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SELECTED PAINTINGS OF MING AND CHING DYNASTIES COLLECTION

辽 LIAONING FINE ART PUBLISHING HOUSE

出 版 社

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序 1

我国绘画艺术有悠久历史,传世的名画作为珍贵的艺术品,一直为人 们所钟爱。历代封建帝王更喜收贮书画,不但作为文献资料和艺术品来收 藏、也是他们富有天下的一种标志。西汉武帝创建秘阁收贮名画是最早的 例子。以后历朝收求日富,魏晋南北朝时期固多藏蓄,隋炀帝时,更于东 都起二妙台,东曰妙楷,藏古法书,西曰宝迹,庋古名画,天下名迹,尽 收内府。唐代诸帝爱重尤甚,广征博采,无不收入。宋初,灭西蜀,下南 唐, 所有珍藏名画皆收御府, 并诏令天下郡县搜访名迹, 置秘阁于崇文院 为庋藏之所。至徽宗朝,累藏之富,前所未有,并有敕撰《宣和画谱》之 举。高宗南渡,虽为偏安王朝,而于搜求名画不惮劳费,于是四方争献, 殆无虚日。并通过榷场以高价收购北方遗失名画,至嘉定间,收藏更富, 不减宣和。尽管历史上王朝更迭,政治变乱时,毁于兵燹之名画极多,损 失可谓惨重,但劫后所余,数量还是相当可观的。及至清代,顺、康、雍、 乾四朝,特别是玄烨、弘历二帝,极喜书画,广为收罗,不遗余力,臣僚 贵戚,争相奉献,天下珍迹,搜求殆尽,内府收藏之富,宝贵之殷,为历 代之最。并先后编纂《佩文斋书画谱》、《秘殿珠林》,《石渠宝笈》等书, 以著录所藏。此时,北京皇清宫廷已成为全国最大的名画收贮宝库。

盛京宫殿作为清王朝的发祥重地,受到皇室的重视和尊崇,康熙、乾隆诸帝东巡,都曾携带大量文物充实旧宫之藏。绘画便是其中的重要部分。因此,盛京故宫便又成为皇家贮藏奇珍异宝、法书名画的另一宝库。据档案记载,清末盛京宫殿还藏有唐·阎立本《职贡图》、戴嵩《斗牛图》、滕昌祐《蝶戏长春图》,宋·王诜《渔村小雪图》,元·钱选《秋瓜图》等唐、宋、元、明之珍贵绘画数百件。辛亥革命,清帝退位,利用盛京故宫的古建筑群建立了沈阳故宫博物院,原藏珍品已不属帝王私家所有。遗憾的是,由于历史上的种种原因,盛京故宫原藏文物在1914年外运之后,至今未能璧还。所以目前院藏绘画虽有数千件之多,但盛京故宫原藏之物为数寥寥。

此次编刊的《沈阳故宫博物院藏明清绘画选辑》,并非原藏珍迹之精选,实乃解放后征集入藏绘画之汇粹。编选时,首先兼顾到各个流派、不同风格、不同画法的大小名家,凡在画史上有一定地位,具有相当影响的画家都择精入选。不但浙派、吴门、四王、四僧、新安、金陵、江西、扬州诸家,兼收并蓄,便是清代宫廷画家,如董邦达、郎世宁、金廷标等的"臣字款"作品,也适量选入,以求多方面地反映清代画史面貌。其次,必

以绘制精妙为入选条件,如顾大典、华嵒、方士庶、周笠等人作品,都是本人精品,足以代表其艺术成就。或为某一时期的代表作,如谢时臣的《仿卢鸿草堂十景图册》是他的早期精品,而罗牧、弘仁的山水图轴则为晚年代表作。抑或为某家独具特点的精作,如吕纪的水墨竹禽、丁云鹏的粗笔佛像、郑燮的大横幅墨竹等,都是与他们常见面貌相异的稀见之作。再次,凡能反映作者艺术活动、生平事迹的具有学术价值的作品亦加选入,或志行迹,或证生卒年岁,或订别号爵里之误,等等,如陆治虞山舟中之作,高凤翰游天池山记游之作。戴本孝在山东济南之最晚作品等,都为画史研究提供了资料。每件作品和作者附以简略的文字介绍,以供读者参考。编者识见浅陋,乖谬之处自知不免,幸望方家指正。

李仲元 1986年10月干沈阳

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PREFACE 1

Painting has a long history in China. Ancient masterpieces have always been treasured. Feudal emperors in every dynasty collected painting and calligraphy, which are not only historical documents and works of art but also a symbol of wealth. As early as the Western Han Dynasty (206 B.C.-A.D. 24), Emperor Wu Di built the mi ge where he stored his collection of paintings. The Wei (220-265), Jin (265-420), and Northern and Southern Dynasties (420-589) all had art collections. During the Sui Dynasty (581-618), Emperor Yang Di built two buildings in the capital city. The building in the east was called the miao kai where works of calligraphy were stored, and the building in the west was also used for storing paintings. Emperors of the Tang Dynasty (618-907) liked works of art so much they grabbed every piece they could lay their hands on. After the Song defeated the Western Shu (907-965) and the Southern Tang (937-975) dynasties it took over and included all the valuable paintings in royal collection. The emperor ordered all prefectures and counties to acquire prize painting and works of calligraphy. In the Song Dynasty (960-1279) the mi ge belonged to the Chongwen Repository and served as the national museum. During the reign of Emperor Hui Zong the imperial palace collected more art than any previous dynasty. On the emperor's order the Xuanhe collection of paintings was compiled. After Emperor Gao Zong fled south of the Yangtze River, his enthusiasm for collecting paintings did not decrease. Many people presented their collections to the court. He also purchased famous paintings on the market at steep prices. During Emperor Jla Ding's reign more paintings were collected. According to history, when an old dynasty was overthrown by a new one or during political turmoil paintings were destroyed, but still, many survived. The first four emperors of the Qing Dynasty (1644-1911), especially Xuan Ye and Hong Li, loved calligraphy and painting so much they did everything possible to collect ancient masterpieces. Their subordinates and relatives also donated paintings. As a result, almost all the valuable calligraphy and painting were accumulated by the court. Books such as Works of Calligraphy and Painting Collected in peiwen Hall, The Forest of Pearls in a Secret Hall and The Shi

Qu Treasure House list imperial collections of calligraphy and painting. The Beijing imperial palace became China's largest art museum.

The palace in Shengjing, present-day Shenyang, was the Manchurians' headquarters before they controlled the whole country. The royal family appreciated art and every time Emperor Kang Xi and Emperor Qian Long went to visit their former capital they took plenty of cultural artifacts to add to the collection and the majority of these acquisitions were paintings. The Shengjing Palace was the royal family's treasurehouse. According to archives, at the end of the Qing Dynasty several hundred precious paintings were stored in the Shengjing Palace including the Tang Dynasty painter Yan Liben's "Paying Taxes," Dai Song's "Bull Fight," and Teng Chang's "Butterflies in Spring," the Song Dynasty painter Wang Shen's "Snow-Covered Fishing Village," and the Yuan Dynasty painter Qian Xuan's "Autumn Melon." The 1911 Revolution forced the Qing emperor to abdicate and the Shengjing Palace became the Shenyang Palace Museum. The collection there then nolonger belonged to the royal family. Regretfully, much of the Shengjing Palace collection never was returned after it was pillaged in 1914. Of several thousand paintings once in the Shengjing Palace Museum. only a few originals are left.

The paintings in this book were collected after Liberation (1949) Those painters of different schools, styles and techniques, who hold an important place in the history of painting or who have had considerable influence, havebeen included. Besides paintings representing the Zhejiang School, the Wumen School, the Four Wangs, the Four Monks, the Xin'an School, the Jinling School, the Jiangxi School and the Yangzhou School, and some paintings by court painters like Dong Bangda, Lang Shining and Jin Tingbiao are also included, to give a full picture of the development of painting in the Qing Dynasty. The paintings of Gu Dadian, Hua Yan, Fang Shishu and Zhou Li, which appear in this collection, are their masterpieces, or are the artists' representative work of a certain period. Xie Shichen's "Ten Views of the Lu Hong Thatched Cottage" is one of his early masterpieces. The landscape paintings of Luo Mu and Hong Ren are masterpieces of their later years. Selections might also be of a work different from the painter's traditional style, for example, Lü Ji's bamboo and bird in ink, Ding Yunpeng's thickbrush Buddha and Zheng Xie's hand scroll ink bamboo. Finally, some paintings which reflect the painters' specific artistic activities or depict important events in their lives are included. Lü Zhi's painting in a boat at Yushan, Gao Fenghan's painting after he visited Tianchi Mountain and Dai Benxiao's painting in Jinan, Shandong Province all provide raw material for studying painting history.

The paintings in this text are arranged chronologically according to the artists' birth dates, Those painters whose dates of birth are unknown are placed according to estimates. There is a brief introduction to each painting and each artist for the readers' reference.

Li Zhongyuan in Shenyang, October,1986

序 2

夏日纳凉的扇,中国古已有之,但摺扇却是从日本传入的。据《宋史·日本传》记载,北宋端拱元年,日本僧人来中国,贡物中有"桧扇二十枚、蝙蝠扇二枚"。明嘉靖年间郑舜功受明政府委派到日本考察,回国后写过一本《日本一鉴》,其中说到这种扇的起源:"倭初无扇,因见蝙蝠之形,始作扇,称蝙蝠扇。宋端拱间会进此。"端拱元年为公元988年,这是目前所知蝙蝠扇从日本传入中国最早的历史记载。蝙蝠扇当时又称摺叠扇、聚头扇、握扇,简称摺扇、聚扇。宋代时,这种扇除了从日本传入外,也通过朝鲜使者带入中国,时称高丽扇。因此,长期以来有种观点认为摺扇是从朝鲜传入中国的。其实,摺扇最早的发明者是日本,朝鲜的摺扇也是从日本传入的,这一点,在许多宋人的记载中也是清楚的。

摺扇虽然在北宋时即从日本和朝鲜传入中国,但在明代以前,摺扇在中国还未普遍流行。直到明代,随着中日贸易的发展,日本和朝鲜摺扇才大量传入中国。永乐前后,民间仿制摺扇之风已启其端,嘉靖、万历时,全国各地生产的摺扇数量已相当可观。摺扇广为流行,中国传统的团扇几濒于绝迹。

摺扇在传入中国之前,画摺扇在日本已经成为一种独特的艺术形式。日本画家在扇面上"金银涂饰,复绘其山林人马女子之形",使小小的摺扇成为极可爱的艺术品。中国本来就有在扇面上题诗作画的传统,东晋时期便有王羲之为老妪书扇的传说。摺扇传入中国之后,很快就与中国传统的诗、书、画结合起来。南宋的画家赵伯驹、马远等就曾在摺扇上作过画。元代郑元祐《赵千里聚扇上写山次伯雨韵》诗曰:"宋诸王孙妙盘礴,万里江山归一握;捲藏袖中舒在我,清风徐来縠衣薄……"也许正因为摺扇不仅是实用品,又是艺术品,具有既可纳凉、欣赏,又捲藏方便,可以在手中盘礴、把玩的特点,才受到上流社会和文人的喜爱。明代时,吴扇和川扇是摺扇的主要生产地,质量最佳,因此,吴门画家沈周、文徵明、唐寅、吴宽、王宠等人常用摺扇写字作画,在他们的影响下,逐渐形成风气。明清两代著名的书画家几乎都喜欢在摺扇上提诗作画。因之,扇面书画也迅速成为新兴的艺术品而受到收藏家们的青睐。

摺扇扇面一般高不过20厘米,展开宽不过60厘米,扇面的形状又呈弧形,上宽下窄,明清扇面用料又多为金笺和云母笺,因此,在摺扇上书画,无论在构图布局,还是在用笔着色上,都与在卷轴上书画不尽相同。书画家们在长期的实践过程中总结出一套在扇面上题诗作画的经验,创作

了许多艺术珍品。通过这些宽不盈握的扇面书画,我们不仅可以窥见明清两代书画发展的水平,而且可以了解不同流派书画家的艺术风格。

现在传世的明清书画摺扇相当丰富,为便于保存和鉴赏,大部分都已去掉扇骨,裱成册页。这本辽宁省博物馆藏《明清扇面选粹》就是从馆藏大量明清扇面书画中精选出来的,其中明清两代大体各半。这些作品大体上反映了明清两代扇面书画之风貌和水平,其中不乏稀有之佳品可资赏鉴。

选编工作是由本馆的杨仁恺先生与刘中澄、罗春政、马宝傑等同志组成的编辑小组共同完成的,最后由杨仁恺先生定稿。英文稿由马宝傑同志翻译,刘焯同志校勘,李振石、林利同志负责拍摄工作。本书从选编到出版,始终得到了辽宁美术出版社领导和编辑同志的关心与支持,没有他们的热心帮助,这些艺术精品的出版面世恐怕是不可能的。借此机会,我要再一次向辽宁美术出版社的同志们表示衷心的感谢!

由于我们水平有限、贻误之处在所难免、敬请读者指正。

姜念思 1994年7月于辽宁省博物馆

PREFACE 2

The fan for cooling air in Summer had existed in China since ancient time, but the folding fan was transmitted from Japan. According to the "Japan Biography" of "Song dynasty History" record, the Japanese monks had carried the tribute with "twenty pieces of Kuai-shaped fan, two pieces of bat-shaped fan" when they came to China in the 1st year of Duangong reign of Northern Song dynasty. During the years of Jiajing reign, Zheng Shungong was sent by the Ming Government to Japan for inspection, and written one book of "Japan Reference" (Ri Ben Yi Jian) after returned China. In the book, he refered to the origin of this kind of fan as "There was no fan in Japan originally, Japanese started to make fan after observed bat's shape, and called bat—shaped fan. As tribute of this kind of fan were delivered during Duangong reign of Song dynasty." The 1st year of Duangong reign was 988 A.D. This is earliest history record about bat-shaped fan which transmitted from Japan was also called folding fan, piledhead fan, holding fan, briefly called folding fan, piled fan. In Song dynasty, with the exception of Japanese, Korea emissary also brought this kinds fans to China and called Korea fan (CaoLi) at that time, therefore, there had been existed a viewpoint for long time, which was holding that the folding fan was transmitted from Korea. In fact, folding fan was first invented by Japanese and the folding fan in Korea was also transmitted from Japan, this fact recorded in the history materials of Song dynasty by many people is very clear.

Although folding fan was transmitted to China from Japan and Korea in Northern Song dynasty, it had not been popular before Ming dynasty. Until Ming dynasty, a large number of Japan and Korea folding fan had been imported into China along with the development of the trade between China and Japan. Around the period of the Yongle reign, it started to imitate folding fan in the civil, in the reign of Jiajing and Wanli, the large number of folding fan were made in every place of China, and widely popular, while the Chinese traditional round—shaped fan had been almost stamped out.

Before folding fan was transmitted into China, the painting on fans had

already become a kind of unique art. On fan face, Japanese painters "applied fans with gold and silver, and then drawed mountain, forest, portraiture, horse and ladies", made the small folding fan come into lovable artwork. Chinese ordinally had a tradition for inscribing poem and drawing on fans. Early in the Eastern Jin dynasty, it said that Wang Xizhi had inscribed on fan for an old woman by legend. After folding fan transmitted into China, it was very quick to combine with chinese traditional poetry, calligraphy and painting. The painters Zhao Boju, Ma Yuan etc, in Southern Song dynasty had already drawed on folding fans. One poem of Zheng Yuanyou in Yuan dynasty of "inscribed poem for Zhao Qianli's mountain drawing on fan based on Boyu's rhyme" said:

"The royal descendants of Song dynasty skilled in mountains combined drawing;

Mountains and rivers in thousands li are painted for a hand holding. The scroll is hided in sleeve, only I can open to showing;

This kind of freezed blowing will be thinned my clothing......"

Probably just because the folding fan was not only a kind of daily object, but also a work of art, and owned the features of cooling and appreciation, convence, and holding to play on hand, it was liked by the upper class of the society and scholars, In Ming dynasty, Wu and Chuan were the major production area of folding fans with better quality, therefore, these painters of Wu School such as Shen Zhou, Wen Zhengming, Tang Yin, and Wu Kuan, Wang Cong etc, often inscribed and drawed on folding fans, under their influence, it had gradually become a popular mood. Almost all of the painters and calligraphiers in Ming and Qing dynasties were fond of inscribing poem and drawing painting on folding fans, afterword, the fan face of painting and calligraphy became quickly new artwork and paid much attention by the collectors.

Generally, the folding fan face was not exceeded 20cm highth, and 60cm width with arc shape and wide top, and narrow bottom, the folding fan faces in Ming and Qing dynasties were mostly made of golden paper and mica paper, anyway, the painting and calligraphy on folding fan face based on composition and colour brush are really diffrent with the scroll of painting and calligraphy. Throughout practice for a long period, the calligraphiers and painters had summarized their experence on inscribing and drawing on fan face, and created many artwork treasures. We can not only get a glimpse of the development level, and also of the calligraphy and painting in Ming and Qing dynasties, but also understand the artistic styles of the varying schools of painters and calligrapiers from the fan faces which are too narrow to be held.

At present, the inherited folding fans of Ming and Qing dynasties are kept as richful collection, most of them were taken apart with ribs of fan, and mounted into ablum for the propose of preservation and appreciation. This book "Gem Fanfaces selections of Ming and Qing dynasties from Liaoning Provincial Museum" are selected from the large number of collection of painted and inscribed fan face of Ming and Qing dynasties, generally half

and half of Ming and Qing dynasties. It reflected the level and features of painted and inscribed fanface of Ming and Qing dynasties by these artworks, among them, there are no lack of rare treasures for appreciating.

These artworks are selected by the edition group of this museum, Mr. Yang Renkai, Liu Zhongcheng, Luo Chunzheng, and Ma Baojie etc., and finally finished and approved by Mr. Yang Renkai, the English version translated by Ma Baojie, Corrected by Liu Zhuo, The pictures are shooted by Li Zhenshi and Lin Li. The selection and publication are have been supported by the leaders and editors of Liaoning Art Publish Press, it is impossible for those gem collection to come out without the cares and helpness from them. I wished to take this chance to express my heartfelling to thank again to those comrades of this press.

Because of our limited level, it is hard to avoid the mistakes, please oblige us with your valuable comments.

Jiang Niansi Written in Liaoning Provincial Museum July of 1994.

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