眾，滿足觀眾的文化需求，《自然的吟唱——重慶中國三峽博物館館藏花鳥畫精品展》便是這種努力的結果之一。我們還將不斷推出豐富多彩的各種專題展覽，以饗讀者。

# China Three Gorges Museum in Chongqing

China Three Gorges Museum in Chongqing (Chongqing Museum) was the successor of Southwest Museum founded in 1951. We renamed to Chongqing Museum in June, 1955, and again in September, 2000 to our current name with the permission of the General Office of the State Council.

On the basis of Southwest Museum, we extended our collections to over 100,000 pieces by means of allocation, donation, purchasing, etc. and gradually formed our collection categories which covers palaeoanthropological specimens, cultural relics of the Three Gorges area, bronze ware of the Ba and Shu states, cultural relics of the Han dynasty (e.g. stone carvings, stone Que, pictorial bricks), cultural relics of the southwest minorities, cultural relics of the home front area during the World War II, cultural relics of the socialistic construction period, antique chinaware, antique calligraphy and paintings, antique Qin (a seven-stringed musical instrument), and antique Chinese inks. After the foundation of China Three Gorges Museum in Chongqing, many vital articles excavated from the Three Gorges area have been gathered in this new museum.

Over 10,000 pieces of ancient calligraphy and paintings are of great importance in our collection series. Both their continuity of time and rarity are significant. For example, we have in collection the Lotus Sutra scroll from the Dunhuang grottoes, calligraphy works by masters such as Shen Zhou, Wang Chong, Zhu Yun Ming, Wen Zheng Ming, Chen Chun, Xu Wei, Dong Qi Chang, and Fu Shan. Famous paintings include the facsimile by a North Song painter of Guan Xiu's Painting of the Arhat, album of the court painters of the South Song dynasty which covers works by renowned painters such as Ma Lin, Lin Chun, and Li Cong Xun, Painting of Fairy Mountains and Pavilions by some anonymous painter of the Yuan dynasty, Painting of the Evening Banquet held at the Han Xi Zai's by Tang Yin and Painting of the Malva in the Sun by Wen Zheng Ming of the Ming dynasty, Painting of Nine Plants in Autumn by Qian Wei Chen, the court painter of the Qing dynasty, and works by modern artists such as Zhang Da Qian, Qi Bai Shi, Xu Bei Hong, Fu Bao Shi, etc. The Screen Painting of the Landscapes in Four Seasons by Qi Bai Shi is of a quite rare kind among his works. Also in our collections there are works by the Four Monks of the early Qing, the Four Masters from the Wu area of the Ming, the Four Wang's of the early Qing, the school of the Song Jiang area, the Eight Masters from Jin Ling, the school of the Yang Zhou area, the school of Shanghai. Besides these, there are various works by local artists from Sichuan and Chongqing in our museum, which adds to our high reputation among Chinese museums.

We have made great efforts on gradually and systematically introducing our collections to the audience by way of exhibition to satisfy their cultural needs. The exhibition Nature's chant: the Omnibus of the Flower-and-Bird Paintings from China Three Gorges Museum in Chongqing is one of our gestures. In future, exhibitions of all kinds shall be held for everyone to enjoy.

# 序 言

中國繪畫藝術最大的特點，是將繪畫作為情感表達的一種方式，以此表現作者的審美理想和審美情趣。

清代文學家李慈銘說過：“山氣花香無著處，今朝來向畫中聽”。畫中聽香，是中國藝術的絕妙之處。在畫裏，香是一種境界，一種理想，是繪畫藝術的最高境界。文人雅士在藝術活動中，注重內心的表達和個性的張揚，追求“疏淡”、“冷逸”、“幽雅”的意境，以象徵自己品行的高尚和純潔。畫家以藝術的方式給自己的心靈，尋求一片晴朗的世界。

明清以來，花鳥畫的發展與變革在繪畫史上留下了清晰的軌迹，社會風氣的流變，對藝術的要求也由“成教化，助人倫”，轉而以抒情言志、表現自我為主旨，繪畫成為文人仕大夫陶冶性情、自娛怡人的藝術載體，花鳥畫自然成為更容易傳達內心情感的藝術門類。明代徐渭、陳淳開創了充滿文人畫意味的潑墨寫意手法，在中國繪畫史上具有裏程碑的意義。清早期，以四僧為代表的遺民畫家，用荒寒、率意的筆法，排遣心中的積鬱，在畫中融入強烈的個人情感。至“揚州八怪”，倡導標新立異、抒發個性的創作理念。晚清至民國時期的“海派”，把詩、書、畫一體的文人畫傳統與民間美術傳統結合起來，又從古代剛健雄強的金石藝術中汲取營養，描寫民間喜聞樂見的題材，將明清以來寫意水墨畫技藝和強烈的色彩相結合，一改中國花鳥畫壇上文人畫家曲高和寡的傲氣，將親切和藹之風注入，中國花鳥畫走進民間，讓藝術貼近生活，貼近百姓，成為雅俗共賞的畫種。

我館從一萬多件館藏書畫作品中，挑選出明清至近代具有代表性的畫家的畫作八十件，組成《自然的吟唱——重慶中國三峽博物館館藏花鳥畫精品展》，作為館際之間的交流展，也為豐富和繁榮人民的文化生活作一份貢獻。在這八十件作品中，有不少珍貴文物，如錢維城的《九秋圖》收入《石渠寶笈》。畫上卷鈐有“乾隆御覽之寶”、“乾隆鑒賞”、“三希堂精鑒璽”、“樂壽堂鑒藏寶”、“石渠寶笈”、“嘉慶御覽之寶”、“宣統御覽之寶”等印。手卷的玉質“別子”上刻有“乾隆御賞之寶”描金六字。陳淳的《辛夷花圖》，以其淡墨欹毫，疏斜歷亂之風，獨創面目。

“疏影橫斜水清淺，暗香浮動月黃昏。”一杯香茗，幾縷墨香，看幽蘭吐芳，觀新篁抽芽，當我們靜靜地品讀一幅幅精美的畫卷時，又何嘗不是一次吟唱自然、感謝自然的朝拜之旅呢！

重慶中國三峽博物館  
黎小龍

# Preface

It is the feature of the Chinese paintings that it regards the painting as a way to express the painter's aesthetic ideals and interests.

Once said by Li Ci Ming, a litterateur of Qing, that the spirits of mountains and the aroma of flowers can be perceived from paintings. And this saying signifies the subtlety of the Chinese art. As for the painting, aroma represents the most ideal state. Scholars gave much attention to the personality and the inner world in their artistic activities, pursuing an atmosphere of distance, ease and elegance, which indicated their nobility and purity in morality. With their art, painters seek a clear and bright world of their own.

Ever since the Ming and Qing dynasties, the development and transformation of the bird-and-flower paintings have made vivid tracks in its history. With the change of the social custom, the demands on art as well have changed from educating the public and promoting moral standards to convey the painter's personal emotions. Thus paintings became a carrier of art for scholar-officials to develop their personalities and to enjoy themselves. And the bird-and-flower paintings spontaneously became a kind of art for them to express their own feelings. Xu Wei and Chen Chun of the Ming dynasty originated the technique of free-style ink paintings, which was considered a milestone in the Chinese painting history. In early Qing, the painters who were adherents of the Ming dynasty, such as the Four Monks, used a technique of very desolate and frank brushstrokes to describe their accumulated depression and intense feelings. Later on, the Eight Eccentrics from Yang Zhou gave out the idea of producing unconventional and personal style of artworks. From late Qing to the Republic of China, the Shanghai school of painters combined the scholar painting style which integrated poetry, calligraphy and paintings with the folk art style, and absorbed the firmness of the ancient bronze and stone engraving techniques to depict popular themes. They weaved brilliant colours into the free-style ink-and-water paintings since Ming and Qing, which altered scholar painters' arrogance and brought

amiability into the paintings. From then on, the bird-and-flower paintings began to draw close to the public and reflect their daily lives. Thus it became to suit both refined and popular tastes.

The exhibition Nature's chant: Omnibus of the Bird-and-Blower Paintings from China Three Gorges Museum in Chongqing consists of 80 pieces of masterworks of representative artists from Ming and Qing to modern times which are selected from our over 10,000 pieces of collections. It is our contribution to communicating with other museums and enriching people's cultural life. There are quite a few precious cultural relics among these 80 pieces, e.g. the Painting of Nine Plants in Autumn by Qian Wei Cheng which was included in Shi Qu Bao Ji (a catalogue of fine calligraphy and paintings). On this painting, it was stamped by Emperor Qian Long, Jia Qing and Xuan Tong to show their appreciation, and by San Xi Tang, Le Shou Tang, and Shi Qu Bao Ji to prove this painting once was in their collection. There are 6 characters which read Qian Long Yu Shang Zhi Bao on the scroll's jade pin, which indicates Emperor Qian Long's care for this painting. In addition, the Painting of the Magnolia Flower by Chen Chun displays a unique feature with his techniques of light ink and sparse brushstroke painting.

'Sparse shadows slant over the clear and shallow water, and delicate aroma drifted in the dim moonlight.' With the fragrance of a cup of tea and ink, we appreciate the orchids blossoming and the bamboo shooting up. As we earnestly enjoy these exquisite paintings, we are setting out a journey to praise and worship the nature.

China Three Gorges Museum, Chongqing

Li XiaoLong



陳淳·辛夷花圖

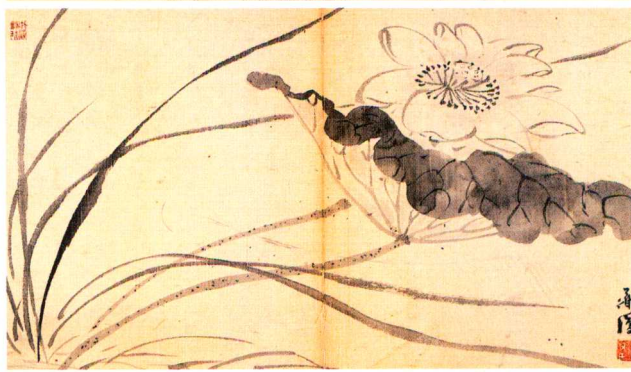
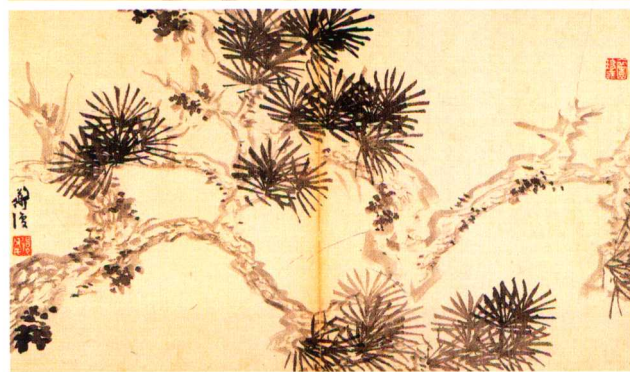
Chen Chun Painting of  
Magnolia Flower

紙本 水墨設色 軸  
114cm × 58.4cm 明代

款識：白陽山居在穹窿之南，靈岩之左。因先隴在山陽，故結廬焉。山隙有庵曰道林，植辛夷花一叢。麗□百餘，每歲輒興。庵主分植與無一活者。一日庵主見余酷愛，忽謂余曰：連本贈之何如？但得一朵長供養足矣。漫寫此當答其意云。白陽山人陳道復記。

鈐印：白文“白陽山人”、“道復氏”方印。

陳淳（1438-1544），字道復，號白陽山人。以其淡墨欹毫，疏斜歷亂之風，獨創面目，其水墨寫意花卉對後世花鳥畫的發展具有極其深遠的影響。

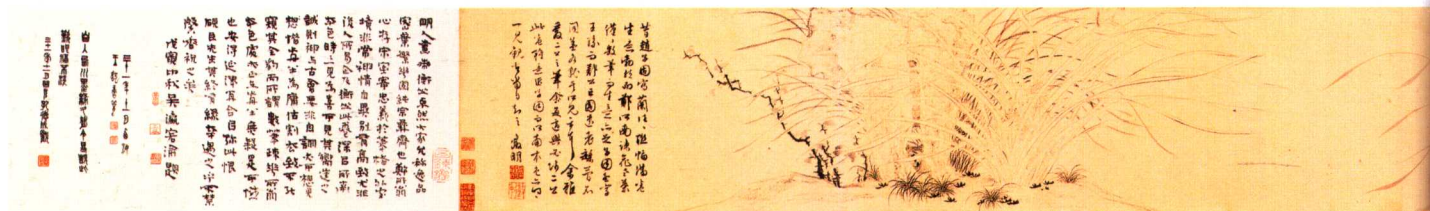


# 陳淳·花卉圖

Chen Chun Painting of Flower

紙本 水墨設色 冊頁  
31cm×53.8cm 明代

款識：每幀署款“道復”或“陳道復”。  
鈐印：白文“復父氏”、“白陽山人”印。



## 文徵明·蘭石圖

Wen Zhengming Painting of Orchid and Rock

紙本 水墨 手卷  
24cm × 192cm 明代

款識：引首：文衡公蘭石圖卷。研澄先生囑題。三十一年十一月，德成。

昔趙子固寫蘭法，聯幅滿卷，生意勃然。而鄭所南疏花老葉，僅僅數筆，而生意亦足。子固宗室王孫，而鄭公亡國遺老。繁簡不同，蓋各就其仁見云耳。余雅愛二公之筆。餘每適興必師二公。此卷雅意近子固，而江南本色亦明。一見觀古當自去之。徵明。

明人畫，文衡山卓然大家，允稱逸品。密葉繁華，固純宗彝齋也。鄭所翁心存宋室，寄忠義於筆楮之外，處境非常，神情自異，別有高致，尤非後人所能企及。衡山此卷深以所南本色，時時一見為喜，可見其嚮往之。誠則神與古會，要非自詡，亦可想見想（點去），惜前半為庸估割去，致不能窺其全豹。而所謂數筆疎華，所翁本色處，亦正在前半無疑，是可憾也。安得延津再合，以彌此恨。研臣先生其終有緣幸遇之乎，不禁馨香祝之矣。戊寅仲秋，吳瀛容渝題。

三十一年十一月西海王獻唐觀。

自入西川，墨緣久絕，今得睹此，歎眼福不淺。三十一年十一月曲阜孔德成觀。

鈐印：白文“文徵明印”、朱文“徵仲”方印；“獻”、“唐”、“孔德成”方印。

文徵明（1470—1559），原名璧，字徵明。四十二歲起以字行，更字徵仲。因先世衡山人，故號衡山居士，世稱“文衡山”，曾官翰林待詔，長州（今江蘇蘇州）人。擅長詩文書畫，詩宗白居易、蘇軾，文受業於吳寬，學書於李應禎，學畫於沈周。在詩文上，與祝允明、唐寅、徐真卿並稱“吳中四才子”。在繪畫上，師法沈周，典雅秀麗，與沈周、唐寅、仇英合稱“吳門四家”。

