

北京文物鉴赏

APPRECIATING BEIJING CULTURAL RELICS

明清折扇

FOLDING FANS OF THE MING AND QING DYNASTIES



北京市文物局
北京艺术博物馆 编
《北京文物鉴赏》编委会



北京出版社 出版集团
BEIJING PUBLISHING HOUSE (GROUP)

北京美术摄影出版社

策 划: 左汉桥 于福庚
本卷编委: 杨 玲 张 展 韩战明
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整体设计: 刘金川
责任印制: 毛宇楠

图书在版编目(CIP)数据

明清折扇 / 北京市文物局 北京艺术博物馆《北京文物鉴赏》编委会编.
北京: 北京美术摄影出版社, 2006
(北京文物鉴赏)
ISBN 7-80501-349-7

I. 明… II. 北… III. 扇—鉴赏—中国—明清代
—图集 IV. K875.22

中国版本图书馆CIP数据核字(2006)第032019号

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出 版 北京出版社出版集团
北京美术摄影出版社
地 址 北京·北三环中路6号
邮 编 100011
网 址 www.bph.com.cn
发 行 北京出版社出版集团
经 销 新华书店
印 装 北京顺诚彩色印刷有限公司
版 次 2006年5月第1版第1次印刷
开 本 900×1270 1/36
印 张 3
书 号 ISBN 7-80501-349-7/J·307
定 价 28.00元
质量投诉电话 010-58572393

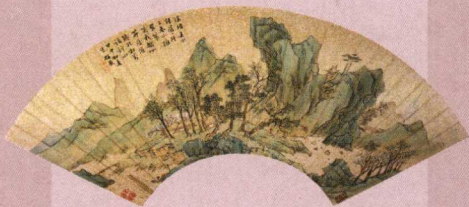
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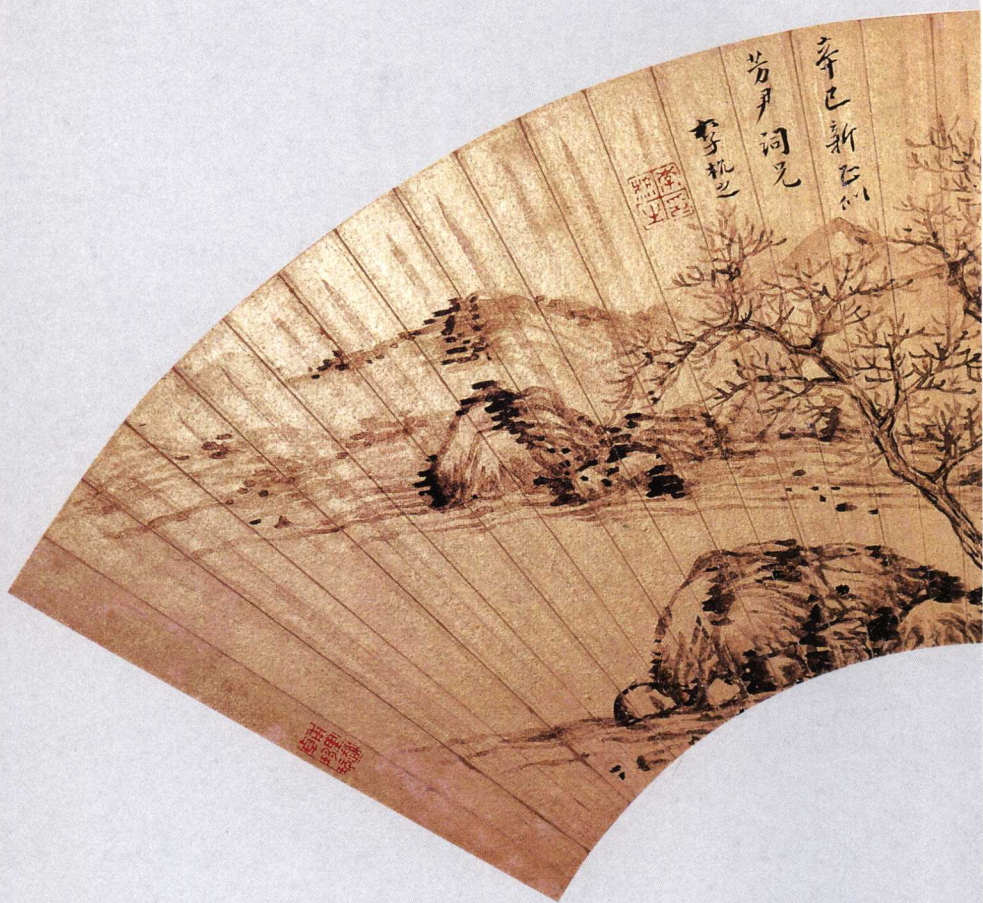
北京出版社出版集团
BEIJING PUBLISHING HOUSE (GROUP)

北京美术摄影出版社

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近年相关明清扇面、成扇拍卖价
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怀袖雅物——明清折扇

王群 安小丽

扇子在中国的历史源流很长，品类繁多。明清之际，折扇因其收叠自如，携带方便，扇面书画、扇骨雕琢，集器用与审美于一体，迅速流行，并取代纨扇成为主要的样式，成为文人雅士的宠物，出入怀袖之间，有“怀袖雅物”的别号。

折扇，古称“折叠扇”，又名“撒扇”、“聚头扇”。刘元卿《贤奕传编》：“折叠扇一名‘撒扇’，盖收则折叠，用之撒开。”又以扇骨聚其头而散其尾，收拢时能够二头合并归一，所以也称“聚头扇”。

折扇的出现，相比我国其他扇种，时间较晚，而且其来源众说不一。比较主要的说法有两个：一是认为折扇是由汉、晋年间劳作的人为了干活时便于收拢携带，休息时随意开启乘凉而设计的“腰扇”发展而来；二是更为确切的认为，折扇11世纪由日本、朝鲜传入，北宋郭若虚的《图画见闻志》“高丽国条”记载：“彼（指高丽国）使人每至中国，或用折叠扇为私卖物，其扇用鸦青纸为之，上画本国豪贵，杂以妇人，鞍马或临水为金沙滩暨莲荷、花木、水禽之类，点缀精巧……谓之倭扇，本出于倭国也。”这一记载为折叠扇源于倭国（即日本）后由高丽国传入我国提供了文献依据。然而从11世纪，一直到15世纪初的300年间，折扇并没有广泛地传播，只有少数文人和富家子女才使用。

到了明代，折扇开始盛行。15世纪的明永乐朝（1403年至1424年），因为明成祖朱棣对折叠扇的垂青，众大臣得到赐赠，倍加推崇传播，折扇广为流行。清刘廷玑的《在园杂志》记载：“明永乐年间，成祖喜折扇卷舒之便，命工如式为之，自内传出，遂遍天下。”另据考证：“折扇盛行，起自宫中（永乐时，名“洒扇”），由四川进贡，年以万计，另外生产亦不少。”“传世明代金地折扇所见以

千计，照记载先为川中特产，不久即为苏浙大量生产，已无从明确产地。只能就《嘉定竹人传》中得知明代扇骨加工，已出过不少名家高手。”由此反映了折扇的生产已经形成了四川和苏浙两大中心。从目前流传的及出土的明代折扇看，主要都是在明代中、晚期，而且主要产地是蜀、吴二地，可与上述记载相印证。而永乐时期的“洒扇”，在近年出土的明初诸藩王墓葬中及王锡爵墓中的实物得到证明，为扇面洒金(多大片金，有不规则的，有拼成一定图案的)，不加字画的折扇。就目前所知，传世最早的绘画折扇是明宣德二年(1427年)，宣宗朱瞻基所绘的《松下读书图》。自此书画折扇兴起。明代成化年间繁荣起来。从“明代四家唐、沈、文、仇始为书画，蔚为吴下人书画扇面之风气”到明末的董其昌，清代“清初四王”王时敏、王鉴，名家恽寿平，名臣刘墉，到清末吴昌硕、任薰、钱慧安等，各流派异彩纷呈，蔚然大观。

清代，折扇的发展达到全盛。上至帝王，下至士庶，折扇不仅是用以生风纳凉的工具，也不仅是一种艺术品，更成为一种身份地位趣味的象征，成为他们社会角色的道具。乾隆帝曾命画师张若靄将宫内所藏元、明两代折扇300把编目作序，题名《烟云宝笈》。在民间，有了职业画商和扇庄，经营书画扇，北京是全国的文化中心，自清中期始，齐建隆、戴廉增和忠兴等老画店的扇面字画曾在京持续200余年。老北京的扇庄也引来了各地扇画名产，像天津杨柳青，杭州王星记，均名噪一时。

折扇经过明清两代的发展，扇子本身制作愈发精良，名家辈出，已形成一门独特的工艺，又有了扇袋、扇坠和扇盒等附属的工艺品，更因扇面成为了特有的艺术介质，以至书画家无不在这方寸之间一逞毫墨。一柄折扇融合了书法、绘画、装裱、雕刻、编结、镶嵌、髹漆等多种艺术，最终成为中国艺术遗产之中一颗耀眼的明珠。

The Exquisite Folding Fans of the Ming and Qing Dynasties

Wang Qun An Xiaoli

China has a very long history in fan production and comes in various types. In the Ming and Qing Dynasties, folding fan became very popular, because it could be easily folded and carried. Chinese fan grew beyond the realm of being ordinary household artifact as fan became integrated with traditional Chinese painting, calligraphy and carving to become works of art. Replacing silk fan, it became the main style and the favorite of scholars and artists.

Folding fan was called "Zhe Die Shan", "San Shan" or "Ju Tou Shan" in ancient times. It also known as head gathering fan because its two ends could be met together when folded.

The birth of the folding fan was much later than other varieties in our country. There were many different opinions about where it came from. Some people think that folding fan was developed from " Yao Shan" which was designed to conveniently carry and use by people who did manual work in the Han and Jin Dynasties. Others think, according to the document about Korea by Guo Ruoxu in Northern Song Dynasty, that folding fan was brought to China from Japan and Korea in the 11th century. However, between the 300 years from 11th century to the beginning of 15th century, folding fan did not spread extensively. It was popular only among a few scholars and children of wealthy families.

During the Ming Dynasty, folding fan reached a period of great prosperity. In Yongle period (1403 to 1424) of the Ming Dynasty, emperor Zhudi loved it very much, with which many ministers were rewarded. Fan gradually disseminated to local place. It was recorded in "Zai Yuan Za Zhi" by Liu Tingji in the Ming Dynasty that emperor Zhudi liked folding fan for the reason of opening and closing easily. He asked workers to produce it, the first place of which was in the royal court and gradually became widely available among the general population. It was also recorded that folding fan began to be popular in the court. Ten thousands of fans were used as tributes to the imperial court from Sichuan province every year. Jiangsu and Zhejiang provinces were well known for their production of large quantities of fans. From "Jia Ding Zhu Ren Zhuan",

we could only know that there were many famous masters specialized in processing fan-rib. This proved that Sichuan province and Jiangsu and Zhejiang provinces were the two centers of fan manufacturing. The above mentioned could be proved from the folding fans unearthed and handed down mainly belonging to the middle and late periods of the Ming Dynasty, focusing in Shu and Wu regions. As we all know, the folding fan handed down to us with its fan-cover "reading under the pine" painted by Emperor Xuande in the Ming Dynasty was the earliest of all works of this type. Since then, the folding fan with calligraphy and painting rose and was not real prosperous until emperor Chenghua. Fan and calligraphy and painting had a close relationship. Most famous artists had the best works of the painting and calligraphy on the fans handed down, which were Shen Zhou, Wen Zhengming, Tang Yin, Qiu Ying, Dong Qichang in Ming Dynasty, and Wang Jian, Wang Shiming, Yun Shouping, Liu Yong, Wu Changshuo, Ren Xun, Qian Hui'an in Qing Dynasty.

The development of folding fan got into its golden age in the Qing Dynasty. It could be used by people of all classes, at the same time it was not only waved for cooling or art works but also had become known as a symbol of social status and identity. Emperor Qianlong once asked painter Zhang Ruo'ai to compile a book "Yan Yun Bao Ji" from 300 folding fans of Yuan and Ming Dynasties in the royal court's collection. In the community, professional painters and the owners of stores were dealing in folding fans decorated with calligraphy and painting. Since the mid-Qing Dynasty, several stores named Qi Jianlong, Dai Lianzeng and Zhong Xing had lasted for more than 200 years in Beijing, the cultural centre in China. Except for Beijing, folding fan decorated with calligraphy and painting produced from different regions such as Yangliuqing in Tianjin and Wangxingji in Hangzhou was also well-known.

With the development of the Ming and Qing Dynasties, the manufacture of fan became more and more excellent and exquisite with a lot of famous masters. Meanwhile, fan had become a unique craft and had some accessorial works of craft like bag for fan, fan-pendant and case for fan. The peculiarity of the shape of a folding fan determined the special style of painting and calligraphic works that go on it. A folding fan which was the combination of various arts such as calligraphy, painting, mount, engraving, plait, inlaying, lacquer and so on eventually became a dazzling pearl in the Chinese art heritage.

明代扇面

Fan-cover of the Ming Dynasty

扇面书画既有成扇，也有单面与裱件。扇面的书与画，可以同出一家之手，也可以两家分任，书家写字，画家画画。两位大体是同时代的人，当时的水平、名气、地位相仿。一般是先写字后配画。也有的正面作画，反面再题写诗文。扇面书画的艺术特色突出地表现在章法布局、结构安排上。书画作品与扇面特殊的扇形结构相结合，使扇面书画具有了独特的魅力。以至明代以来的大批书画名家，都创作书画折扇，借扇面便可一窥各种书画流派的风格和笔墨情趣。明代扇面由于存世量少，无论是大小名家的作品，都是珍贵的藏品。

Calligraphy and painting on a folding fan sometimes performance together with fan-cover and fan-ribs and sometimes go separated. Calligraphy and painting may create by one artist, and also may come with two or more artists, like the painter paints and calligrapher writes. However, the painter and calligrapher should have similar qualification, reputation and importance, and mostly in same period. The procedures normally follow with the calligraphy first and paint later on the cover, sometimes painting on the front-side and poem on the backside. The character of fan painting shows on the arrangement of the space and structure, and decoration always designed in pursuance of the shape of the sector fan and its factors. Lots of famous artists deal with fan painting for another kind of artistic performance to express their artistic thoughts and techniques. As fan-cover of the Ming Dynasty handed down to us is rare, whether it is done by famous artist or not, is very precious.