

山水册

王鑑

广东省博物馆藏

说 明

王鉴，是明末清初的山水画家。他生于明万历二十六年（公元1598年），卒于清康熙十六年（公元1677年）；字圆照，号湘碧、染香庵主，江苏太仓人，于明崇祯六年中举，曾官广西廉州知府，世称王廉州。王鉴与王时敏、王翬、王原祁并称清初“四王”，或再加吴历、恽寿平而称“清初六家”。

王鉴的祖父王世贞，是明代学者，能书善画，家中收藏甚富，王鉴从小即受到熏陶，明末的山水画摹古风气很盛，王鉴也受到影响，故擅长临仿古人的作品，对于元四家（黄公望、吴镇、王蒙、倪瓒）的山水画用力尤勤，并能在临摹古人的基础上博取诸家之长，加以变通，逐步形成了自己工整稳健、明净清旷的画风。王鉴的这本山水册页，就是在表现手法上既刻意求古，又有自己面貌的代表作品。

王鉴山水图册，每开画心纵四一·横三八·五厘米，全册共十开，纸本，设色，作于康熙己酉秋（公元1669年），当时他七十二岁。此册在康熙年间曾经查士标、汪文柏鉴藏，每幅对开有光绪年间李坤和钟翔的题诗，现藏广东省博物馆。

本画册的绘画题材可分为两类，一类属于临摹，一类属于创作。

属于临摹的一类，是王鉴在古人稿本的基础上加以变通，而翻出具有特色的新意，并非单纯临摹。如册中以李白《山中问答》诗为题，王鉴自题“仿惠崇”的一幅。李白诗全句是：“问余何意栖碧山，笑而不答心自闲。落（桃）花流水杳（宵）然去，别有天地非人间”。王鉴紧扣“碧山”一语，施展善用青绿重彩的本领，首先在色彩上为画面定下了青绿色基调，又以盛开的绯红桃花、随风飘拂的翠杨嫩柳、淙淙作响的清澈流水，和谐地展现了一派生机勃勃的春天景色。他又以传神的笔触，描绘了水禽、牧牛小童和凭窗赏景的主人公，表现了悠然自在的天然情趣，体现了诗人以及画家自己感情中美的意境。惠崇是北宋时代的著名画家，擅长描绘江村小景，可见王鉴并不是盲目摹仿，而是在绘制过程中运用古代画家成功的笔墨语言，结合自己的特长，表达出诗中的画意。该册中题为仿郑僖、董源、赵大年和赵孟頫等画幅，也都不同程度地反映了这一特点。

如果说从王鉴的摹古作品中，已能看到他深厚的笔墨功力的话，那么，本册属于王鉴创作的那些画幅，就更能反映他的绘画风格和成就了。如王鉴以前人诗句“乱山残雪夜，孤独异乡人”为题的一幅雪景，为了描绘“乱山残雪夜”的特定景象，他不采用水墨积染阴面，而是在山凸面只以纸白来表现重山上覆盖着的积雪，以淡墨轻染天空，积染山峰、树木和河水，使整个画面呈灰暗色调；又在树木的枝叶和远山的苔点上点敷白粉，疏密有致，以此作为风雪肆虐的痕迹，生动地显示了“乱山残雪夜”的特色。山腰栈道上，画一骑马旅人在艰难地行进，恰似点睛般完整地表现了诗的意境。王鉴绘画水墨烘染的功夫，也在这里体现得淋漓尽致。

一段时间以来，对于“四王”作品的评价否定较多，这是不太公道的。一个在绘画史上能够产生深远影响的画家或画派，其作品尽管存在某些糟粕，但一定也会有某些值得后人借鉴和取法的长处，这本《山水图》册，对于我们了解王鉴的艺术风格及笔墨上的成就，是很有价值的。

广东省博物馆 李遇春

一九八三年十二月

LANDSCAPE PAINTING BY WANG JIAN OF THE QING DYNASTY

Wang Jian (1598-1677), styled Yuanzhao, also known as Xiangbi, Ranxiang Anzhu and Liangzhou, was born at Taichang in Jiangsu. Wang Jian obtained his *jinshi* degree (the highest degree in the civil examination) and served as a prefect in Lianzhou in Guangxi in the Qing Dynasty. Acclaimed as one of the "Four Wangs of the Qing Dynasty" (Wang Jian, Wang Shimin, Wang Hui and Wang Yuanqi) he was also a member of the "Six Masters of the Qing Dynasty" (Wu Li and Yun Shouping and the four Wangs).

Wang Jian's grandfather was a scholar as well as a collector of antiquities. Wang Shizhen, his grandfather, was also known for his calligraphy and painting. Under his influence Wang Jian became famous in painting after the styles of ancient masters particularly that of the four Yuan landscapists (Huang Gongwang, Wu Zhen, Wang Meng and Ni Zan). Having assimilated and internalized the styles of these ancient masters, the artist then created a style of his own which was delicate and firm, pure and elevated. In transforming the styles of the ancients, the artist is also regenerating and transmitting a stylistic tradition. He is, at the same time, finding his place in the history of painting.

This album is Wang Jian's representative work of 1669, including ten color paintings, each 41cm x 38.5cm on paper, with collector seals of Zha Shizhao and Wang Wenbo. With inscription of poems on each painting by Li Kun and Zhongxiang. Now housed in the Provincial Museum of Guangdong.

Wang Jian painted this Album of landscapes dividing the paintings into two parts: copy and creative work.

His painting of copy is accomplished by carrying on a "spiritual communion" with the works of ancient in which the artist filled a new spirit of his own. The painting with the artist's inscription "In the manner of Hui Chong (Northern Song talented painter)" is a good example. This poem was depicted by Wang Jian's Painting:

Questions and Answers in the Hills

A man asked me why I lived
in amongst the green hills
and I just smiled,
with my heart completely at rest
I see the peach blossom
growing wild, petals falling
into the water then floating
away, yes, here by these hills
I live, like no other
place on earth. (Li Bai's poem)

Puzzling over every words of "green hills", Wang Jian gave full play to his skill needed for using blue and green colors keynoting the overall green color. Rosy peach blossom is enchanting, windswept willow and girgling stream foming a natural vitality in spring. The artist painted water birds, buffalo boy and viewer by window in their carefree and content states. A mood of beauty filled the artist with happainess, which was successfully expressed in this painting. The other four paintings included in the first part of Wang Jian's album followed the styles of Zheng Xi, Dong Yuan, Zhao Danian and Zhao Mengfu respectively.

It is self evident Wang Jian's creative works were highly original and characterized by unique individual style. His painting, *Travelling over Snowcapped Mountain*, for example, is drawn in his own style. Insted of using heavy ink for the mountain, he simply blanked white paper to represent the snow. The branches of the tree and moss spots on the space of distant hills are accentuated with white color to mark the heavy snow and high winds day after day. The heavy colors of the mountain, trees and river stand in contrast to the light colored sky. The painting impresses people with its poetic atmosphere that is lonely and solitary: a rider limping alone over the snow-capped mountain in a stormy night. In this painting, Wang Jian reveals his geniue as a master of coposition and of brush and ink. This album, as a whole, provides valuable data for research of Wang Jian's style and achievements in painting.

李青
真賞

徽北九滿相圖

後



雲山一、看皆美
竹樹蕭、画不成

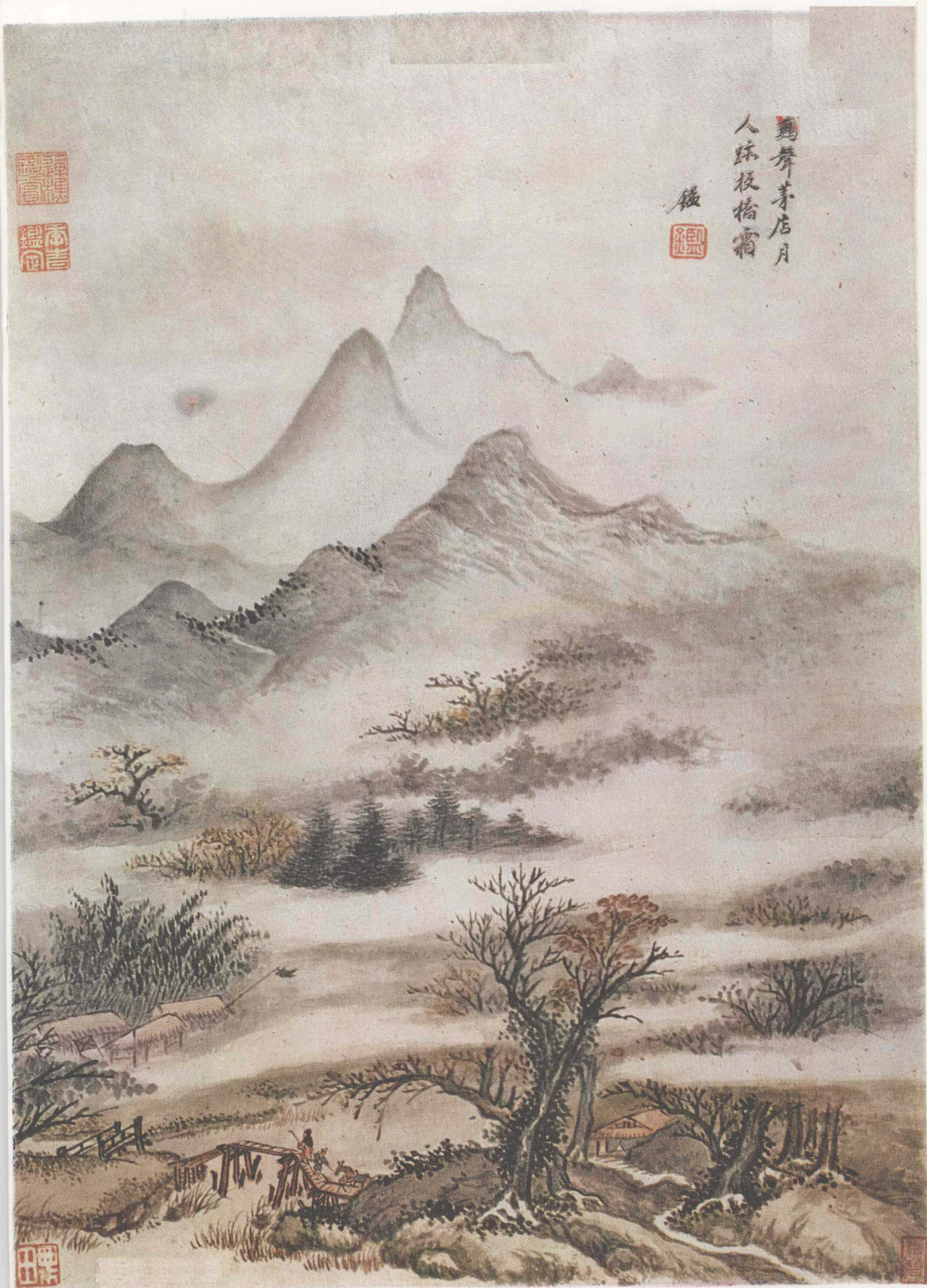
依鄭僊

王鏊



鷗聲茅店月
人跡板橋霜

後



燕子低飛不動塵
黃鸝嬌小未禁春
東風綠遍門前柳
細雨含烟愁路人

海題大年

鉞



雲東帝城雙鳳闕
雨中春樹萬人家

鑑



微升明荷亭清夏

鉅



李青
真賞



落花流水杳然去
别有天地非人间

傲惠崇

钹



松蘿山寒溪釣隱

鐵

山

隱



危樓日暮人千里
歌枕秋風雁一聲

鍾



亂山殘雪在
孤燭異鄉人

己酉九秋畫於
牛塘精舍 王鑑



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