

王尔烈寿屏图录

辽阳博物馆 编

A Collection of Calligraphic Works and Paintings on the Wang Erle Birthday Screen

By Liaoyang Museum



北京燕山出版社

Beijing Yanshan Publishing House

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序

辽阳，自古以来就是我国东北地区重镇，历代政治、经济、文化的中心。迄于清初一度建都于此，随后虽迁沈阳，尽管中心转移，仍不失为历史上的名城。尤以人文荟萃，英才辈出著称于后世。

清代乾隆、嘉庆年间，辽阳王尔烈（1727—1801）以仕宦文章名显朝廷，并为时人所推重。当其届古稀悬弧之岁，朝中同僚、同年，亲友、门人等为之祝贺，计得真、行、草、隶、大小篆、金文、蒙、藏文“寿”字暨水墨、彩绘画页以及诗文一百二十六幅，装成屏风，金碧辉煌，蔚为壮观。

屏风之制，由来尚矣。至迟在隋唐时期已大为流行。据我所知，传世的唐周昉《簪花仕女图》，原来就是由小插屏五扇拼接成卷；五代顾闳中《韩熙载夜宴图》中的屏风，一再出现，非常美观；北宋初李成《茂林远岫图》，据卷后拖尾南宋著名鉴藏家向君水嘉定己卯（十二年1219）冬至日跋语，获知为乃曾祖母东平夫人“奩具中小曲屏”。元明而后，屏风的制作和应用，更为普遍，它之作用也随之推而广之，尽管内容多样，而形式却基本一致，或变化不大。

王氏寿屏内容的组合，以围绕祝嘏为主题，用各种书体书写“寿”字八十余幅，同属楷、行、草、隶诸体，既不雷同，且各逞风姿，千变万化，均有出处。结体的新颖，不但引起观者的快感，更进一步发扬文字学上突出的优势，在我国任何一种字书中都无法找到如此集中的多种多样的“寿”字萃于一屏之上。况且，多名家手笔，既有乾嘉四大书家之一的刘石庵墨宝，又有著名文史学家王念孙、名书法家伊秉绶多人的手泽，可谓琳琅满目，美不胜收矣！

至于屏中的山水、花果、竹石之作，或以水墨一挥，或赋色渲染，或以手指代笔，各出机杼。他们中除余集、汪承霈少数几人外，大都非专业画家，只不过乘兴而作，虽属戾家手笔，都充溢着文人墨戏气息，生面别开，耐人寻味。尤其是纪晓岚（昀）所绘之《水墨仙鹤图》，仅画行进中的一鹤，左方楷书四言赞词，寓鹤寿千年，用申祝贺之忱。纪氏乃有清享盛名的大学者，传世书法多为代笔，真迹绝少，而绘画从未之见，不冀竟在此屏中发现，无疑是传世之孤本！再就是程伟元的《双松图》，也可以说是又一新发现。程氏虽为幕僚，名不见经传，惟曹雪芹之世界名著《红楼梦》的梓行，有赖程氏之力，厥功甚伟。我国“《红楼梦》学会”曾在辽阳召开学术会议，可知此图之流传，其意义非同一般。

事实上，王氏寿屏之内涵，已超出它本身祝嘏的本来意义，蕴含着不少历史、艺术、文字流源一系列的学术问题，有待于专家、学者对之深入探索、研究。

值得庆幸的是，在今天举国上下同庆开放、改革，进入社会主义新阶段之际，辽阳市博物馆将王氏寿屏加以初步整理，与北京燕山出版社合作，精印成册，首次与国内外广大读者见面，实乃发潜德之幽光，有裨于国家精神文明建设。爰赘俚语，略申鄙忱。是为序。

杨仁恺 1993. 2. 20 于沐雨庵中

FOREWORD

by Yang Renkai

In feudal dynasties of China, Liaoyang was the political, economic and cultural center of the Northeast. Nurhachi, grandfather of the first emperor of the Qing Dynasty, made Liaoyang capital of his Manchu principality. Though Manchu rulers later moved their court to Shenyang and, after their conquest of the Ming Dynasty, to Beijing, Liaoyang remained an important city with a concentration of well-known artists and men of letters.

During the reign of Emperors Qianlong and Jiaqing of the Qing, Wang Erle (1727—1801), a native of Liaoyang, enjoyed high national prestige because of his conduct as an official and his talent as a scholar. At his 70th birthday, Wang received greetings from his colleagues, friends, relatives and students, which came in the form of calligraphic works, paintings and poems. They total 126 in number. The calligraphic works, all having the word “shou” (“longevity”) as the theme, are in different handwriting styles and different languages.

The making of colored screens dates back to very ancient times. It came into vogue during the Sui and Tang dynasties (581-907) at the latest. The well-known “Beauties with Flowery Head Ornaments,” a painting by Zhou Fang of the Tang Dynasty, consists of pictures on a five-leaf screen. Numerous beautiful screens can be seen in “Han Xizhai having a Night Feast,” a painting by Gu Hongzhong of the Five Dynasties period (907-960). “Dense Forest and Distant Mountains,” a painting by Li Cheng of the Northern Song Dynasty (960-1127), was for a small screen placed in a lady's toilet case. The making of screens was even more widespread during the Ming and Qing dynasties.

The Wang Erle Birthday Screen has birthday greetings as the central theme. Among the artistic works mounted on the screen, more than 80 are calligraphic works, each featuring the word “shou” (“longevity”) executed in four handwriting styles. Of all collections of calligraphic works found so far, the screen has the greatest concentration of handwriting styles focused on one word. Furthermore, many of the works came from well-known calligraphers and scholars of the time including Liu Shi'an, WandNiansun and Yi Bingshou.

Paintings on the screen, featuring landscape, flowers, trees, bamboos and rockery, are of the ink-and-wash type, come in bright colors, or are done by hand instead of by brush. Their creators, except Yu Ji, Wang Chengpei and a few others, were amateurs. Unrestrained in brush work and wild in imagination, they produced works that were original in both form and content.

One of the best is “Crane,” an ink and wash by Ji Xiaolan (Ji Yun). The painting features a flying crane with a four character line to its left wishing Wang Erle a long life (in Chinese culture, the crane implies longevity). Ji Xiaolan was a well-known scholar of the time, but few of his calligraphic works and none of his paintings have been passed down. “Crane” is doubtless his only painting that is extant today.

“Twin Pines” by Cheng Weiyuan, one of the paintings on the screen, is another major discovery. Cheng, who made possible the publication of “A Dream of Red Mansions,” a world-famous novel by Cao Xueqin, occupies an important place in the history of Chinese literature. Thanks partly to the discovery of Cheng's painting on the screen, the Chinese Society of “A Dream of Red Mansions” once held an academic meeting in the city of Liaoyang.

The content of the Wang Erle Birthday Screen transcends its original meaning, that of offering birthday greetings. It encompasses history, art, language and other fields waiting for scholars to explore and study.

In cooperation with the Yanshan Publishing House, the Liaoyang Museum is publishing this album to allow popular access to some excellent works of art of a bygone period. This is worthwhile and will contribute to the enhancement of Chinese traditional culture.

王尔烈寿屏简介

王尔烈寿屏俗称百寿图，原在辽宁辽阳王尔烈故居——翰林府，由王氏后裔收藏了一百五十多年。一九五三年其六世孙王抚辰献给了辽阳市人民政府，现藏辽阳博物馆。

这架寿屏系嘉庆元年（1796年）正月二十三日，王尔烈在北京翰林院任职期间，七十寿辰时，政府官员、社会名流、好友、学者为他祝寿题赠的礼品。这件珍品，集清代乾嘉名流之墨宝，汇诸多大家之丹青，融诗词书画于一屏。堪称稀世珍图，中华瑰宝。

屏风成为文人墨客施艺其上的仪饰用具，大约从唐代始，盛行于清代。乾隆年间小说《红楼梦》中描写贾母八十大寿时，亲友送有十六架围屏祝寿，甄家一架为十二扇大屏，反映了当时的风气。王尔烈稍后于曹雪芹，曹氏只有寿屏记载，王氏确有寿屏实物传世，因此十分珍贵。

寿屏计九扇，每扇用木作框，高200厘米，宽32厘米，上下透雕“寿”字，总横长288厘米。用铜折叶连接竖立，首尾两扇前曲，中间七扇平直。因无屏座，当系在寿堂，依墙而立。

展示寿屏时，在瓷青纸屏心地上，四周绣“寿”字花锦镶边，百余人的泥金纸字画装裱其中，颇为壮观。首扇题“公祝诰授宪大夫内阁侍读学士加一级瑶峰王老大人七袞大庆”，尾扇署“龙飞嘉庆元年岁次丙辰正月庚寅上浣吉旦受业黄驛谨书”。中间七扇，每扇两行，每行九幅，共一百二十六幅。上下左右四周两行寿字，中间横十竖五诗画，精心布局，匀称美观。寿字九十一幅，其中汉文八十六幅，新满文四幅，蒙藏文合书一幅。此外，诗词五幅，画三十五幅。真草隶篆，书法各异，字字生辉，山水花鸟人物，栩栩如生，妙笔生花。一百二十六幅中，有一幅楷书寿字无署名，传为嘉庆皇帝敬送。其余每幅均署名盖印，广泰一人两幅，余均一人一幅。计一百二十五人，一百二十六幅作品，荟萃了乾嘉年间名流手迹于一屏。

王尔烈（1727—1801）字君武，号瑶峰，辽阳人。清乾隆三十六年（1771年）殿试，中二甲头名进士（传胪），历官至通政司副使。嘉庆元年值七十大寿时任内阁侍读学士。嘉庆三年（1798年）辞官荣归，掌教沈阳书院。

寿屏本身是一件完整精美的艺术品，反映了清代中期文化艺术水平，同时也是对王尔烈为人坦诚，为官清正，学识渊博，德高望重之褒誉佐证。到目前为止，国内还没有发现这样大型的寿屏。寿屏上每幅字画都是没有公诸于世的珍品，尤其是纪昀的水墨仙鹤图和程伟元的双松图，在国内为首次发现，弥足珍贵。如果说这架寿屏是一座小型的清代文化艺术宝库，一代“百家书画集”，亦不为过誉。

The Wang Erlic Birthday Screen

The Wang Erlic Birthday Screen was kept in Wang's residence in the city of Liaoyang, Liaoning province, by his offspring for more than 150 years. In 1953, Wang Fuchen, a sixth-generation grandson of the patriarch, donated the screen to the Liaoyang municipal government. It is now kept in the Liaoyang Museum.

The screen was a present offered to Wang Erlic at his 70th birthday by officials, public figures, scholars and his friends. The time was 1796, when Wang served at the Han Lin Yuan, a Qing government department in charge of cultural and educational affairs as well as record keeping. The screen in fact is a rare collection of calligraphic works, paintings and poems by well-known scholars and artists of the time.

The making of screens as a carrier of artistic works began approximately during the Tang Dynasty (618-907) and flourished during the Qing Dynasty (1644-1911). In "A Dream of Red Mansions," a novel written during the reign of Emperor Qianlong (1736-1795), there is an episode about birthday celebrations for Lady Dowager, a character in the novel. On the occasion, the lady was given 16 screens, including one consisting of 12 leaves. Cao Xueqin, author of the novel, only wrote about birthday screens. But Wang Erlic, who lived in a slightly later period than Cao, had his birthday screen passed down to the present. It is, therefore, very precious.

The screen has nine leaves with a total width of 288 cm. Each leaf, with a wooden frame, is 200 cm high and 32 cm wide. Brass hinges connect the leaves of the screen. Since it does not have a stand, the screen is probably placed against a wall.

The edges of the screen are decorated with the character "shou," meaning "longevity." Works of art presented as birthday greetings by more than 100 people are mounted on the leaves of the screen. The first leaf bears characters stating the purpose of the screen celebrating the 70th birthday of Wang Erlic. The last leaf records the time. The seven leaves in between contain 126 works of art, all elaborately arranged. Of the total, 91 are calligraphic works, which all have the word "shou" ("longevity") as the theme. Of these, 86 are in Han Chinese, four in Manchu, and one in both Mongolian and Manchu. There are also five poems and 35 paintings. The calligraphic works are executed in different handwriting styles, and the paintings contain vivid birds and human figures as well as beautiful landscape.

Of the 126 works, only one calligraphic work does not bear the name of the creator. It was reportedly given by Emperor Jiaqing. All others bear the names of their creators, who total 125 in number.

Wang Erlic (1727-1801), a native of Liaoyang. In the 36th year of the reign of Emperor Qianlong (1771), became one of the most successful candidates in the highest imperial examinations. Appointed later deputy head of the Tong Zheng Si, a department of the Qing government in charge of memorials to the throne. Became a court official in charge of the compilation of literary classics at the age of 70. In 1798, resigned official post and returned to his native place, where he taught at the Shenyang Academy of Classical Learning.

The screen presented to Wang Erlic at his 70th birthday is an elaborate work of art. It not only reflects Chinese literary and artistic levels in the middle of the Qing period but is also proof of the high respect Wang enjoyed as an honest official and a learned scholar. No other birthday screen the size of this one has been found so far in China. Every painting and every piece of handwriting on the screen is a precious work of art not seen by the public previously. The most precious are "Crane," an ink and wash by Ji Xiaolan (Ji Yun), and "Twin Pines," a painting by Cheng Weiyuan, both new discoveries. It is no exaggeration to say that the Wang Erlic Birthday Screen is a treasure-house of Chinese art and literature in the Qing period and a collection of calligraphic works and paintings by a generation of Qing artists and scholars.

王尔烈生平年表

时 间	年 龄	事 迹
雍正五年正月二十三日 (1727 年)		生于辽阳。
乾隆十八年 (1763 年)	26 岁	奉天府辽阳州拔贡生。
乾隆三十年 (1765 年)	38 岁	参加奉天府乡试，中 181 名举人。
乾隆三十一年 (1766 年)	39 岁	参加京师会试，未中。
乾隆三十二年 (1767 年)	40 岁	任顺天府平谷县教谕。
乾隆三十六年三月 (1771 年)	44 岁	参加京师礼部恩科会试，中 102 名贡士。
乾隆三十六年四月 (1771 年)	44 岁	参加殿试，中二甲一名进士。入翰林院庶吉士。
乾隆三十八年 (1773 年)	46 岁	任四库全书处纂修官并三通馆纂修官。参与《四库全书》的纂修。
乾隆四十年 (1775 年)	48 岁	充京师会试同考官。同年父王缙卒，丁忧还乡，为辽阳关帝庙撰写《辽阳关帝庙重建东殿碑记》。
乾隆四十二年四月 (1777 年)	50 岁	与王润溥、金灿章、徐淳叟、李龙文、杨君实、赵文元、石瑞昌、王杏邨、王穆斋及其子王志翰、王志鳌一行 12 人同游千山。共得诗文 60 余篇，由王尔烈辑成《同游千山诗录》。后服阙回京。
乾隆四十六年 (1781 年)	54 岁	任陕西道监察御史，转任吏科给事中。
乾隆五十三年正月二十六日 (1788 年)	61 岁	任通政史司参议。同年转任顺天府府丞。撰写《校刻常理斋爱吟草序》。月为其母举办九十寿庆。
乾隆五十五年 (1790 年)	63 岁	母卒，还乡守丧
乾隆五十六年 (1791 年)	64 岁	为辽阳孔庙撰写《辽阳圣庙重修碑记》。
嘉庆元年 (1796 年)	69 岁	任内阁侍读学士。正月为自己举办七十寿庆。同年参加千叟宴，皇帝赐诗一章并《集古三星图》、如意鸠杖等。
嘉庆四年 (1799 年)	72 岁	以大理寺少卿致仕，回盛京掌教沈阳书院。
嘉庆六年 (1801 年)	74 岁	卒。

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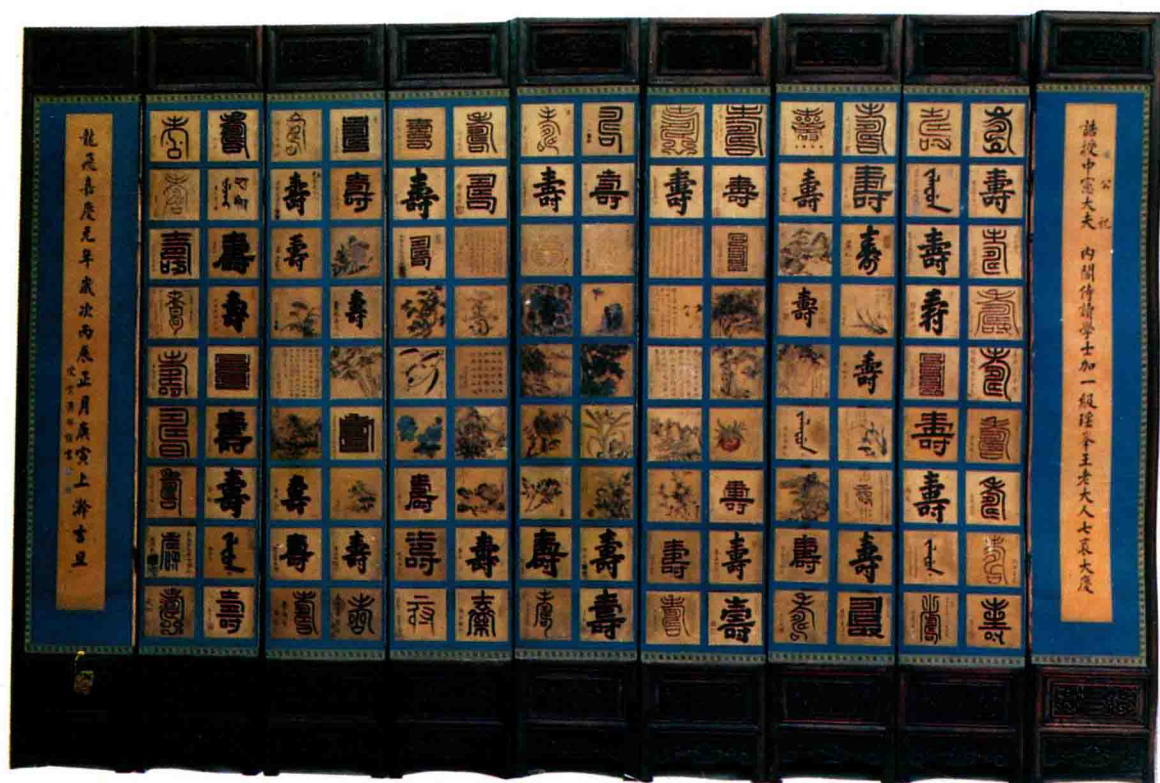
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寿屏全图

Picture of the Wang Erlie Birthday Screen



1 “寿”(longevity) in bird and insect script, by Zhai Huai, entitled as the prefect of Chuxiong, Yunnan.

一、大篆“寿”字。作者翟槐，官至云南楚雄知府。



二、楷书“寿”字。作者蒋曰纶，任工部右侍郎。

2 “寿” (longevity) in regular script, by Jiang Yuelun, entitled as a Junior Attendant in Ministry of Works.



3 “寿” (longevity) in Ding script, by Jiang Ci qi, entitled as a Senior Attendant in Ministry of Revenue.

三、钟鼎文“寿”字。
作者蒋赐荣，任户部左侍郎。



四、篆书“寿”字。作者甘家斌，官至大理寺卿。

4 “寿” (longevity) in seal script, by Gan Jiabin, entitled as Minister of Court of Judicial Review.



5 “寿” (longevity) in seal script, by Fan Zhong, entitled as Secretary of Bureau of Punishments.

五、篆书“寿”字。作者范衷，官至刑部主事。



六、篆书“寿”字。作者曹锡龄，官至吏科给事中。

6 “寿”(longevity) in seal script by Cao Xiling, entitled as Supervising Censor in Office of Scrutiny for Personnel.



7 “寿” (longevity) in seal script, by Wu Xiaoxian, a Metropolitan Graduate of Emperor Qianlong Period.

七、篆书“寿”字。作者吴孝显，乾隆进士。