

THE GRAND TREASURE SERIES OF NANJING MUSEUM

南京博物院珍藏大系

# 清代常州京江绘画

南京博物院 编著

江苏凤凰美术出版社

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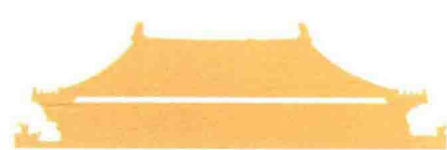
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责任编辑 毛晓剑  
郭 渊  
龚 婷  
装帧设计 王 俊  
无 我  
审 读 倪培翔  
责任校对 吕猛进  
责任监印 贲 炜  
吴蓉蓉

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## 总序

坐落于紫金山南麓的南京博物院，前身是1933年4月由蔡元培先生（1868—1940）倡议成立的国立中央博物院筹备处。经过几代博物馆人的艰苦努力，南京博物院如今已收藏文物42万余件，藏品的征集和保护形成制度，藏品的研究和利用彰显成效，服务公众的手段和能力有了长足的发展，业已成为享誉海内外的知名博物馆。

### 一

1933年10月5日，时国民政府中央政治会议第377次会议决议，将原藏于奉天、热河行宫，后归内政部所属古物陈列所的南迁文物，全部划给中央博物院作为基本藏品，这是中央博物院筹备处成立后入藏的第一批文物。鉴于当时中央博物院院舍尚未落成，行政院令故宫博物院代为保存。其后，中央博物院又购进福建闽侯何叙甫（1887—1968）“绘园”、广东东莞容庚（1894—1983）“颂斋”、安徽庐江刘晦之（1879—1962）“善斋”等古物2000余件。在购进的同时，还接收了瑞典人斯文·赫定（1865—1952）、国立中央研究院动植物研究所的大宗文物和标本。1936年，原属中央研究院的北平历史博物馆连同其收藏的文物一同并入中央博物院。至此，中央博物院的藏品已初具规模。

早在1931年“九一八”事变后，北方局势动荡，国民政府即谋文物南迁对策。1933年2月至5月，将北平国立故宫博物院、古物陈列所以及国子监、颐和园等处的重要文物南迁，暂存上海。1936年8月，南京朝天宫库房建成，12月南迁文物自上海转运至南京朝天宫保存。1937年“七七”事变后，南京告急，保存在南京的故宫南迁文物和中央博物院院藏文物奉命西迁（又称内迁），分三批向后方疏散，中央博物院的王文林、尹焕章（1909—1969）等人参与其中，其间辗转万里，历时两年，经皖、赣、鄂、陕、湘、桂、滇、黔、川数省，将文物安全保存在四川的乐山、李庄、峨眉，贵州的安顺等地。在这颠沛流离的艰辛过程中，中央博物院同仁突破千难万阻，历经千辛万苦，无私忘我地奉献，圆满地完成了保护国宝的任务。

在烽火弥漫的抗战岁月，中央博物院的前辈们在异常艰苦的条件下仍不忘自己的职责，进行着卓有成效的工作，通过考古发掘、民族调查等多种途径征集文物。李济（1896—1979）、吴金鼎（1901—1948）、曾昭燏（1909—1964）、夏鼐（1910—1985）、陈明达（1914—1997）、赵青芳（1912—1994）等人发掘了四川彭山崖墓，获得了大批汉代文物；中央博物院与中央研究院史语所等联合组建了西北科学考察团，在敦煌、玉门关等地进行科学考察，发掘了甘肃安定阳洼湾齐家文化墓地等；以马长寿（1907—1971）、凌纯声（1902—1981）为团长的川康民族考察团在西南地区进行了历史遗迹、民族民俗、语言文字、民间手工业等的调查，并征集了苗族服饰、纳西族东巴经、藏族唐卡等大量的民族文物，成为如今南京博物院最有特色的藏品之一。

抗战胜利后，国民政府还都南京。1946年10月29日，行政院第765次会议再次重申“古物陈列所文物之已经移至南京者仍照中央政治会议成案拨交中央博物院”。同年12月，中央博物院筹备处将西迁于四川的文物全部安全运回南京，至此，在外避难长达10年之久的文物终于“回家”。

1947年1月，时断时续、开工已11年的中央博物院建筑工程按原设计进行。1948年年底，第一期工程基本完工——这就是如今的南京博物院历史陈列馆。国立中央博物院进入了自成立以来第一个相对稳定的发展阶段，在文物的收藏

方面也取得了较好成果，不仅购买了大量的珍贵文物和图书，还接收了中央研究院史语所安阳殷墟考古学标本、上海和平博物馆藏品和汪精卫（1883—1944）等汉奸寓所文物。特别值得一提的是，当时国立中央博物院还接受了许多政府和社会捐赠，如著名的司母戊大方鼎、毛公鼎、徐王义楚解等珍贵文物都是那个时期入藏的。

1948 年秋，国内战争形势发生重大变化，国民政府决定精选文物珍品运往台湾，年底，第一批文物箱件由海军载运驶离南京，次年，第二、三批文物亦运抵台湾。运台文物中，国立中央博物院筹备处文物计有 852 箱，多为精品，其中包括大量的殷墟卜辞和大名鼎鼎的毛公鼎。1949 年后，保存于南京朝天宫库房的大部分故宫南迁文物分三次运返北京，其余部分仍度藏于南京博物院。

## 二

南京解放不久的 1949 年 5 月 7 日，南京军事管制委员会接管国立中央博物院筹备处。1950 年 3 月 9 日，国立中央博物院筹备处依中华人民共和国文化部令更名为国立南京博物院，属文化部文物事业管理局管理。1952 年 7 月 27 日，南京博物院琉璃瓦建筑工程竣工，真正展现出历史陈列馆的雄伟风貌。之后，尽管南京博物院的隶属关系、性质和任务不断发生变化，但在其指导下的藏品建设始终作为一项重要工作开展，并取得了不菲的业绩。

作为国立中央博物院的传承者，南京博物院除承接上述中央博物院征集文物、北平古物陈列所拨交宫廷文物，北平历史博物馆归并文物，前辈学人在西南、西北、中原等地的考古发掘品和民族学考察所得文物外，自 1959 年 3 月与江苏省博物馆合署办公后，还接收了民国时期位于苏州的江苏省博物馆的丰富馆藏。从 20 世纪 50 年代始，南京博物院也曾先后奉令调拨、借调给故宫博物院、中国历史博物馆等大量的珍贵文物。

回顾建院 70 余年，南京博物院的文物故事大致分为前后两个阶段。中央博物院的 17 年可以说是以保护、收藏国宝为主的典藏阶段，而中华人民共和国成立后的 60 年则进入发挥其学术、教育、文化功能的发展阶段。在充分发挥文物价值的原则下，南京博物院的文物藏品不断充实、丰富。

新中国成立 60 年来，南京博物院的文物主要来源于以下几个方面：

### （一）考古发掘

60 年来，南京博物院在江苏境内乃至华东地区进行了大量的考古发掘，入藏了一大批具有地域特色的出土文物精品，极大地丰富了南京博物院的馆藏。新中国成立初期，南京博物院主持了南唐二陵发掘、六朝陵墓调查，以及山东沂南汉画像墓、安徽寿县春秋时代蔡侯墓等考古发掘工作，还奉命派人到郑州协助发掘商代城址，都取得了良好成果。之后在江苏境内发掘了淮安青莲岗、无锡仙蠡墩、南京北阴阳营、邳县刘林和大墩子等重要遗址，发掘了丹徒烟墩山宜侯矢簋墓、南京东晋砖印“竹林七贤及荣启期”壁画墓、东晋王氏家族墓地王兴之与王献之墓等重要墓葬。通过考古发掘，南京博物院得到的旧石器时代文物主要有马陵山脉、宁镇山脉、太湖地区的旧石器及动物化石；新石器时代文物有马家浜文化、崧泽文化、北阴阳营文化、良渚文化、青莲岗文化、大汶口文化和龙山文化的石器、玉器、陶器、骨角器等；商周时期文物有吴越青铜器等。而汉代玉器、六朝青瓷、明清瓷器均不乏精品。

通过 60 年来的调查、发掘，南京博物院获得的文物不仅丰富了馆藏，还有其重要意义：第一，对江苏地区的文化面貌及其与邻近省区古代文化的相互关系，提供了可靠的材料，也提出了若干论断；第二，为重现古代江苏历史提供了丰富的物质文化资料，补充了以往历史科学研究中的空白点；第三，近年来一些有目的的抢救性征集和系统性征集对保护、保存一些重要的物质文明资料产生了不可忽视的作用。

### （二）收购

历年来，南京博物院利用国家下拨的专款通过各种途径收购文物，一是收集散落民间的文物，由收藏者提供或江苏省文物总店收购后捐赠移交；二是从民间藏家的收藏中批量征集，主要是成套的组合文物；三是从全国各文物商店协调收购，特别注重文物在某一专题下的配套组合；四是从拍卖公司购进精品文物，拾遗补阙。收购的文物，既有出土品，也有传世品；既有古代文物，也有近现代文物，还包括大量的民俗文物和少数民族文物。近年来随着改革开放的深入以



及文物艺术品市场的逐步放开，南京博物院开始通过市场主动出击，征购亟待补充的文物。

### （三）社会捐赠

公民个人积极向博物馆捐赠文物，可视作是对社会的有益贡献和文物的最好归宿。60 年来，接受社会捐赠成为除考古发掘、移交、收购之外，南京博物院入藏文物的又一重要途径。

20 世纪 90 年代以前，是以接受大量的无偿捐赠为主。在南京博物院文物收藏史上，永远铭记着庞元济（1864—1949）家属、陈之佛（1898—1962）家属、傅抱石（1904—1965）家属、吴湖帆（1894—1968）、魏今非（1903—1983）、吴白匋（1906—1992）、钱镜塘（1910—1983）、荣毅仁（1916—2005）等一系列捐赠者的名字。正是他们的拳拳报国之心，才成就了南京博物院今天的丰富馆藏。近年来，在服务公众理念的支撑下，我们大力提倡、鼓励捐赠，精心做好收藏、研究、展览、出版等相关服务，同时亦以联合办展的方法来收藏作品，使藏品原所有者和博物院在社会影响、社会效益方面获得双赢。2007 年 1 月，傅抱石先生子女将珍藏的一批傅抱石写生画稿、著述手稿、自用印章等文物捐献给国家，入藏南京博物院。这批作品无论是艺术价值还是文献价值，都极其珍贵，它们连同 1979 年罗时慧女士捐献的 365 件傅氏画作，组成了南京博物院最具特色的专题藏品之一。南京博物院由此成为国内外收藏傅抱石作品最多的单位，傅抱石捐赠作品专题展览也成为社会各界向往的重要展览。为此，南京博物院设立专题展馆，分专题定期展出傅抱石作品，提供服务社会的精神文化产品，发挥其应有的社会效益。

## 三

目前，南京博物院院藏文物资源不仅数量众多，而且独具特色，既有全国性的，又有江苏地域性的；既有宫廷传世品，又有考古发掘品。这 42 万件文物，可以说是一座巨大的中华民族文化艺术宝库，历朝历代，均有珍品佳作。其文物品类一应俱全，青铜、玉石、陶瓷、金银器皿、竹木牙角、漆器、丝织刺绣、书画、印玺、碑刻造像等等，每一品种，又自成历史系列，成为数千年中华文明历史发展最为直接的见证。这批藏品既是我們从事学术研究的前提条件，也是文化服务的物质基础，是南京博物院巨大的文化资源和文化资产。

2001 年，国际博物馆协会第 20 次大会在西班牙巴塞罗那通过章程，认为“博物馆是以研究、展示、欣赏为目的并征集、保护、研究、传播和展出人类环境的物证的，为社会及其发展服务的、向大众开放的、非盈利的永久性（固定性）机构”，大会强调了博物馆服务社会与公众的目的。所以，随着新时期博物馆服务社会公众宗旨认识的深化，南京博物院及时提出了服务公众与科学研究的长远目标和工作方向，把文物藏品的研究、利用以及如何为社会公众服务，当作当前的主要任务。

如果将文物束之高阁，人们就无法了解文物的社会价值、欣赏文物的美，博物馆也无法充分地综合利用文物资源。为了更好地与世人共享这批文化珍宝，更好地服务社会公众，我们在近年展览实践的基础上，开始酝酿比较全面而系统地介绍南京博物院院藏文物的出版工程，积极实施创意文化产品的计划，并称其为“南京博物院文物珍藏大系”。“珍藏大系”采取精选法，将那些最具典型性、代表性的文物集中起来，以专题的形式对藏品资源进行整合，使其集学术性、资料性和观赏性于一体。“珍藏大系”的编辑与出版，一则为社会公众提供合适的文化产品，二则为学术界提供第一手的研究材料，将更充分地发挥南京博物院院藏文物资源的应有价值，期望能在弘扬民族文化、推广社会教育方面发挥积极作用。

我们相信，打造值得推广的系列文化产品，直观地向社会公众介绍南京博物院的文物资源是一项有意义的工作。它意味着，我们不仅将前辈学人历尽艰辛保存征集的文化遗存承接下来，还将认真地研究、有效地利用，这是我们这代人义不容辞的责任与义务。相信它不仅能为服务公众与加强科研增添实际内容，也必将为南京博物院的长远发展提供推动力！

南京博物院院长 龚 良

2009 年 11 月



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# The Grand Treasure Series of Nanjing Museum Preface

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Situated at the southern foot of the Zijin Mountain, Nanjing Museum could be traced back to the Preparatory Office of the State Central Museum set up in April 1933 at the instance of Mr. Cai Yuanpei (1868-1940). Thanks to the strenuous efforts by generations of museum staff members, Nanjing Museum has evolved into a highly-regarded museum with domestic and world renown, housing more than 420,000 cultural relics. The collection and preservation of relics has been institutionalized and tremendous progress made in the research and utilization of these artifacts with the museum's capacity and means of serving the public being markedly improved.

## I

On Oct.5 1933, a decision was reached at the 377th meeting of the Central Political Conference, whereby all the cultural relics relocated to south China (previously housed in palace compounds at Fengtian and Rehe before being moved to the Exhibition Center for Cultural Relics under the Interior Ministry) were handed over to the Central Museum. As the first arrivals at the Preparatory Office of the Central Museum following its establishment, these cultural relics helped lay the cornerstone of its collections. Since construction of the facilities of the Central Museum was not yet complete, these cultural relics were temporarily placed under the care of the Palace Museum on the orders of the Executive Yuan. Later, the Central Museum further enriched its collections by purchasing upwards of 2000 cultural relics from the "Hui Garden"(situated at Minhou, Fujian and owned by He Xufu 1887-1968), the "Songzhai Library"(situated at Dongguan, Guangdong and owned by Rong Geng 1894-1983) and the "Shanzhai Library"(situated at Lujiang, Anhui and owned by Liu Huizhi 1879-1962). Besides, the museum also took over large quantities of cultural relics as well as specimens, which used to be the collections of Sven Hedin, a Swedish national (1865-1952), and the Research Institute of Fauna and Flora under the State Central Research Academy. The year of 1936 witnessed the Historical Museum of Peiping and its collections (previously under the Central Research Academy) being incorporated into the Central Museum, which had by then built a sizable treasure house.

As north China was plunged into a shambles following the 9/18 Incident in 1931, the southward relocation of cultural relics was put on the agenda of the nationalist government. From February to May of 1933, major relics housed at the Palace Museum, the Exhibition Center for Cultural Relics, the Imperial Academy and the Summer Palace had been moved southward and found temporary shelter in Shanghai. These collections were later shipped to the Chaotian Palace in Nanjing in December 1936 after storage facilities there were completed in August. In the wake of the 7/7 Incident in 1937, Nanjing was thrown into a precarious situation and the collections of the Palace Museum and the Central Museum were evacuated in three installments to west China (the Chinese hinterland away from the frontline). Wang Wenlin, Yin Huanzhang (1909-1969) and their colleagues at the Central Museum were involved in the two-year relocation efforts, covering around ten thousand miles through Anhui, Jiangxi, Hubei, Shanxi, Hunan, Guangxi, Yunnan, Guizhou and Sichuan before escorting the cultural relics safely to their final destinations of Leshan, Lizhuang and Emei in Sichuan and Anshun in Guizhou. Throughout the tortuous and miserable journey, the staff of the Central Museum made selfless sacrifices and overcame all sorts of difficulties and hardships, bringing their mission of protecting the national treasures to a complete success.

During the tumultuous years of the War of Resistance against Japanese Aggression, our predecessors at the Central Museum faithfully fulfilled their responsibilities in defiance of the wretched conditions, collecting cultural relics by conducting archaeological excavations and ethnic surveys, which led to exceptional achievements. Concerted efforts by Li Ji (1896-1979), Wu Jinding (1901-1948), Zeng Zhaoyu (1909-1964), Xia Nai (1910-1985), Chen Mingda (1914-1997) and

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Zhao Qingfang (1912-1994) culminated in the excavation of the cliff grave at Pengshan, which yielded a wealth of Han relics. The scientific research task force set up jointly by the Central Museum and the Institute of History and Philology under the Central Research Academy conducted extensive field research at Dunhuang, Yumen Pass, among other locations in northwest China, which brought to light Qijia Culture characterized by the graves at Yangwawan, Ningding County, Gansu. The Chuan-Kang Ethnic Research Contingent led by Ma Changshou (1907-1971) and Ling Chunsheng (1902-1981) carried out probes into historical relics, ethnic groups and customs, spoken and written languages and the folk handicraft industry in southwest China, where they managed to collect large quantities of ethnic artifacts and cultural relics, ranging from Miao costumes, the Dongba scripture of the Naxi nationals to Tibetan Thangkas. All these finds constitute the most intriguing and unique collections of Nanjing Museum.

Having won the war against the Japanese, the nationalist government returned to Nanjing. On Oct.29, 1946, the 765th meeting of the Executive Yuan reaffirmed the decision to "hand over to the Central Museum the collections of the Exhibition Center for Cultural Relics relocated to Nanjing in accordance with the Central Political Conference resolution". In December of the same year, the Preparatory Office of the Central Museum brought back to Nanjing all the cultural relics which had been evacuated westward to Sichuan. With the cultural relics finally returning home and the restoration work completed, the ten-year history of shelter-seeking and displacement from their former havens drew to a close.

In January 1947, construction of the Central Museum which had continued on and off for eleven years was restarted based on the original design. By the end of 1948, the first phase of the project—today's History Exhibition Hall of Nanjing Museum—was completed, which marked the beginning of the first stage of stable development of the Central Museum since its establishment. Remarkable progress was made in the collection of cultural relics, ranging from large amounts of rare artifacts and books the museum had bought to archaeological specimens unearthed by the Institute of History and Philology at the Yin Ruins and the collections of Shanghai Museum for Peace and notorious traitors like Wang Jingwei (1883-1944). Noteworthy is that a considerable share of the Central Museum's collections were contributed by the public and private sectors, including the Simuwu Rectangle Ding, the Maogong Ding, the drinking vessel of King Yichu of Xu and other celebrated cultural treasures.

The situation of the civil war took a dramatic turn in the fall of 1948 and the nationalist government decided to ship cargoes of selected cultural relics to Taiwan. By the end of the year, the first shipment departed Nanjing on board naval vessels and the second and third installments arrived in Taiwan in the following year. Among them were 852 cases of cultural relics kept by the Preparatory Office of the Central Museum, most of which were the cream of its collections, including the Maogong Ding and large quantities of inscribed oracle bones excavated at the Yin Ruins. Since 1949, the majority of the cultural relics relocated from the Palace Museum to the Chaotian Palace in Nanjing were sent back to Beijing in three installments, with the remainder stored at Nanjing Museum.

## II

Shortly after the liberation of Nanjing, the military regulatory commission of Nanjing took over the Preparatory Office of the Central Museum on May 7, 1949. On March 9, 1950, the Preparatory Office was renamed Nanjing Museum by the Ministry of Culture of the PRC and placed under its Administration of Cultural Relics. With the laying of glazed tiles completed on July 27, 1952, the History Exhibition Hall of Nanjing Museum took on a grandiose and stately splendor. Though the museum had since been placed under different authorities with its identity and missions being changed several times, collection-building has remained one of its top priorities all along and extraordinary achievements have been made in this regard.

As the successor to the Central Museum, Nanjing Museum took over all the cultural relics previously housed at the Central Museum, along with the court relics handed over by the Exhibition Center for Cultural Relics and those originally owned by the History Museum of Peiping. Besides, archaeological finds and relics collected by elder scholars over the course of archaeological excavations and ethnic surveys in the southwest, northwest and the Central Plains also made their way into Nanjing Museum. Following its merger with the Provincial Museum of Jiangsu (based in Nanjing during the ROC years) in March 1959, Nanjing Museum came into the latter's abundant collections. Since the 1950s, large amounts of precious relics have been loaned or transferred by Nanjing Museum on government orders to the Palace Museum and the Museum of Chinese History.

Looking back on the 70-plus years of history of Nanjing Museum, we may generally divide its course of development into two stages. The first stage spanning seventeen years was marked by the Central Museum's efforts in protecting and



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collecting national treasures. During the second stage, which began after the founding of the PRC and lasted sixty years, the priority has been switched to turning the museum into a venue for academic research, public education and cultural enlightenment. The collections of Nanjing Museum have been continuously enriched and diversified as its workers staunchly commit themselves to bringing the values of cultural relics into full play.

Over the past sixty years since the founding of the New China, Nanjing Museum has been building its collections by the following means:

### **1. Conducting Archaeological Excavations**

The past sixty years have witnessed Nanjing Museum undertaking a great number of archaeological excavations in Jiangsu and east China at large, which yielded a wealth of fabulous cultural relics bearing features unique to their locations. These finds added significantly to the museum's collections. In the early days since the founding of the PRC, Nanjing Museum played a leading role in the excavation of the two mausoleums of the South Tang Dynasty, the survey of the tombs dating back to the Six Dynasties, the unearthing of tombs of the Han Dynasty containing stone sculptures at Yinan, Shandong, and the excavation of the tomb of Marquis Cai of the Spring and Autumn Period at Shouxi County, Anhui. Besides, it dispatched some of its staff at the request of relevant authorities to Zhengzhou to help with the excavation of the city relics of the Shang Dynasty. All these activities produced impressive finds. Moreover, the museum was also credited with the unearthing of significant relics at Qingliangang of Huai'an, Xianlidun of Wuxi, Beiyinyangying of Nanjing, Liulin and Dadunzi of Pixian County, etc. Other excavations of import include the tomb of Marquis Yi at Yandun Mountain, Dantu (featuring a gui, a round-mouthed food vessel with two or four loop handles), the tomb of the North Jin Dynasty at Nanjing (containing the brick sculptures titled "the Seven Sages of the Bamboo Grove and Rong Qiqi"), the graves of Wang Xingzhi and Wang Xianzhi in the cemetery of the Wangs of the North Jin Dynasty. Thanks to these archaeological excavations, extraordinary relics have been brought to light, including artifacts and animal fossils of the Paleolithic Age around the Maling Mountains, the Ningzhen Mountains and Taihu Lake, artifacts made of stone, jade, animal bones and horns and pottery characterizing Majiabang Culture, Songze Culture, Beiyinyangying Culture, Liangzhu Culture, Qingliangang Culture, Dawenkou Culture and Longshan Culture of the Neolithic Age, bronzeware of Wu and Yue (dating back to the Shang and Zhou dynasties), jade ware of the Han Dynasty, celadon ware of the Six Dynasties and ceramics of the Ming and Qing dynasties (many of which are of a dazzling fineness).

The archaeological surveys and excavations conducted by Nanjing Museum over the past sixty years not only contributed enormously to its collections but also proved of incalculable value in the following terms: First, they furnished reliable materials and evidence which shed light on the local culture of Jiangsu and its nexus with ancient cultures of the neighboring provinces and led to quite a few important academic findings. Second, these activities yielded an abundance of material cultural leads essential to reconstructing the ancient history of Jiangsu and filling the void in historical studies. Third, systematic efforts aimed at collecting and rescuing specific relics were of great value in protecting and preserving material cultural treasures of significance.

### **2. Making Purchases**

Thanks to the special funds allocated by the government, Nanjing Museum has been able to purchase cultural relics through a variety of channels over the years. Some relics in private possession were either donated by their collectors or bought by the Provincial Antique Store of Jiangsu (headquarters) and handed over to the museum. In some other instances, cultural relics, especially those making up a distinctive series, were collected from their private owners in a wholesale manner. The third approach involved making concerted efforts with antique stores nationwide to purchase cultural relics, with special attention being paid to those featuring a common theme. The fourth approach focused on the purchase of extraordinary cultural relics from auction houses to complement the museum's collections. Cultural relics obtained in this way range from unearthed artifacts to heirlooms handed down by the old generations. Some date back to ancient times while others are creations of modern and contemporary ages. Cultural relics purchased by Nanjing Museum also include large quantities of folk relics and those unique to ethnic minorities. With the deepening of the reform drive and the relaxation of controls on the market for cultural relics and artistic works, Nanjing Museum becomes more vigorous and market-oriented in its bid to select and purchase cultural relics urgently needed to enrich its collections.

### **3. Collecting Donations from the Private Sector**

By donating cultural relics to museums—the best caretakers of these treasures—individual citizens are making salutary contributions to the society. Sixty years have elapsed and cultural relics donated by their private owners have by far constituted a sizable share of Nanjing Museum's collections, which also encompass unearthed artifacts and those relics it purchased or took over from other sources.

Before the 1990s, donations were given to Nanjing Museum in large quantities. Donors including Wu Hufan (1894–1968), Wei Jinfei (1903–1983), Wu Baitao (1906–1992), Qian Jingtang (1910–1983), Rong Yiren (1916–2005) and the families of Pang Yuanji (1864–1949), Chen Zhifo (1898–1962), and Fu Baoshi (1904–1965) have gone down in the history



of the museum for their dedication to the service of the motherland. Without their contributions, the museum would never have built up such many and varied collections. In recent years, we've been vigorously promoting the notion of serving the general public and advocating for private donations. Great importance has been attached to the collection, research, exhibition of cultural relics and the publication work. In the meantime, joint exhibitions are being held with the original owners, which have produced a positive social effect and led to a win-win situation for both the museum and the owners in terms of social benefits. In January 2007, the offspring of Mr. Fu Baoshi donated to the state a collection of Mr. Fu's sketches, manuscripts and seals which they'd been holding dear. These donations, along with the 365 paintings by Fu contributed by his wife, Mrs. Luo Shihui, in 1979, are valued not only as artistic works but also as precious archives and became one of the most distinctive theme collections of Nanjing Museum. Now the museum boasts the largest collection of Fu's works home and abroad. An exhibition hall is devoted to these donations where displays are being held regularly of selected Fu's works in different series. As cultural products serving the spiritual needs of the public and important exhibitions admired by all quarters, they are making their due contributions to the social benefits.

### III

Today Nanjing Museum is home to large quantities of cultural relics with either national features or those unique to Jiangsu. Among them are not only heirlooms of the court but also relics uncovered in archaeological excavations. The 420,000 cultural relics housed here constitute an enormous treasure trove of the culture and art of the Chinese nation with each and every dynasty having its own defining works of exceptional fineness. The collections cover a great variety, ranging from bronzeware, jade ware, porcelain, silver and gold ware, lacquerware, artifacts made of bamboo, wood, ivory and horn to embroidered silk fabrics, calligraphic works, paintings, seals, sculptures and inscribed tablets. Every single category features a coherent historical lineage, a unique testament to the historical development of the Chinese civilization over thousands of years. As cultural resources and assets of an enormous size, these collections provide fertile ground for the academic research and prove an inexhaustible material source of cultural services.

In 2001, statutes were passed at the 20th meeting of the International Council of Museums (ICOM) held in Barcelona, which recognized the museum as "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment". Museums were identified by the meeting as institutions in the service of society and the public. As the understanding of the purpose and functions of museums in the new era deepens, Nanjing Museum wasted no time in establishing the long-term goals and agenda for better serving the general public and conducting academic research, giving the top priority to the research and utilization of cultural relics for the public good.

Should access be denied to cultural relics, the public would be unable to recognize their social and aesthetic values and museums would find it hard to make full and integrated use of these resources. To better serve the society and introduce these cultural treasures to more of the general public, we've been working on publications designed to make a comprehensive and systematic presentation of our collections on the basis of those exhibitions held in recent years and vigorously pressing ahead with a program for the promotion of creative cultural products collectively known as the "Grand Treasure Series of Nanjing Museum". Cultural relics most characteristic of their categories were sorted out and assembled into different series, which is an integrated use of our collections facilitating the study and appreciation of the cultural heritage and may be kept as archives. The compilation and publication of the "Grand Treasure Series" would not only provide the public with a healthy cultural diet but also furnish the academic community with first-hand research materials. The values of the cultural relics housed at Nanjing Museum would therefore be brought into full play and it is hoped that these publications would play a positive role in promoting the national culture and social education.

We believe that it is a worthy cause to promote a series of cultural products and expose the general public to Nanjing Museum's collections of cultural relics which would be visually presented. These series of publications epitomize our efforts in carrying on the cultural heritage and material treasures acquired and well preserved by our predecessors as well as our commitment to the earnest research and effective utilization of them, which is seen as our unshirkable responsibilities. They would not only well serve the needs of the general public and give a strong boost to academic research but also act as a driving force for the long-term development of Nanjing Museum.

Mr. Gong Liang  
Curator of Nanjing Museum  
November, 2009



# 常州蕴藉 京江风雅

## ——18 世纪前后常州画派与京江画家生存状况所显特质之议

曹 清

### 一、一样文化，两个城市，两种画派

常州和京江（镇江）都在长江的南面，地属苏南，两地相距不足 70 公里，按照现代化的速度计算也就 40 分钟的车程，两座城市都有京杭古运河的流通，文化风格也是延续江南吴地的发展路线。但由于地域与经济各方面的差异，发展到帝国后期的清代中叶，从吴地文化走来的两个江南城市已经呈现出各自全然不同的风华。

常州地处太湖之滨，长江下游繁华的三角洲地带，出于吴文化的中心区，古称延陵、毗陵、晋陵、兰陵等，城市建制的历史可追溯到周代吴国的公子季札封邑之时，素有“水乡泽国，鱼米之乡”的美誉。经历千余年积淀后，清代的常州已是文运昌盛，人才荟萃，有人耐心统计出此地史上历届的殿试成绩，透过这些数字<sup>[1]</sup>也许可以看出一方人心向学的厚度。这里分别有今文经学派、阳湖文派、常州词派、常州画派和孟河医派等五大闻名的学术团体支撑这座“中吴要辅，八邑名都”的精神气质，所以龚自珍（1792-1841）在其《常州高才篇》中盛赞此地“儒风蔚然，为东南冠”，并宣称“天下名士有部落，东南无与常匹俦”。这片水网交织、物产丰美的冲积平原，北携长江巨龙，南衔广袤太湖，东面瞭望着东海，处处为这个秀美的城市融汇水的心性，上善若水，与万物不争斗，“水善利万物而不争……居善地，心善渊”，一方水土养育着一方的人文性灵。正如清代常州本邑性灵派诗人赵翼（1727-1814）《阳湖晚归》诗中描述的“布帆轻漾晚风微，回首阳山正落晖。鹭点碧天飞白字，树披红叶赐绯衣。诗情澄水空无滓，心事闲云淡不飞。最喜渔歌声欸乃，扣舷一路送人归”<sup>[2]</sup>。由于漕运的发达，常州上通京口，下行姑苏，河川纵横，湖泊密布，明山秀水，人才骏发。湿润的气候生发出地域风情浓厚的江南文化，常州画派的顺时而出，说明这里已然形成一个具有明显地域审美情调的翰墨文化体系，文人们纵情绘事之余，也牵动着主流与乡野各方的审美取向与雅好风尚。

镇江位于长江三角洲的西北顶端，长江流经城市后与另一条重要的水路京杭大运河相互交汇，而流向城市北面的一段长江江面已逐渐被分隔，形成伸入市区的内江，称作“金山湖”。城中有大面积的宁镇山脉作屏障，守望着这方的山色和水土。在古代，这里有朱方、丹徒、京口、南徐、润州等许多称谓，为什么后来喜欢称“京江”，大概是出于爱惜唐代杜牧《杜秋娘诗》“京江水清滑，生女白如脂”

诗句的清妍。这里誉有“天下第一江山”的魅力，吸引着古来许多的归隐之士。所以自宋代的大画家米芾携家定居于此（这时候镇江称“润州”），极意抒写他的米氏云山时，人们越发向往这个城市的清幽与雄峻，渐渐地这个城市就被刻上了江山隐逸的标签。当然镇江的文化生态及影响力远远不及常州那样专一与鲜明，但是处于“吴头楚尾”的独特区域及江河交汇之地，水陆交通的顺畅使得这个城市容易与外界交流，并具有开放的意识，可以兼容并蓄。此时的镇江与隔江的繁华商城扬州有着更加密切地联系，因此这座典型的滨江山林城市，自有其独立的风貌和精神品格，山清水秀，林壑幽美，文人雅士颇得“江山之助”，甚易激发诗情画意。他们同样在帝国的晚期革古鼎新，别开生面，努力经营着自己钟爱的文化事业，享受绘画给自己带来的不仅是精神层面的愉悦，同样有着文化商品化后所拥有的物质方面的消遣，为他们大都贫贱的生活增添乐趣。

我们知道，清初的画坛并非是一个孤立、封闭的系统，对艺术的差异性及其特征、区域性和形态来说，既是高度分化又是十分流畅的互动结构。由于经济因素、社会结构、历史沿革以及文化素养的不同所导致的区分，使得画家各自的信仰、经历、欲求反映出不同的价值观念和意识形态，同时他们又彼此往来酬唱，交往融合。当中国绘画古典时期最后一个山水画派——京江画派成熟之时，在它的前面已经有代表正统士夫严肃性的虞山、娄东画派，有与正统叫板的金陵八家的活跃期，又有以逸笔写生花卉形态享誉全国的常州画派，及代表市井文化、极富个性创造的、以大写意技法为主要抒发媒介的扬州画派等等。京江就是如今的镇江，与常州同在长江的南面，一条京杭大运河贯通了这两个风土人情稍异的城市，两个画派虽然所处地域与区间差异不是很大，文化脉络的承续范畴也不应被过多地分化，而“南方”的风格，或者说江南的花鸟似乎只能被定位在常州这个特定城市。这个地域因为在清代的早期就由一个领袖人物的诞生而成就并推动着画派的成熟，其主要形态是“逼真而妙”，空灵俊秀的水墨、设色花卉，代表着典型的苏南文化脉络，恽寿平（1633-1690）30 余年的创作生涯，基本是承续了主流和正统的文化，他的追随者承继他的绘画理念，延续了有清一代。京江画派的源头虽然也可追溯到恽寿平创作的鼎盛期，即京江本邑名士笪重光（1623-1692）的出现，他们之间的艺术主张十分相似，彼此推崇，于创作技法都互相参照，但是由于笪重光很早退出官场，



过着隐居著述的生活，不在当时一线画坛出入运作，直到京江的精神领袖王文治（1730—1802）的出现，重新提点笈重光的艺术以及他的书画学论《画荃》《书筏》的重要性后，处于京江的散状的画家群体才群龙有首，从这个被米家父子称为城市山林的云山雾绕中显现出强大的生命力，继扬州画派后，一直绵延到 19 世纪的后半叶。如上所述，这是两个绘画题材、两种完全不同的形态、两个不尽相同的城市中画家集体所呈现的绘画样式。限于书籍出版规格的需要，我们姑且将此两大各负盛名的派别集于一册，所以接下来就有必要分开叙述他们各自不同的社会结构、师承关系、艺术主张，以了解他们绘画生涯的特点和文化空间不同所反映的社会现实状况。

## 二、帝国晚期的社会背景与绘画空间

明清之际是一个天崩地裂的时代，“一些最敏锐的心灵”进行了一场痛定思痛的反思，冀望为当时的社会找寻某种解决社会矛盾的方案。明清之际的民族思想，是现代文化的真正发源处。如果将民族文化作一个大生命来观照，顾炎武（1613—1682）、黄宗羲（1610—1695）等帝国遗民，都是现代文化的播种人。明代中叶以来，社会所酝酿的巨变折射到文化艺术领域内，“表现出一种合规律性的反抗思潮……下层的现实主义与上层的浪漫主义互相渗透，相辅相成”<sup>[3]</sup>。晚明时期，富有的商人作为新兴阶层而崛起，打乱了帝国的固有格局，余英时分析说当时成熟的科举制度已无法容纳人口激增的问题，“弃儒就贾”蔚成风气以后，商人的队伍自然随之扩大了<sup>[4]</sup>。那些徽商、晋商及江苏洞庭的商贾数量明显增多，并在全国各地显现出蓬勃的活力。“良贾何负閎儒”，读书人对于商人的肯定、商人对于读书人的经济赞助等等，这些士人与商人的互动合流，以及价值观念的逐步调整，使得社会的精英阶层被重新定义。原来“国有四民，士为上，农次之，最后者工商，而天下讳言贾”<sup>[5]</sup>的传统观念改变成士人对于贾人“材智气节”的表扬，以及建议政府改变开科取士的标准等逐步改变了读书人的惯性思维。在苏州城内，文人与商人的关系同样十分密切，两个群体之间建立起暧昧的关系，商人们迫切地筹划着为自己正名，买官出仕，赞助并结交文人，为自己及自己的家族著书立传。周晖在《二续金陵琐事》中记录了王世贞（1526—1590，字元美，号凤洲）的一段往事：“凤州公同詹东图（詹景凤，1532—1602，字东图）在瓦官寺中。凤州公偶云：‘新安贾人见苏州文人如蝇聚一膻。’东图曰：‘苏州文人见新安贾人亦如蝇聚一膻。’凤州公笑而不语。”王世贞的文集中，有 64 篇商人传记，占其全部传记的五分之一，至于受邀而写的墓志铭、祝寿文，更加不计其数。在重文抑商的时代，这种数量实属惊人。事实上，不仅王世贞，士夫名流如归有光（1506—1571，昆山人）、唐顺之（1507—1560，常州人）、董其昌（1555—1636，华亭人）、申时行（1535—1614，苏州人）、陈子龙（1608—1647，华亭人）、陈继儒（1558—1639）、顾炎武（1613—1682，昆山人）、钱谦益（1582—1664，常熟人）等都曾为商人歌功立传。社会结构渐趋改变涉及到文化供需的改变，一方面那些超级富商于社会地位提高后对于书画的雅好标准更高，要求数量更广，他们可以请文徵明、

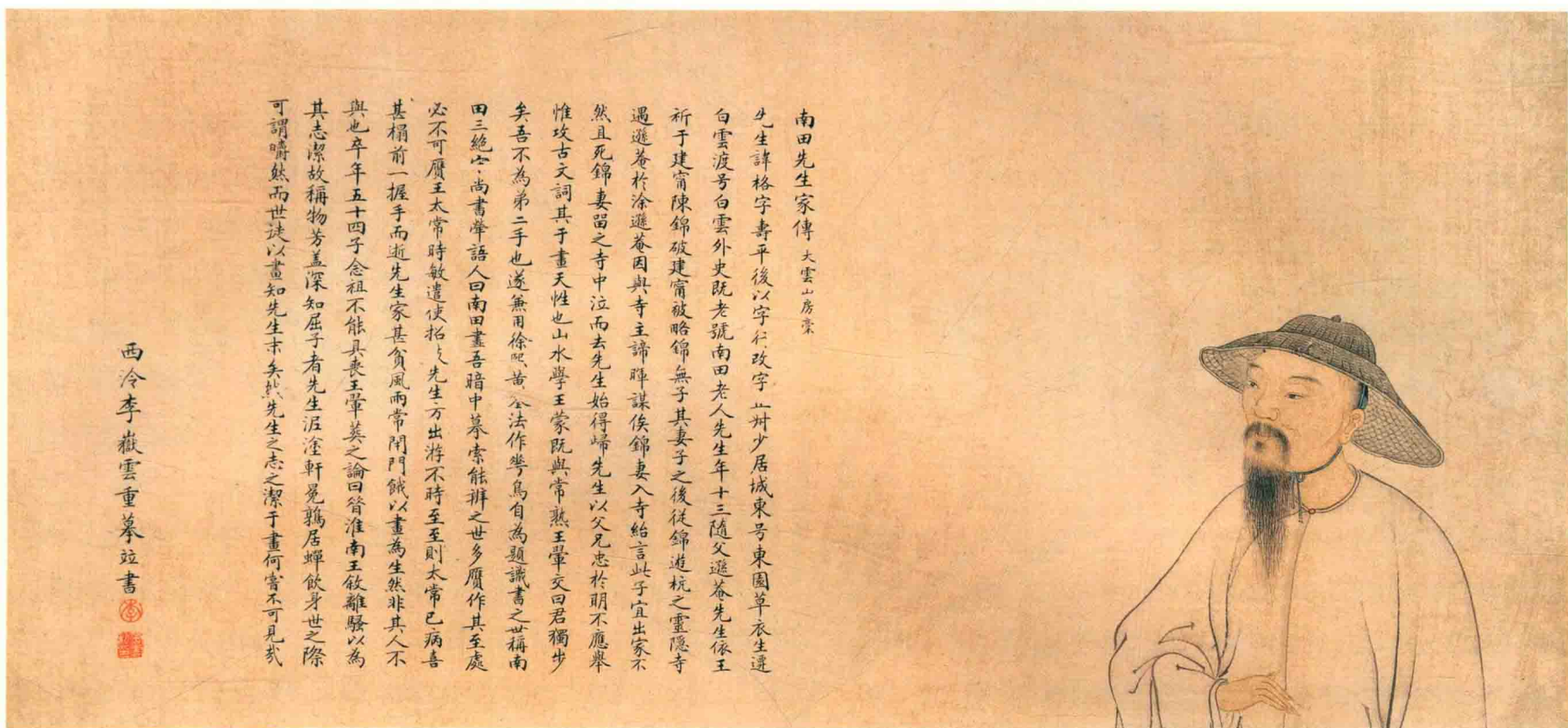
石涛、八大山人、龚贤等一流的大画家作画。而另一方面因科举仕途的无望成为职业画家的人数也激增，同时具有中等家业的人众对于书画艺术品的需求数量也不断增加。至 18 世纪，中国的艺术发展很像 17 世纪的荷兰，原先“书画不可论价，士人难以货取”的观念已经改变成画家亮明自己的职业身份，并且乐意卖画为生，就如同金农所宣言的：“人贵乎自立，自立则其执役不为屈不为辱也。”郑板桥等职业画家也纷纷公开了自己字画的润格。以扬州为例，艺术生产顺应于商业文化，产生了数量较大、售价相对低廉的艺术品，主要卖给普通的中层民众，这些人在欧洲被称做中产阶级，他们从普通的经济繁荣中足够受惠，开始有能力购入艺术作品<sup>[6]</sup>。

另一种被忽视的情形是随着利马窦等欧美传教士的来华，西方因文艺复兴和资本主义兴起而发展起来的自然科学领域的知识传播到了中国，这些外籍人士以宗教的真诚，热情洋溢地将西方的音乐和绘画成果也一并带来，使得中国的士人与普通民众开阔了眼界。然而当时中国的艺术仍然沉浸在自身的范畴中，接受性相对偏弱，文人画家根本不屑于技巧、光影等科学、理性的绘画法则，那些文化素养极高的画家没有去太多理会西法，西方的观念和技巧只是在



余省岁寒三友图 轴 纸本 设色 163.7cm×84.9cm 1758年 南京博物院藏





李菱洲 摹恽寿平像 卷 纸本 设色 南京博物院藏

小范围传播。作为最后皈依天主教的大画家吴历（1632—1718）“作画每用西洋法，云气绵渺凌云，迥异平时”的作法，实属中国伟大画家中的特例和先验，比他晚了60年的宫廷画家余省，参用西法所构成的画面感已经很是新颖别致。

### 三、常州画派开派的影响

#### 正统画脉

清代初期的绘画领域，文人画是当仁不让的主流，笔墨形式以集大成的山水画居多，辅以写意的花鸟画，赏心悦目的形式足以满足社会各阶层的喜好。一般正統的士人作画都接受了明代董其昌文人画、南北宗的观念，崇尚自然，不事雕饰，以清淡的墨色来表现自己高尚的思想情操，承接衣钵的“四王”（王时敏、王鉴、王原祁、王翥）成为娄东、虞山画派的领袖，将文人山水盛播天下。他们几乎都是士大夫家族出身，家庭显赫，又身居高位，自己所藏历代名迹也多，看别人的藏品也相对容易，且广收名迹，悉穷秘奥，奖掖后进，名德皆为时重，他们的绘画风格又颇得帝王贵胄的喜爱。其中王翥“以元人笔墨，运宋人丘壑，而泽以唐人气韵”，“集古大成”之法使得他的技艺绝妙超群，足以征服每个懂画作画之人。他们宏观的绘画理念以及所体现出的社会价值观，引领着时代仿古拟古的风气，辐射了周围无数的友朋。纵使“四王”之画于创新一径令许多评者提出质疑，当时就有与之形成对峙的“四僧”（石涛、八大山人、髡残、弘仁）创造性的笔墨受到喜爱，但在当时，“四王”的作品是绝对的权威和标准，作为一个时代的象征，正统一脉的画法被不断传承下去。

地处江南的常州恽氏一族，无疑是传统大家族的典型。据《恽氏家乘》记载，恽氏始祖子冬为汉梁王左相，而子冬的父亲是大名鼎鼎的司马迁外孙平通侯杨恽。那么这个子冬怎么会迁徙到江南来了呢？明代的学者考证出来：杨恽因文章《报孙会宗书》触怒汉宣帝，被处以腰斩后，其子携家带口远迁毗陵黄山（今常州市新北区

孟河镇）隐居避难，并以父名“恽”为姓，恽子冬就成为恽氏第一代始祖。传至宋朝44世恽方直时，长子绍恩继续留居，次子继恩迁徙城南，恽氏遂分北南二支，世称“北恽”、“南恽”。到明清时期，恽氏家族人丁兴旺，名人辈出，成为常州的望族，常州画派的代表人物恽寿平（62世）就是南恽的后裔，官方文献《江南通志》称他“生而敏慧，八岁咏莲花，惊奇长老”。其父恽日初是复社成员，学问极好，曾在东林讲学，组织抗清失败后，“无奈归常州，仍服浮图服，而言学者多宗之”。<sup>[7]</sup>恽寿平从小就受到了非常严格的儒家教育，12岁前开始学画，启蒙老师大概有三位，一是众所周知的堂伯父恽向（1568—1655）；二是另一堂伯父恽厥初（1572—1652），万历甲辰的进士，能画山水，宗法董源，诗文做得也好；三是十四叔父恽于迈（1603—1686），明亡后也是遁入空门，叔侄间常有诗画的往来。明清鼎革，遭遇国难时，少年恽寿平随父兄辗转抗清，开始了一段传奇的经历，生活跌宕起伏，直到清廷平定江南，由乱而治后才回到乡里，与家人团聚，并且过着坚贞的遗民生活，仅靠鬻画的收入，维持大家庭的开销。他的画出手不凡，山水画起点不低，常与伯父恽向探讨技法，但在市场流通不佳<sup>[8]</sup>。

一般的说法是恽寿平是耻于“第二手”，因为30岁时的好友王翥山水画已经声名鹊起，笔者更相信南田是为了寻求发展，为了大家庭的经济支撑，自己才以花卉作为求变的一端。其绘画的观念则始终是与“四王”的倡导一脉相承，所不同处是恽寿平在众多的仿古实践中发现，只有通过写生的融汇才能更好地表现自己的创作热情，所以他更重视写生而非一味拟古，遂在画家生涯中逐步树立了写生花卉的品牌。另一方面，他所相处的文艺圈对他的创意发展也起到了很大作用，王翥的存在，对他还是颇有压力，同样也有着巨大的动力。恽寿平与他往来不断，常常在一起作画探究，两人情谊也愈加深厚。他们的山水画最初都从元四家筑基，因此笔墨风韵大致相似，两人合作的一些水墨山水，有时简直难以分辨，按照留存的信札看，南田对石谷更要缠绵一些，借此也可看出恽寿平的绘画风貌与他风神秀朗的外表相匹配映照。其长期的作画宗旨、理念、



修养及对于笔墨技巧的追求都散落在《南图画跋》之中，这些都是正统绘画的理论总结。

恽寿平 20 岁时终于在杭州与出家的父亲相聚，因父亲的人脉关系很快进入了杭州的文化圈。据潘茂所作《常州画派的年表》显示<sup>[9]</sup>，1655 年熟悉了吴门画坛后，恽寿平旋又结识了常来此地的王翬，两人开始了共同的探索，不仅如此，与王翬的相识可说是扩大了他在江南画坛的影响，并认识了王时敏。笪重光写完《画筌》后只求恽、王两人作评语，大概正是两人友情最密切时。这些对于恽寿平的事业成功来说都是极其重要的。年表同时显示，他于 25 岁深研没骨花画法，我们认为可能时间会更早，但目前只有这个史料显现他是于这一年临摹了北宋徐崇嗣的没骨图范本。以后他在乡里常与半园中的唐家父子切磋花卉技巧，仿樵宋人画迹。同时恽寿平并没有停止对山水写生的探究，只是觉得不能达到自己表现的极诣而已。他曾致书王翬说：“格于山水，终难打破一字关，曰‘窘’，良由为古人规矩法度所束缚耳。”两人往来之时便是合作山水，同樵古画，探究技法，一画一跋，合作绘画的活动持续了一生。所以说恽寿平与父亲的团聚，是他文人画家生涯的起始；家人的熏陶，父亲周围的士人以及乡里文风的蔚然，都是恽寿平耽于绘画诗文的环境和起因。他的画法品貌、他的崇尚逸格当时都得到了一流的赞赏、提携和鼓励。当然我们也不能忽视王时敏一家给予他的赏识，如果没有正统派领袖的提携，也就没有恽寿平开创一派的基础渊源，史上也就没有了“四王”后“吴、恽”并称的六家正脉。反之，如果恽寿平没有对传统花卉画法的独到探究和深研，那么史上也就不会有常州画派一说，最多也就是娄东、虞山的支脉在常州延续罢了。

写生正派

率先提出常州画派这个概念的是清代的鉴赏家张庚（1685—1760），他说：“近日无论江南江北，莫不家家南田，户户正叔，遂有‘常州派’之目。”这个概念应该是在南田去世后才有，说明一是确立

了恽寿平在此一画派的领袖地位，二是透露出社会各界对于写生花卉的热爱。

对于古人的写生，恽寿平总结出二途：一者黄筌的“勾花范叶，细染细开”的工笔画，二者徐崇嗣“不用笔墨，全以五彩染成”的没骨法，然而由于后世写生家对于徐法不得要领，“能操觚者，悉祖述黄法，大谛以华贍工丽为宗，而徐崇嗣没骨一宗无闻焉”。<sup>[10]</sup>即使能仿照的黄筌之法当今也湮没于工匠辈不求研思、随波逐流的笔墨之中，所以他决定制止流弊，“考之前古”，研精其法，以承接古人优雅的技能。他进一步认为：“写生之有没骨，犹音乐之有钟吕，衣裳之有黼黻，可以铸性灵，参化机，真绘事之源泉也。”于是他决定“定宗于没骨”的再创。他见宋人的写生很多，徐熙的“牡丹”也见过两三本，画法都不一样，并认为这样的写意画法的祖述得之徐崇嗣，所以他在《牡丹图》中自题：“予以浅色淡逸通其没骨写意之至，寓精工之理，欲使花神向背阴阳妙合自然，曲尽其致，不伤巧饰，无徐熙落墨之放，赵昌刻画之拘，自白石（沈周）、白阳（陈淳）、六如（唐寅）、包山（陆治）以后不可无此讨论也。”因为祖述之没骨花卉法久远湮没，“无径辙可得，殆难取则”，只有靠他自己“斟酌古今，参之造化，以为损益”。他于临习古典的进程中又进一步体会到“写生之技，即以古人为师，犹未能臻至妙，必进而师樵造化，庶几极妍尽态，而为大雅之宗”，这便是恽寿平给自己的花卉作品所定下的宗旨和具体的风貌。在写生花卉方面，恽寿平并不孤独，苏州画家王武（1632—1690），专擅花卉，年少成名，当时已经颇为人所宗仰，南田曾经去拜访过他，两人交游的记录保留在《瓯香馆集》中<sup>[11]</sup>。王武的方法是“勾花点叶”，对于明代陈淳、陆治、周之冕等小写意画法全盘继承，其功力也深厚，但是王画没有恽画的“真”，即对物象的描摹不如恽南田对于物象把握得逼真后所能传达的近态极妍的曼妙。那么真正常与南田一起研习没骨画法的是常州本邑画家唐宇昭（1602—1672）、唐英父子，他们



唐宇昭 荷鹭图 轴 绢本 设色 126cm×46cm  
1654年 常州市博物馆藏



王 武 秋卉蛱蝶图 页 纸本 设色 23.1cm×34.4 cm 1686年 南京博物院藏





钱维城 罌粟斗艳图 折扇 金箋 设色 17.7cm×52.7cm 南京博物院藏

对于自然中花卉的形、质、色、态、神各方面都作细致的观察，并注意各种花卉所特有的韵味。通过实地的写生，他们将许多古人不画的花卉引入画面，全以色彩的调和巧变为主要方法，把握住了色彩的搭配与融合，用笔含蓄，画法工整，遂使天机物趣毕集毫端。恽寿平画法的工致是源于他对于技法的重视之尤，在他看来，画家若“无墨池研臼之功，便欲追踪上古，其不为郢匠所笑，而貽贱工血指之讥者鲜矣”<sup>[12]</sup>。有了扎实的绘画功底，才能使得花卉的“向背、欹正、烘日、迎风、挹露”等风华尽展其妍，才能画出物态各种的因风拂舞、乍低乍扬、若语若笑等姿态情景。他进一步阐明道：“写生家神韵为上，形似次之；然失其形似，则亦不必问其神韵矣。”因为那样表达不出他所要表现的形神兼备、真而且妙的效果。当他发现“近日写生家多宗余没骨花图，一变为秾丽时习，足以悦目赏心，（以供时目。）然传模既久，将为滥觞。余故亟称宋人澹雅一种，欲使脂粉华靡之态，复还本色”。他所强调的“本色”即写生正派的本色，“一洗时习”而“独开生面”。正如邹一桂于《小山画谱》中阐明的：“今以万物为师，以生机为远，见一花一萼，谛视而熟察之，以得其所以然，则韵致丰采自然生动，而造物在我矣。”<sup>[13]</sup>

### 绘画特色

常州地域的文人大都注重气节，在融通、致用、多思、文采四大特点中求变创新。群体的风格是通过个体的发扬来演绎和表现的，常州画派的兴盛也完全是恽寿平的出现才从一域散发到大江南北。恽寿平的画摄情缠绵、清秀明丽，画品与人品的高度统一是他成功的关键，作品成为清代院体仿效的范本。马元驭、蒋廷锡、钱维城等都是其追随者，通过他们的继承，其作品颇得皇上喜爱。同时，这些清新舒展的画面也很容易被一般民众所接纳。为什么会有这样的效果？那是恽寿平的人格魅力所决定的。“摄情”说是恽寿平论画中特意拈出的，也是他的画面给人带来的特有感受和内涵所在。他说：“笔墨本无情，不可使运笔墨者无情。作画在摄情，不可使鉴画者不生情。”强调了画家与观众的通融。由于“摄情”是其关键，

画家性情充沛而移注于物端，使物态亦含情，画家以情写之，所以“春山如笑，夏山如怒，秋山如妆，冬山如睡。四山之意，山不能言，人能言之。秋令人悲，又能令人思，写秋者必得可悲可思之意，而后能写之，不然不若听寒蝉与蟋蟀鸣也。”正如王国维所说，世间一切物是因为诗人有情才使得物物有情。画家能把自己所感知的情景交融在一起，并于作品中有着鲜明真切的表现，才能使观者得到同样鲜明真切的感受。王国维的诗论发扬了明代王夫之的观点，将美学范畴的“意境”二字拈出，这不得不令人想起恽寿平本身就是一个出色的诗人，他是“毗陵六逸”之一。这个清初的“民间文体”是六个狂狷、戆直的逸士组合，他们性情豪宕，境遇窘迫，或耽于画，或豪于酒，潇洒乡野，诗画人生。顾炎武称赞恽寿平的诗：“落笔如子山，萧瑟乡关……非大地欢乐场中仿效俳倡。”又说：“选意必幽，择辞必鲜，俗尘凡语自然不侵其笔。”正如有评者谓南田画如“天仙化人”一般是一样的感受，也可见其艺术风格抒发运用的相似与相通。

王国维说：“自然中之物，互相关系，互相限制。然其写之于文学及美术中也，必遗其关系，限制之处。故虽写实家，亦理想家也。又虽如何虚构之境，其材料必求之于自然，而其构造，亦必从自然之法则。故虽理想家，亦写实家也。”<sup>[14]</sup>此话很适合恽寿平的绘画。恽氏认为“滕昌祐常于所居树竹石杞菊、名草异花，以资画趣”，所以他常常“于舍旁得隙地，编篱种花，吟啸其中。兴至抽毫，觉目前造物，皆吾粉本。庶几滕华之风。然若有妒之，至今未遂此缘。每拈笔写生，游目苔草，而不胜凝神耳”。他不仅自己对物象写生关照，与友朋也常常对物作画，尝称“吾友唐子匹士，与予皆研思山水写生。而匹士于蒲塘菡萏、游鱼萍影，尤得神趣”。正如王国维所说：“有造境，有写境，此理想与写实二派之所由分。然二者颇难分别。因大诗人所造之境，必合乎自然，所写之境，亦必邻于理想故也。”<sup>[15]</sup>诗人气质的恽寿平于绘画人生，皆能入乎其内，又出乎其外。“入乎其内，故能写之。出乎其外，故能观之。