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# 翰珍

劉永棠題

The Precious Brush-work:  
Enjoying the Calligraphy Works and Paintings  
in Kunluntang Art Gallery

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Enjoying the Calligraphy Works and Paintings  
in Kunluntang Art Gallery

昆仑堂美术馆藏画赏读

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劉廣京題  
筆于北京

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## 序言 陆家衡

昆仑堂主人朱福元（1919— ）是当代著名收藏家。他毕生致力于搜集散失于海外的中国古代书画，庋藏之富，甲于东瀛。2001年，朱老慨然将其珍藏的三百余件古代书画作品捐赠给家乡昆山。昆山市人民政府建昆仑堂美术馆，以作永久珍藏和展示。建馆以来，昆仑堂美术馆把藏品研究列为工作的重点，诚邀海内外专家、学者开展各类学术活动。或考证鉴定，疑义相析，甄别真伪；或披览赏玩，探精抉微，溯源辨宗。馆内同仁也纷纷加盟，选择课题，查考史料，研究成果已见初效。爰选藏品赏读四十余篇，汇成一集，值建馆五周年之际，奉献给读者。原文囿于篇幅，或略有删节，谨请作者见谅。

在当代收藏界，朱福元先生是一位颇具神秘色彩的人物。他既不是腰缠万贯的阔佬，也不是职业书画家、鉴定家，更不是位尊望重的权贵。但经他三十余年殚精竭虑搜集而来的书画作品，居然自唐、宋、元、明、清乃至近代，洋洋大观达五百余件之多，所谓“铢积寸累，锦匣玉璫，庋藏成山”（杨仁恺《昆仑堂藏书画集序》）。仅捐赠给昆山的藏品中，就不乏精品和绝品。例如，麻布本《迦理迦尊者像》，这是一幅以罗汉为题材的唐代绘画作品，“其线描功夫，挥洒自如，举重若轻，非等闲之辈”（杨新《昆仑堂鉴赏书画记》），据专家鉴定，此画已开北宋线描大师李公麟

绘画风格之先河，具有很高的学术研究和艺术观赏价值，可称得上是“稀世之珍”。又如清初鉴藏家笥重光审定并题署的《徐钟陵春燕戏花图》用笔洒脱，勾勒劲健，淡彩粉色，气息淳古，颇类“徐熙野逸”画风之特征。据清初张远跋称，此图为笥氏家藏，用东坡竹易之，弥足珍贵。其他如明谢时臣《雪山行旅图》、明蓝瑛《仿梅道人山水》、明佚名《职贡图》、清龚贤《溪山隐居图》、清袁江《醉翁亭图》、清王翬《书堂秋色图》、清查士标《南徐山水图》、清高凤翰《竹菊湖石图》、清边寿民《平沙落雁图》等，分别代表了明、清各个时期、各个画派的典型之作，山水、花鸟、人物，各领风骚。书法作品名家名品，颇多力作。如闻名遐迩的唐人写经、明董其昌《行书杜甫诗卷》、清王铎《为芝老先生书献之帖轴》、清笥重光《小楷嘉州集册页》、清翁方纲《行书论洛神赋卷》以及梁同书、赵之谦等人的行书楹联等等。近代书画大家如翁同龢、任伯年、吴昌硕、齐白石、黄宾虹、张大千等人均有佳作荟萃一堂。真所谓“法书云烟，宝绘琳琅”（谢稚柳题《昆仑堂藏书画集》）。看了昆仑堂的藏品，我们不能不被朱福元先生作为一个收藏大家所独具的慧眼和胆识所折服。

熟悉朱福元的人都知道，朱先生收藏书画的秘诀有三：一是凭自己眼力决断，从不请人事先鉴定。二是钱物

两清，从不拖欠。有时卖家远道而来，交易未成，还会付给盘缠以慰其心。三是只买进不卖出。由于收藏目的是赏玩而不是做生意，故即使买进假画，也不会怨天尤人，心态十分平和。朱福元以诚信宽厚长者的身份，得天时、地利、人和之助，成为侨居海外收藏家的翘楚，当然也是情理之中的事了。朱先生一生酷好书画，每自比项子京“天籁阁”。依鄙见，项子京固然不失为有明一代大收藏家，但此人以典当业起家，性格十分吝啬。每于收画出价稍高，便终日不乐，其收藏手段和历代藏家一样，不外乎“巧取豪夺”，其鉴赏眼力则得文彭昆仲之助，并非一己之能。这和朱福元先生以一人之力，尽匹夫之责，使珠还合浦、舟归桑梓的爱国之举是不能同日而语的。

昆仑堂藏有一幅近代海上画家王震仿八大山人笔意的小品。画的是一只小鸟立在一个瓜果上，鸣叫欲飞，款题为“不贪为宝”。这是王震为吉祥寺方丈石瓢和尚所作。王氏是吴昌硕弟子，也是一位慈善家。朱先生对此画情有独钟，不讨价便爽快买下，还印了不少照片赠送给在日本的中国留学生。“不贪为宝”是朱福元先生为人做事的准则，也是他收藏事业成功的真正“秘诀”。启功先生诗云：“昆仑名山富宝藏，金沙玉石供评量；披图何啻登其堂，高人胜迹同辉煌。”这是对朱福元和昆仑堂最中肯的评价。

## Foreword      Lu Jiaheng

Mr. Zhu Fuyuan (1919- ), the host of Kunluntang Art Gallery, is a famous modern collector, who has devoted all his life to collecting the ancient Chinese traditional calligraphy works and paintings scattered overseas, and his rich as well as precious collection copies the first place in Japan. In 2001, Mr. Zhu contributed generously more than 300 ancient Chinese traditional calligraphy works and paintings to his hometown Kunshan whose municipal government decided to set up Kunluntang Art Gallery to treasure up and exhibit those masterpieces. It was considered as key point by Kunluntang Art Gallery to research its objects. Accordingly, some specialists and scholars within the four seas and overseas had been invited by the gallery to take part in all kinds of academic activities, engaging in textual research, raising puzzling questions for discuss, distinguishing between real and fake, enjoying the subtle or tracking down the origin of the works. Meanwhile, my colleagues in Kunluntang Art Gallery submitted one after another their academic theses with penetrating analysis based on carefully chosen subjects and full and accurate historical data. Consequently, on the occasion of the 5th anniversaries of our gallery, we compiled forty of those theses into a book to offer to the readers. Regretfully, constrained by the limited space of the book, occasional and slight abridgement must be made, and, in view of this, we sincerely hope to gain the understanding and forgiveness of the authors.

In the collecting circle, Mr. Zhu Fuyuan has been viewed as an enigma. Whereas he is not a rich guy, nor a professional calligrapher, nor a painter nor a connoisseur, nor a bigwig, the chronology of the calligraphy works and paintings, which he took great pains to collect through more than thirty years, spanned several centuries, from Tang Dynasty to modern times, and the quantity of his collection has reached more than 500. 'Accumulating little by little, the rare curios had been piled mountain high.' (Yang Renkai: *The Preface of the Collection of Calligraphy works and Paintings in Kunluntang Art Gallery*) There is no lack of excellent and unique masterpieces among the collection he contributed to Kunluntang Art Gallery. *The Portrait of Karika* (ink on linen) with the subject on arhat is



a masterpiece of Tang Dynasty. 'The free brushwork according to the painter's free will, the actual intense concealed in seemly leisure, shows it is impossible that the masterpiece with such excellent skill of controlling the lines would come from a mediocre painter.' (Yang Xin: *Notes of Appreciating the Calligraphy works and Paintings in Kunluntang Art Gallery*) According to some specialists, considerable academic value and art value exist in this very work, a piece of 'rare treasure', in which the line drawing predicted the style of Li Gonglin, an excellent painter of North Song Dynasty. Another painting which should be talked about here maybe *The Swallows among the Peach Blossom and Peony Blossom in Spring*, which was viewed by Da Chongguang, a connoisseur of early Qing Dynasty, as the work by Xu Zhongling (Xu Xi), an excellent painter of South Tang Dynasty during the period of The Five Successive Dynasties. The free strokes, the powerful lines, the subdued colors and the ancient charm accorded considerably to 'the freedom and leisure of Xu Xi', the manifest style of that painter. According to the postscript of the painting by Zhang Yuan of early Qing Dynasty, ironically, this invaluable work collected by the family of Da Chongguang had been 'bought' for the bamboo named Dongpo, the name of the famous literati of North Song Dynasty. Other masterpieces deserve to be mentioned here: *Traveling in the Snow Mountain* by Xie Shichen of Ming Dynasty, *Landscapes after Meidaoren (Wuzhen)* by Lan Ying in Ming Dynasty, *Tribute* by an unknown painter of Ming Dynasty, *The Seclusion in the Mountain with Streams* by Gong Xian of Qing Dynasty, *The Drunkards under the Pavilion* by Yuan Jiang of Qing Dynasty, *Autumn Scenery around the Study* by Wang Hui of Qing Dynasty, *The Landscape* by Zha Shibiao of Qing Dynasty, *The Bamboo, Chrysanthemum and Rock* by Gao Fenghan of Qing Dynasty, *The Wild Geese on the Sands with Reeds* by Bian Shoumin of Qing Dynasty. The masterpieces above include all sorts of styles of Ming and Qing Dynasty as well as the traditional Chinese painting subjects: landscapes, flowers and birds and figures. The ancient master's distinguished and exquisite works assemble in the Kunluntang Art Gallery as well, such as the well-known Buddhist Scriptures tran-

scribed by the calligraphers of Tang Dynasty, *The Poem by Du Fu Transcribed in Cursive Style* (hand scroll) by Dong Qichang of Ming Dynasty, *The Calligraphy by Wang Xianzhi Transcribed in Rapid Cursive Style for Zhilao* (hanging scroll) by Wang Duo of Qing Dynasty, *The Anthology in Jiazhou in Small Regular Script Style* (sheets) by Da Chongguang of Qing Dynasty, *On Fu to Luoshen, a Descriptive Prose Interspersed with Verse Concerning the goddess in Luo River, in Cursive Style* (hand scroll) by Weng Fanggang of Qing Dynasty, the couplets in cursive style by Liang Tongshu, Zhao Zhiqian, as well as the masterpieces by modern excellent calligraphers, such as Weng Tonghe, Ren Bonian, Wu Changshuo, Qi Baishi, Huang Binhong, Zhang Daqian and so on. 'The excellent paintings fascinate me as illusorily as cloud and mist, the wonderful calligraphy works confuse my eyes as dazzlingly as beautiful jades.' (Xie Zhiliu: *The Inscription for The Calligraphy works and Paintings in Kunluntang Art Gallery*) The wonderful masterpieces in Kunluntang Art Gallery compelled all of us to heartfelt admiration for the exceptional insight and boldness of Mr. Zhu Fuyuan, a great collector.

Three magic codes lie beneath his success, as the friends of him knew. First, he made decisions himself rather than invited connoisseurs to appreciate the works premeditatedly. Secondly, the account must be settled immediately without default. Occasionally, even the deal was not closed, Mr. Zhu Fuyuan still provided the seller who had gone a long way with traveling expenses to console them. Thirdly, whereas he always bought in the calligraphy works and paintings, he never sold them out. He considered the collecting as an enjoyment rather than business; consequently when he bought counterfeits, he never blamed the fate and other people, instead, he showed the gentle disposition in that conditions. It is surely reasonable that Mr. Zhu Fuyuan has become the first person among the collectors live abroad, as far as it is concerned that he has been viewed as an honest and generous elder, and hence gains favorable climate and geographical position and support of the people. Mr. Zhu Fuyuan is enthusiastically fond of calligraphy works and paintings all his life, often com-

pares his study to Xiang Zijing's study 'Tianlaige'. In my humble opinion, Xiang Zijing can yet be regarded as a great collector of Ming Dynasty; however, this person, who made his fortune from pawnbroking, was famous as a miser. Once buying a painting at slightly high price, he would be out of spirits all day long. The ways of his collecting, nothing more than taking away by force or trickery, were the same as of the collectors of past dynasties, and his discrimination had gained benefits from the fraternal help of Wen Peng, rather than from his own, which could not be mentioned in the same breath with the activities of Mr. Zhu Fuyuan, who returned the ancient masterpieces to motherland by himself to do his duty as an ordinary man.

What deserves especially mentioned here is a little painting in Kunluntang Art Gallery by Wang Zhen, a painter of the Haishang School, after Badashanren, in which a bird stopping on a gourd was chirping and about to fly. Wang Zhen, a philanthropist, a student of Wu Changshuo, painted this work, titled as *Rather than Occupying It as Treasure*, for Buddhist monk Shipiao, the Buddhist abbot in Jixiang temple. Mr. Zhu Fuyuan concentrates his affections upon this painting which he bought without bargaining. Additionally, he printed many photos of this painting to give the students studying in Japan as gifts. 'Rather than occupying it as treasure' is the code of his conduct and the magic code of the success of his collecting. A poem by Mr. Qigong may be the soundest estimation to Mr. Zhu Fuyuan and Kunluntang Art Gallery:

The illusory Mountains Kunlun shines as splendidly as what concealed in them,

The golden sands and the green jades may be as valuable to enjoy as what viewed as art;

Fascinating in painting is seemly the same as traveling in the very mountains,

The hermit in mountains subdued himself in the chromatic charm of ink on papers.



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## 唐人《迦理迦尊者像》鉴赏 杨新

金秋十月，我和薛永年教授应昆仑堂美术馆之邀，前往鉴定其馆藏书画。“昆仑堂”者，旅日华侨朱福元先生斋号也。朱先生为江苏昆山人，1919年生，30岁时东渡日本，经营餐饮业。时值日本战后经济萧条，市场中多有中国书画作品出售。先生幼承家训，酷好书画，遂以货殖余资，广为搜集。经多年努力，竟盈箱累篋，至晚年仍乐此不疲而思乡情切。改革开放以来，多次返国省亲，亲睹家乡经济蒸蒸日上，文化繁荣昌盛，欣喜之中遂毅然决定，将其藏品三百余件捐献给昆山市，以报效桑梓。为表彰先生的爱国爱乡的热忱，昆山市委、市政府特别在新建的科技文化大楼中，开辟一层作美术馆，并以先生斋号命名，专门珍藏这批书画作品，公开对外展示。

唐人《迦理迦尊者像》是美术馆展厅里第一件作品。画为日本装裱，画心纵65.5cm，横34cm。唐代独立绘画，除敦煌石室和新疆地区墓葬出土的绢画之外，传世作品如凤毛麟角，十分罕见。有之，也大多为后人临仿或托名伪造。如果能断定这件作品为唐人所作，那可说是稀世之珍！

作品是画在麻布上的，经纬很松，所幸命纸（托纸）尚存。虽然残损脱落不少，但画基本保存完好。在高倍放大镜下，其纬线几乎逢经线必断，这是我们许多绢本古旧书画作品中没有见到过的，显然这是麻织物的特点。在高倍放大镜下观察，命纸也是麻质。因为可以找到麻头，不同一般楮皮纸。画面昏暗，也应当与用麻制质材有关，而非有意做旧，在后人仿



制唐人作品中，也从未见到过用麻布的。由此可见这件作品由来久远。我和薛永年教授当时推测，作品可能出自敦煌石室，或是某个寺塔的地下秘藏。回来之后细想，这种可能性又不大。我曾在大英博物馆看过敦煌石室出土的绢画，颜色仍很鲜艳，且绢画亮堂，新疆墓室出土的绢画，如旅顺博物馆藏新疆吐峪沟出土佛画，虽然残破成碎片，但也不像此幅这样。纬线逢经必断，除了麻质不同于蚕丝之外，

也是长时间反复卷舒所造成的后果，应该是一件传世的作品，只是没有资料能查明，它是何时又如何流传到日本去的，今日能荣归故里，是非常值得庆幸的。

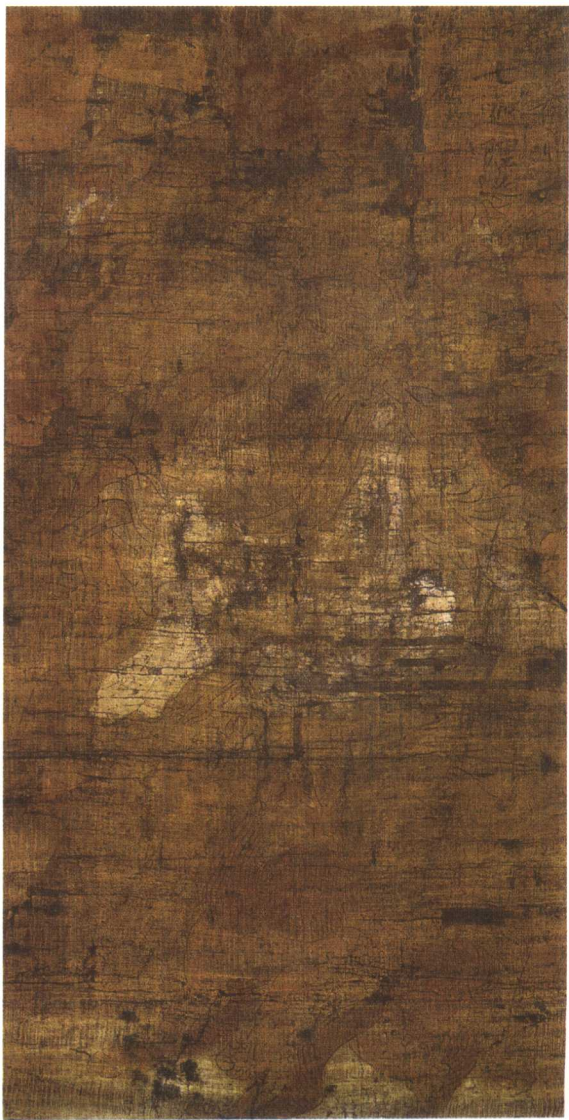
画的右上角有题榜，“七迦理迦”四字清晰可认。查《法苑珠林》“罗汉部”，十六大阿罗汉中，第七尊者名迦理迦。又《东坡全集·续集》有《自海南归，过清远峡宝林寺，敬赞禅月所画十八大阿罗汉》中云：“第七迦理迦尊者”。可知此幅题榜全文应是“第七迦理迦尊者”七字。苏轼所言“禅月”，婺州金溪人，俗姓姜，名贯休，《益州名画录》记云：“天复（901—904，唐昭宗年号）年入蜀，王蜀先主赐紫衣师号。……师阎立本画罗汉十六帧，庞眉大目者，朵颐隆鼻者，倚松石者，坐山水者，胡貌梵像，曲尽其态。或问之，云：休自梦中所观尔。……太平兴国（976—984）年初，太宗皇帝搜访古画日，给事中程公羽牧蜀，将贯休《罗汉》十六帧为古画进呈。”《宣和画

迦理迦尊者像

唐人无款

麻布本

65.5cm × 34cm



谱》著录御府藏有贯休《罗汉像》26幅。今日本等处有传为贯休画《十六罗汉图》存世，其像庞眉大目、胡貌梵像之奇异形象，与画史所载相同，并有篆书题款，因未见过原作，不敢遽下结论是否真迹。但从这些资料，至少可以证明，十六罗汉题材在唐代已经流行，而且其表现形式是一幅一像。

此幅《迦理迦尊者像》，形象并不怪异。其面相清癯，略显骨骼，有须，完全是一个中国普通老人的形象。龙门石窟看经寺里的唐代浮雕石刻罗汉像，也都是中国汉族人物形象，与此相同。贯休之所以把他们画成怪异形状，是因为罗汉们都是外国人，所追求的是艺术表现的真实性，“托梦”之说，是故弄玄虚，以惊世骇俗。迦理迦尊者头部正面偏向一侧，双目下视，左手以背支颐，右手前伸仰置膝上，身着大领宽袖长衣，似是趺坐姿势。身后左上有莲花数朵，座前莲花一朵。因年深日久，可惜其他背景看不清楚。尊者坐前，有一雄狮匍匐于地，仰首上视。色彩亦很简略，尊者嘴唇及莲花瓣均用原砂，莲心可能用的是汁绿。衣服除衣领外，均用白垩粉平涂，至今显亮。狮子用赭色，毛发部分略深。其他部分也许颜色早已褪去，也许没有，难以断定，因此这幅作品，看起来像是一幅线描作品，线条细劲有力，用高古游丝描而稍加按捺，既有节奏而又随意，与旅顺博物馆藏吐峪沟出土唐代佛画残片的描法极为近似。狮子的造型也很特别，其头部仰视是强行扭转，体形也不大讲究结构，毛发用平行线表示，看来作者完全凭己意创造，这点也与后世画狮有一定格式大为不同。

从以上各项综合考察，《迦理迦尊者像》，其简洁、古朴，都显示出是一幅早期的罗汉画，在我们所知绘画作品《十六罗汉图》中，它是最早的一幅，应是晚唐时期的作品，可惜其余十五幅无从寻觅。这位画手，虽然没有留下姓名，而从这幅画像上，可以看到他的艺术造诣，特别是其中的线描功夫，挥洒自如，举重若轻，非等闲之辈。正是由于有这些无名工匠的努力，才能成就像李公麟这样的线描大师。无论从题材内容，还是艺术表现，《迦理迦尊者像》都具有很高的学术研究和艺术观赏价值。

本卷含唐人写经四段，分别为大般涅槃经、妙法莲华经、金刚经、心经。

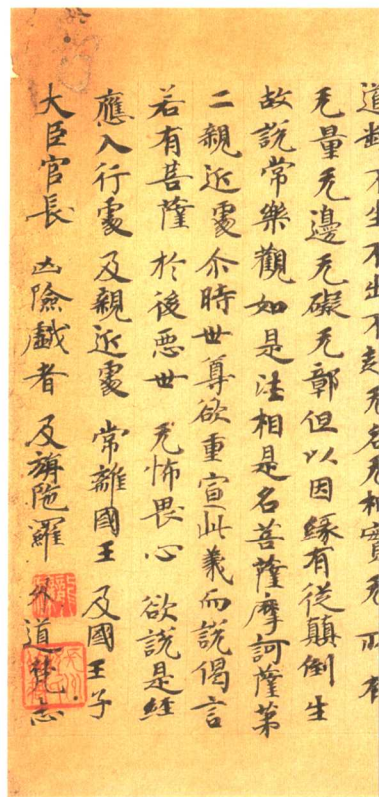
## 四段唐代佛经抄本

孙向群

2005年底和2006年3月，笔者两次于昆山市昆仑堂美术馆见到该馆所藏《唐人写经四段》卷。卷首为《大般涅槃经》片段，高25cm，长85cm；后接《妙法莲华经》片段，高25cm，长47.5cm；再后接《金刚经》片段，高25cm，长27cm；再后接《心经》残片，高25cm，长28cm。于《妙法莲华经》段后纸下端，见有两方收藏印，一为白文“龙骧”、一为大篆朱文“长州程氏收藏”，根据印章风格和印泥颜色判断，当是近代人所用。

四段纸质不一，第一段和第三段用纸虽非同一种纸，但是其纸质光洁细腻，非麻纸。两纸都看不到明显的粗纤维，抄纸帘纹较为细密，纸质非常紧密，说明造纸时的纸浆非常细和造纸技术之发达。两纸虽黄色程度不同，但各自都颜色均匀，特别是《大般涅槃经》段，为两纸拼接成，但两纸颜色没有差别。这当是人们所说的唐代“硬黄纸”。其他两段比上述两段的质量要差了许多，抄纸帘纹较粗，质地明显较松，特别是《妙法莲华经》用纸的颜色明显不均匀。

四段都有“乌丝界栏”，对先人这种十分精湛的技术，我感到佩服之极。每根线条色度一致、细如游丝，均匀、干净、刚直，而且线与线之间都能绝对保持平行，且分隔极其均匀，而且粗细一致。这是中国古人所创造的一个手工制作技术的奇迹，但在印刷技术风行之后，这种技术逐渐消亡了。当时这些工匠对软性笔的控制能力，让现



小楷佛经卷(二)  
妙法莲华经第五  
唐 纸本  
25cm × 47.5cm