

# 畫海藏珍

吳也 編



文物出版社

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# 序

## 東方風來滿眼春

呂純士

說起中國的文化，人們總喜歡用燦爛輝煌一詞。的確，幾千年的文明，使得文化的各個領域，都是從孕育到爆發，形成了自己特有的顛峰期，正如人們平時所說的「晉字唐詩漢文章」。當然，這只是令人振奮的一方面，輝煌有時和劫難却是一對孿生兄弟。正如凡美宴必有垂涎者一樣，輝煌的藝術往往遭到瘋狂的掠奪。翻開我們的歷史，特別是近代史，我們在自豪和感慨的同時，更爲因國勢而蒙難的國寶而惋惜。我們僅僅把目光停留在書畫的視野中，就足以觸目驚心了。

雖然屢遭劫難，我們的國寶中仍然有大量的書畫精品流傳了下來，這是因爲我們的文化還有博大精深一說。出於對藝術的執著情感和永遠不會泯滅的民族自尊心，多少年來，有些人不惜身家性命，不顧傾家蕩產，來收藏保護着我們的國寶。我們的文化遺珍，不僅是在文獻的記載中，不僅是在他人的博物館裏，而是實實在在地保存在自己的國度裏。今天，我們在各地的博物館裏可看到包括書畫在內的大批珍寶，讓我們自豪地講述歷史，發揚光大着藝術，我們的文化仍然在前進發展，和歷史不重複的是浩劫不會再重來了。

這裏特別值得一提的，我們的民間有許多收藏家，他們看似散兵游勇，却是一支一呼百應的生力軍。他們的收藏和國家的收藏互補長短，各有千秋。從某種意義上說，國家收藏之豐富是與他們的貢獻分不開的。有的館藏精品就是來自民間，像我們都知道的現在可見到的最早的墨迹晉代陸機的《平復帖》，就是著名的收藏家張伯駒先生不惜破產買來，後來捐到故宮博物院。像這樣的有志之士又何止張先生一人，有幸未蒙塵的又何止《平復帖》一件，這應該說是我們民族的一件幸事。

對於收藏家來說，每一件藏品都滲透着他們的心血，或者說每一件藏品背後都有一個或喜悅或辛酸的故事。有人說這些收藏家很富有，因為他們手裏有着世所罕見的寶貝，其實有的收藏家也很貧寒，他們爲了收藏所愛，平時節衣縮食，甚至債臺高築，其中滋味只有他們自己能說清楚。千萬不要小看這些收藏家，他們如果把藏品集中起來，就是一家規模最大的民族博物館。看這些藏品令人振奮，給人鼓舞，就像是唐代詩人李賀在《河南府試十二月樂詞》中所說的「東方風來滿眼春」。

本書所輯藏品就是一位收藏家的部分書畫，數目不多却可謂精湛。從古至今，諸多名家的作品一一展現眼前，仿佛是一陣清風雅雨從容地掠過，留給人的只是愜意和舒暢。觀賞和品味前人的書畫，實在是難得的享受。或是字裏行間，或是尺幅天地，都能使人去暢想，去理解，也許人們的思維的方式和結論不盡相同，但是都符合藝術本身的規律，這就是書畫的基本功能，也是人們樂于收藏的根本原因。

我們知道歷史上任何一名書畫家，無論他的藝術成就多大，但是他的風格一定是逐漸形成的，那麼他在各個時期作品的風格就不會完全一致，有的甚至有較大的區別。那麼，如何了解他的藝術風格，就需要大量的作品，當然是他各個時期的作品來進行研究，以打開我們的眼界。通過一個個點，來勾勒出他形成風格的創作軌迹。我們承認，國家的博物館藏品豐富，任何私人收藏都無法比擬，但是如果從面上講，也許正是缺少某兩個點，那麼，民間私人收藏也許就會給以補充。所以我們說，民間收藏是不可忽視的。本書中所輯的書畫作品，就給我們的書畫研究提供了寶貴的資料。

我們可以說，國家收藏和民間收藏就如同江河和它的支流一樣，日夜奔流而不可分割。我們甚至得出這樣的結論：與其說收藏是一種活動，不如說是一種快樂，否則怎麼有這麼多的鍾情者樂此而不疲呢？

# Foreword

## A Blaze of Spring Colors

People like to use the words “brilliant” and “splendid” to describe the Chinese culture. It is true that in the course of development of a several millennium-old civilization, each of the various sectors of culture reached a zenith peculiar to its own just as in the case of “Jin (Dynasty) calligraphy, Tang (Dynasty) poems and Han (Dynasty) articles” people often talk about. However, glory and disaster are sometimes twins. Just as a feast of gourmet food will draw greedy-guts to the table, more often than not, splendid art is subjected to frenzied plunder. As we glance over our history, especially the modern history, we feel very sorry for our national treasures that have suffered havoc because of the weakness of the country while we are proud of them and overcome with emotion. The misfortune of calligraphy and paintings alone makes us shocked.

In spite of repeated looting, large quantities of choice works of calligraphy and painting in our national treasures have been handed down to this day because our culture is extensive and profound. Over the years, some people, driven by their persistent affection and eternal national self-esteem, have been collecting and protecting our national treasures, even at the risk of losing their lives and property. Our cultural relics exist not only in written records, in museums of other countries, but in their own country. A large number of real treasures including calligraphic and painting works are kept in museums throughout the country to be appreciated by us, to tell our history with a sense of pride and to bring our art to a new height. Our culture will continue to advance and develop. History will not repeat itself. Looting and devastation will not come back.

It is worth noting that there are many collectors among ordinary folks, who look like freewheelers but actually constitute a vital force ready to act in unison. Their collections and the state collections have their respective merits and complement each other. Of course, their collections cannot compare with the state collections in terms of size, and maybe not every item of a private collection is recognized by experts. But, in some sense, the richness of the state collections is inseparable from their contributions. Some pieces in the exquisite collection were collected from among ordinary folks. For instance, Lu Ji's (Jin Dynasty) calligraphy A Consoling Letter, the earliest handwriting we have ever seen, was collected, regardless of bankruptcy, by famous collector Mr. Zhang Boju and later on donated to the Palace Museum. It is a blessing for our nation that there are countless noble-minded people like Mr. Zhang and A Consoling Letter is only one of the many national treasures that are fortunately not covered with dust. Every collected item is a crystallization of collectors' painstaking efforts. There is a joyous or sad story behind every collected item. Some people say collectors are very rich because they have something rare and precious in their hands. Actually some collectors are very poor. They have to tighten their belts in order to collect a cherished piece or even get heavily into debt for it. Only they themselves who know how such an experience tastes. These collectors must never be slighted. Their collections, if put together, will become a national museum of the largest scale. When you watch these

collections, you will feel elated and exhilarated, a feeling that can be vividly described with a line from Li He' s (a poet of Tang Dynasty) poem For a Prefectural Examination in Henan: Songs of the Twelve Months: "My eyes are filled with a blaze of spring colors as a gentle breeze blows from the east" .

The collected items included in this book are part of a collector' s collection of calligraphy and painting. Works of many eminent calligraphers and painters present themselves before people' s eyes, making them feel very pleasant as if they were caressed by a cool breeze or bathed in a refreshing rain. It is indeed a rare enjoyment to appreciate and ponder on calligraphic and painting works of our forefathers, which give free rein to people' s imagination. People' s ways of thinking and the conclusions they reach may vary. This conforms with the law of art. And this is presidedly the basic function of calligraphy and painting and also the fundamental reason why people like to collect calligraphic and painting works.

The style of a calligrapher or painter in history, however great his artist achievements, was formed gradually and the styles of his works in different periods were at variance or even great variance. To understand his artist style, one needs to study many of his works, to study his works of different periods so as to broaden one' s horizon and follow the track of his artistic creation, namely the formation of his style, which is like a line consisting of dots one after another. Even a controversial piece is an indirect expression of his style. But we must not overlook the complementary role a private collection can sometimes play. The calligraphic and painting works included in this book can certainly serve as valuable materials for our study of calligraphy and painting.

State collections and private collections, like the waters of a river and its tributaries rolling on incessantly, are inseparable. We can even say that collecting is a pleasure rather than an activity. If not so, how can many people take pleasure in collecting objects d' art and never get tired?

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February 2006  
Red Building of Beijing University

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Song Dynasty Su Hanchen: Children at Play  
in a Courtyard in Autumn



明唐子畏松谿高逸圖真迹妙品

壬午年九月  
月中浣  
荆山楊氏  
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有一



十丈高松映閑居五嶽茅屋  
野人居塵埃不到市朝遠琴  
趣秋來還自如

吳門唐寅畫

唐寅 明 松谿高逸圖

Ming Dynasty Tang Yin: A Leisurely Senior Scholar

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高士世來情性過吹簫裂帛意何如良常舊址今安在子久荒涼伯雨歌  
己巳八月雨窗遠閣漫記二絕句吳湖帆

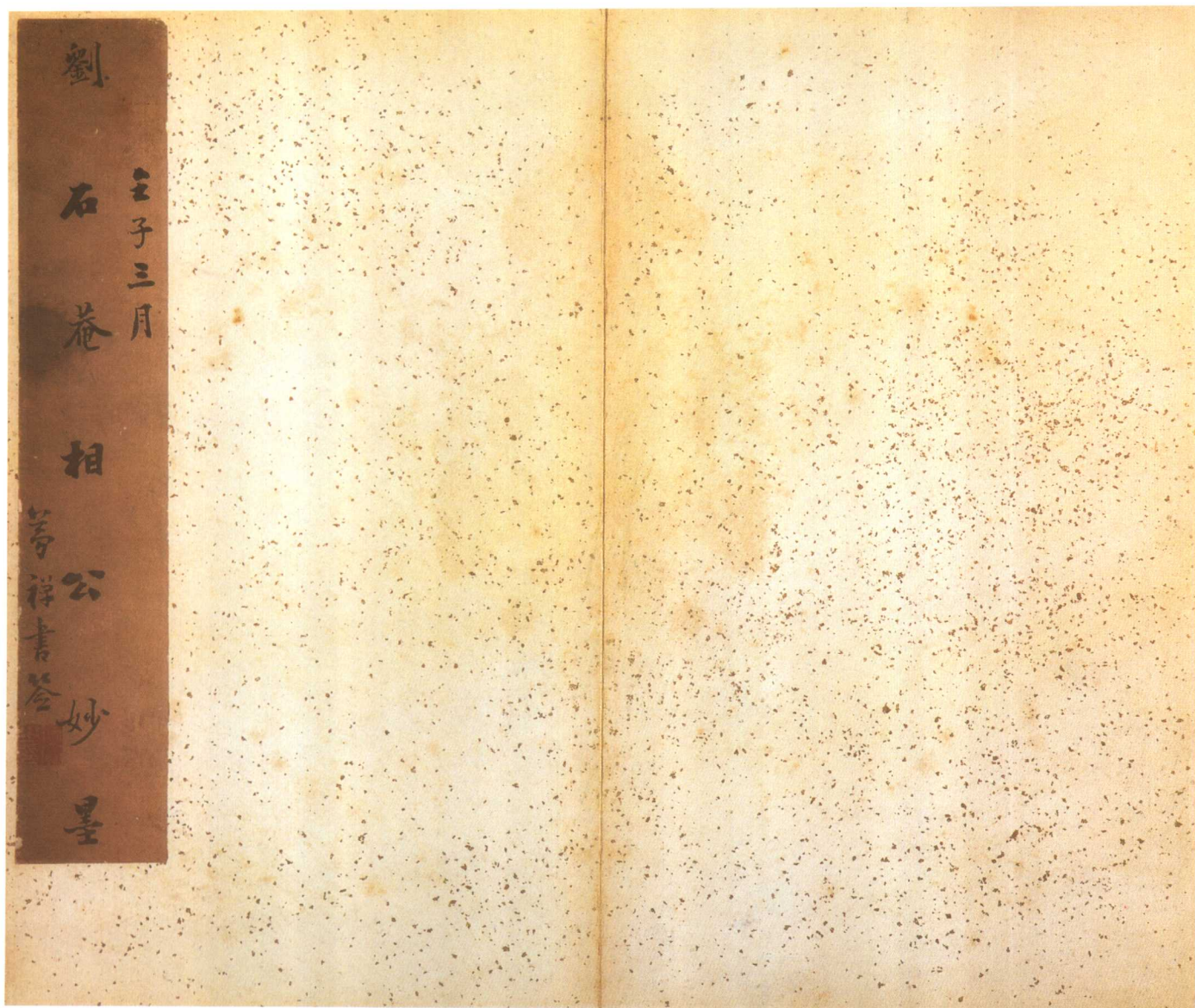


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醉歌田舍酒

笑讀古人書

陳洪綬 明 行書五言聯  
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劉

壬子三月

石

菴

相

公

妙

墨

等禪書卷

劉壙 清 行書冊

Qing Dynasty Liu Yong: A Booklet in  
Cursive Handwriting

讀道藏



嗟余亦何幸偶此琳宮居  
宮中復何有散、千函書  
盛以丹錦囊冒以青霞裾

王為掌函篇蚩尤守其  
廬示閑竊掀攪涉獵豈  
暇徐玉人悟一之道集由  
中虛心閑反自照皎々如

笑蘄干歲厭世去此言  
乃遂降人皆忽其才治  
之用士宜何暇及天下幽  
憂吾未除

石菴

君平既棄世亦棄君平  
觀寰宇大易探元化聲  
生寂莫著道論空蒼閨幽  
情騶虞不處來鸞鷟有時  
鳴安知天漢上白日懸高名

劉墉 清 行書冊

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