

THE GRAND TREASURE SERIES OF NANJING MUSEUM PREFACE

南京博物院珍藏大系

清代娄东虞山绘画

南京博物院 编著

江苏美术出版社

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责任编辑 周海歌

毛晓剑

郭 渊

技术编辑 舒金佳

装帧设计 王 俊

无 我

审 读 倪培翔

责任校对 刁海裕

责任监印 吴蓉蓉

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总序

坐落于紫金山南麓的南京博物院，前身是 1933 年 4 月由蔡元培先生（1868—1940）倡议成立的国立中央博物院筹备处。经过几代博物馆人的艰苦努力，南京博物院如今已收藏文物 42 万余件，藏品的征集和保护形成制度，藏品的研究和利用彰显成效，服务公众的手段和能力有了长足的发展，业已成为享誉海内外的知名博物馆。

一

1933 年 10 月 5 日，时国民政府中央政治会议第 377 次会议决议，将原藏于奉天、热河行宫，后归内政部所属古物陈列所的南迁文物，全部划给中央博物院作为基本藏品，这是中央博物院筹备处成立后入藏的第一批文物。鉴于当时中央博物院院舍尚未落成，行政院令故宫博物院代为保存。其后，中央博物院又购进福建闽侯何叙甫（1887—1968）“绘园”、广东东莞容庚（1894—1983）“颂斋”、安徽庐江刘晦之（1879—1962）“善斋”等古物 2000 余件。在购进的同时，还接收了瑞典人斯文·赫定（1865—1952）、国立中央研究院动植物研究所的大宗文物和标本。1936 年，原属中央研究院的北平历史博物馆连同其收藏的文物一同并入中央博物院。至此，中央博物院的藏品已初具规模。

早在 1931 年“九一八”事变后，北方局势动荡，国民政府即谋文物南迁对策。1933 年 2 月至 5 月，将北平国立故宫博物院、古物陈列所以及国子监、颐和园等处的重要文物南迁，暂存上海。1936 年 8 月，南京朝天宫库房建成，12 月南迁文物自上海转运至南京朝天宫保存。1937 年“七七”事变后，南京告急，保存在南京的故宫南迁文物和中央博物院院藏文物奉命西迁（又称内迁），分三批向后方疏散，中央博物院的王文林、尹焕章（1909—1969）等人参与其中，其间辗转万里，历时两年，经皖、赣、鄂、陕、湘、桂、滇、黔、川数省，将文物安全保存在四川的乐山、李庄、峨眉，贵州的安顺等地。在这颠沛流离的艰辛过程中，中央博物院同仁突破千难万阻，历经千辛万苦，无私忘我地奉献，圆满地完成了保护国宝的任务。

在烽火弥漫的抗战岁月，中央博物院的前辈们在异常艰苦的条件下仍不忘自己的职责，进行着卓有成效的工作，通过考古发掘、民族调查等多种途径征集文物。李济（1896—1979）、吴金鼎（1901—1948）、曾昭燏（1909—1964）、夏鼐（1910—1985）、陈明达（1914—1997）、赵青芳（1912—1994）等人发掘了四川彭山崖墓，获得了大批汉代文物；中央博物院与中央研究院史语所等联合组建了西北科学考察团，在敦煌、玉门关等地进行科学考察，发掘了甘肃宁定阳洼湾齐家文化墓地等；以马长寿（1907—1971）、凌纯声（1902—1981）为团长的川康民族考察团在西南地区进行了历史遗迹、民族民俗、语言文字、民间手工业等的调查，并征集了苗族服饰、纳西族东巴经、藏族唐卡等大量的民族文物，成为如今南京博物院最有特色的藏品之一。

抗战胜利后，国民政府还都南京。1946 年 10 月 29 日，行政院第 765 次会议再次重申“古物陈列所文物之已经移至南京者仍照中央政治会议成案拨交中央博物院”。12 月，中央博物院筹备处将西迁于四川的文物全部安全运回南京，至此，在外避难长达 10 年之久的文物终于“回家”。

1947 年 1 月，时断时续、开工已 11 年的中央博物院建筑工程按原设计进行。1948 年底，第一期工程基本完工——这就是如今的南京博物院历史陈列馆。国立中央博物院进入了自成立以来的第一个相对稳定的发展阶段，在文物的收藏

方面也取得了较好成果，不仅购买了大量的珍贵文物和图书，还接收了中央研究院史语所安阳殷墟考古学标本、上海和平博物馆藏品和汪精卫（1883-1944）等汉奸寓所文物等。特别值得一提的是，当时国立中央博物院还接受了许多政府和社会捐赠，如著名的司母戊大方鼎、毛公鼎、徐王义楚解等珍贵文物都是那个时期入藏的。

1948 年秋，国内战争形势发生重大变化，国民政府决定精选文物珍品运往台湾，年底，第一批文物箱件由海军载运驶离南京，次年，第二、三批文物亦运抵台湾。运台文物中，国立中央博物院筹备处文物计有 852 箱，多为精品，其中包括大量的殷墟卜辞和大名鼎鼎的毛公鼎。1949 年后，保存于南京朝天宫库房的大部分故宫南迁文物分三次运返北京，其余部分仍度藏于南京博物院。

二

南京解放不久的 1949 年 5 月 7 日，南京军事管制委员会接管国立中央博物院筹备处。1950 年 3 月 9 日，国立中央博物院筹备处依中华人民共和国文化部令更名为国立南京博物院，属文化部文物事业管理局管理。1952 年 7 月 27 日，南京博物院琉璃瓦建筑工程竣工，真正展现出历史陈列馆的雄伟风貌。之后，尽管南京博物院的隶属关系、性质和任务不断发生变化，但在其指导下的藏品建设始终作为一项重要工作开展，并取得了不菲的业绩。

作为国立中央博物院的传承者，南京博物院除承接上述中央博物院征集文物，北平古物陈列所拨交宫廷文物，北平历史博物馆归并文物，前辈学人在西南、西北、中原等地的考古发掘品和民族学考察所得文物外，自 1959 年 3 月与江苏省博物馆合署办公后，还接收了民国时期位于苏州的江苏省博物馆的丰富馆藏。从 20 世纪 50 年代始，南京博物院也曾先后奉令调拨、借调给故宫博物院、中国历史博物馆等大量的珍贵文物。

回顾建院 70 余年，南京博物院的文物故事大致分为前后两个阶段。中央博物院的 17 年可以说是以保护、收藏国宝为主的典藏阶段，而中华人民共和国成立后的 60 年则进入发挥其学术、教育、文化功能的发展阶段。在充分发挥文物价值的原则下，南京博物院的文物藏品不断充实、丰富。

新中国成立 60 年来，南京博物院的文物主要来源于以下几个方面：

（一）考古发掘

60 年来，南京博物院在江苏境内乃至华东地区进行了大量的考古发掘，入藏了一大批具有地域特色的出土文物精品，极大地丰富了南京博物院的馆藏。建国初期，南京博物院主持了南唐二陵发掘、六朝陵墓调查，以及山东沂南汉画像墓、安徽寿县春秋时代蔡侯墓等考古发掘工作，还奉命派人到郑州协助发掘商代城址，都取得了良好成果。之后在江苏境内发掘了淮安青莲岗、无锡仙蠡墩、南京北阴阳营、邳县刘林和大墩子等重要遗址，发掘了丹徒烟墩山宜侯矢簋墓、南京东晋砖印“竹林七贤及荣启期”壁画墓、东晋王氏家族墓地王兴之与王献之墓等重要墓葬。通过考古发掘，南京博物院得到的旧石器时代文物主要有马陵山脉、宁镇山脉、太湖地区的旧石器及动物化石；新石器时代文物有马家浜文化、崧泽文化、北阴阳营文化、良渚文化、青莲岗文化、大汶口文化和龙山文化的石器、玉器、陶器、骨角器等；商周时期文物有吴越青铜器等。而汉代玉器、六朝青瓷、明清瓷器均不乏精品。

通过 60 年来的调查、发掘，南京博物院获得的文物不仅丰富了馆藏，还有其重要意义：第一，对江苏地区的文化面貌及其与邻近省区古代文化的相互关系，提供了可靠的材料，也提出了若干论断；第二，为重现古代江苏历史提供了丰富的物质文化资料，补充了以往历史科学研究中的空白点；第三，近年来一些有目的的抢救性征集和系统性征集对保护、保存一些重要的物质文明资料产生了不可忽视的作用。

（二）收购

历年来，南京博物院利用国家下拨的专款通过各种途径收购文物，一是收集散落民间的文物，由收藏者提供或江苏省文物总店收购后捐赠移交；二是从民间藏家的收藏中批量征集，主要是成套的组合文物；三是从全国各文物商店协调收购，特别注重文物在某一专题下的配套组合；四是从拍卖公司购进精品文物，拾遗补阙。收购的文物，既有出土品，也有传世品；既有古代文物，也有近现代文物，还包括大量的民俗文物和少数民族文物。近年来随着改革开放的深入以

及文物艺术品市场的逐步放开，南京博物院开始通过市场主动出击，征购亟待补充的文物。

（三）社会捐赠

公民个人积极向博物馆捐赠文物，可视作是对社会的有益贡献和文物的最好归宿。60 年来，接受社会捐赠成为除考古发掘、移交、收购之外，南京博物院入藏文物的又一重要途径。

20 世纪 90 年代以前，是以接受大量的无偿捐赠为主。在南京博物院文物收藏史上，永远铭记着庞元济（1864-1949）家属、陈之佛（1898-1962）家属、傅抱石（1904-1965）家属、吴湖帆（1894-1968）、魏今非（1903-1983）、吴白匋（1906-1992）、钱镜塘（1910-1983）、荣毅仁（1916-2005）等一系列捐赠者的名字。正是他们的拳拳报国之心，才成就了南京博物院今天的丰富馆藏。近年来，在服务公众理念的支撑下，我们大力提倡、鼓励捐赠，精心做好收藏、研究、展览、出版等相关服务，同时亦以联合办展的方法来收藏作品，使藏品原所有者和博物院在社会影响、社会效益方面获得双赢。2007 年 1 月，傅抱石先生子女将珍藏的一批傅抱石写生画稿、著述手稿、自用印章等文物捐献给国家，入藏南京博物院。这批作品无论是艺术价值还是文献价值，都极其珍贵，它们连同 1979 年罗时慧女士捐献的 365 件傅氏画作，组成了南京博物院最具特色的专题藏品之一。南京博物院由此成为国内外收藏傅抱石作品最多的单位，傅抱石捐赠作品专题展览也成为社会各界向往的重要展览。为此，南京博物院设立专题展馆，分专题定期展出傅抱石作品，提供服务社会的精神文化产品，发挥其应有的社会效益。

三

目前，南京博物院馆藏文物资源不仅数量众多，而且独具特色，既有全国性的，又有江苏地域性的；既有宫廷传世品，又有考古发掘品。这 42 万件文物，可以说是一座巨大的中华民族文化艺术宝库，历朝历代，均有珍品佳作。其文物品类一应俱全，青铜、玉石、陶瓷、金银器皿、竹木牙角、漆器、丝织刺绣、书画、印玺、碑刻造像等等，每一品种，又自成历史系列，成为数千年中华文明历史发展最为直接的见证。这批藏品既是我们从事学术研究的前提条件，也是文化服务的物质基础，是南京博物院巨大的文化资源和文化资产。

2001 年，国际博物馆协会第 20 次大会在西班牙巴塞罗那通过章程，认为“博物馆是以研究、展示、欣赏为目的并征集、保护、研究、传播和展出人类环境的物证的，为社会及其发展服务的、向大众开放的、非盈利的永久性（固定性）机构”，大会强调了博物馆服务社会与公众的目的。所以，随着新时期博物馆服务社会公众宗旨认识的深化，南京博物院及时提出了服务公众与科学研究的长远目标和工作方向，把文物藏品的研究、利用以及如何为社会公众服务，当作当前的主要任务。

如果将文物束之高阁，人们就无法了解文物的社会价值、欣赏文物的美，博物馆也无法充分地综合利用文物资源。为了更好地与世人共享这批文化珍宝，更好地服务社会公众，我们在近年展览实践的基础上，开始酝酿比较全面而系统地介绍南京博物院馆藏文物的出版工程，积极实施创意文化产品的计划，并称其为“南京博物院文物珍藏大系”。“珍藏大系”采取精选法，将那些最具典型性、代表性的文物集中起来，以专题的形式对藏品资源进行整合，使其集学术性、资料性和观赏性于一体。“珍藏大系”的编辑与出版，一则为社会公众提供合适的文化产品，二则为学术界提供第一手的研究材料，将更充分地发挥南京博物院馆藏文物资源的应有价值，期望能在弘扬民族文化、推广社会教育方面发挥积极作用。

我们相信，打造值得推广的系列文化产品，直观地向社会公众介绍南京博物院的文物资源是一项有意义的工作。它意味着，我们不仅将前辈学人历尽艰辛保存征集的文化遗存承接下来，还将认真地研究、有效地利用，这是我们这代人义不容辞的责任与义务。相信它不仅能为服务公众与加强科研增添实际内容，也必将为南京博物院的长远发展提供推动力！

南京博物院院长 龚 良
2009 年 11 月

The Grand Treasure Series of Nanjing Museum Preface

Situated at the southern foot of the Zijin Mountain, Nanjing Museum could be traced back to the Preparatory Office of the State Central Museum set up in April 1933 at the instance of Mr. Cai Yuanpei (1868-1940). Thanks to the strenuous efforts by generations of museum staff members, Nanjing Museum has evolved into a highly-regarded museum with domestic and world renown, housing more than 420,000 cultural relics. The collection and preservation of relics has been institutionalized and tremendous progress made in the research and utilization of these artifacts with the museum's capacity and means of serving the public being markedly improved.

I

On Oct.5 1933, a decision was reached at the 377th meeting of the Central Political Conference, whereby all the cultural relics relocated to south China (previously housed in palace compounds at Fengtian and Rehe before being moved to the Exhibition Center for Cultural Relics under the Interior Ministry) were handed over to the Central Museum. As the first arrivals at the Preparatory Office of the Central Museum following its establishment, these cultural relics helped lay the cornerstone of its collections. Since construction of the facilities of the Central Museum was not yet complete, these cultural relics were temporarily placed under the care of the Palace Museum on the orders of the Executive Yuan. Later, the Central Museum further enriched its collections by purchasing upwards of 2000 cultural relics from the "Hui Garden"(situated at Minhou, Fujian and owned by He Xufu 1887-1968), the "Songzhai Library"(situated at Dongguan, Guangdong and owned by Rong Geng 1894-1983) and the "Shanzhai Library"(situated at Lujiang, Anhui and owned by Liu Huizhi 1879-1962). Besides, the museum also took over large quantities of cultural relics as well as specimens, which used to be the collections of Sven Hedin, a Swedish national (1865-1952), and the Research Institute of Fauna and Flora under the State Central Research Academy. The year of 1936 witnessed the Historical Museum of Peiping and its collections (previously under the Central Research Academy) being incorporated into the Central Museum, which had by then built a sizable treasure house.

As north China was plunged into a shambles following the 9/18 Incident in 1931, the southward relocation of cultural relics was put on the agenda of the nationalist government. From February to May of 1933, major relics housed at the Palace Museum, the Exhibition Center for Cultural Relics, the Imperial Academy and the Summer Palace had been moved southward and found temporary shelter in Shanghai. These collections were later shipped to the Chaotian Palace in Nanjing in December 1936 after storage facilities there were completed in August. In the wake of the 7/7 Incident in 1937, Nanjing was thrown into a precarious situation and the collections of the Palace Museum and the Central Museum were evacuated in three installments to west China (the Chinese hinterland away from the frontline). Wang Wenlin, Yin Huanzhang (1909-1969) and their colleagues at the Central Museum were involved in the two-year relocation efforts, covering around ten thousand miles through Anhui, Jiangxi, Hubei, Shanxi, Hunan, Guangxi, Yunnan, Guizhou and Sichuan before escorting the cultural relics safely to their final destinations of Leshan, Lizhuang and Emei in Sichuan and Anshun in Guizhou. Throughout the tortuous and miserable journey, the staff of the Central Museum made selfless sacrifices and overcame all sorts of difficulties and hardships, bringing their mission of protecting the national treasures to a complete success.

During the tumultuous years of the War of Resistance against Japanese Aggression, our predecessors at the Central Museum faithfully fulfilled their responsibilities in defiance of the wretched conditions, collecting cultural relics by conducting archaeological excavations and ethnic surveys, which led to exceptional achievements. Concerted efforts by Li Ji (1896-1979), Wu Jinding (1901-1948), Zeng Zhaoyu (1909-1964), Xia Nai (1910-1985), Chen Mingda (1914-1997) and

Zhao Qingfang (1912-1994) culminated in the excavation of the cliff grave at Pengshan, which yielded a wealth of Han relics. The scientific research task force set up jointly by the Central Museum and the Institute of History and Philology under the Central Research Academy conducted extensive field research at Dunhuang, Yumen Pass, among other locations in northwest China, which brought to light Qijia Culture characterized by the graves at Yangwawan, Ningding County, Gansu. The Chuan-Kang Ethnic Research Contingent led by Ma Changshou (1907-1971) and Ling Chunsheng (1902-1981) carried out probes into historical relics, ethnic groups and customs, spoken and written languages and the folk handicraft industry in southwest China, where they managed to collect large quantities of ethnic artifacts and cultural relics, ranging from Miao costumes, the Dongba scripture of the Naxi nationals to Tibetan Thangkas. All these finds constitute the most intriguing and unique collections of Nanjing Museum.

Having won the war against the Japanese, the nationalist government returned to Nanjing. On Oct.29 1946, the 765th meeting of the Executive Yuan reaffirmed the decision to “hand over to the Central Museum the collections of the Exhibition Center for Cultural Relics relocated to Nanjing in accordance with the Central Political Conference resolution”. In December of the same year, the Preparatory Office of the Central Museum brought back to Nanjing all the cultural relics which had been evacuated westward to Sichuan. With the cultural relics finally returning home and the restoration work completed, the ten-year history of shelter-seeking and displacement from their former havens drew to a close.

In January 1947, construction of the Central Museum which had continued on and off for eleven years was restarted based on the original design. By the end of 1948, the first phase of the project—today’s History Exhibition Hall of Nanjing Museum—was completed, which marked the beginning of the first stage of stable development of the Central Museum since its establishment. Remarkable progress was made in the collection of cultural relics, ranging from large amounts of rare artifacts and books the museum had bought to archaeological specimens unearthed by the Institute of History and Philology at the Yin Ruins and the collections of Shanghai Museum for Peace and notorious traitors like Wang Jingwei (1883-1944). Noteworthy is that a considerable share of the Central Museum’s collections were contributed by the public and private sectors, including the Simuwu Rectangle Ding, the Maogong Ding, the drinking vessel of King Yichu of Xu and other celebrated cultural treasures.

The situation of the civil war took a dramatic turn in the fall of 1948 and the nationalist government decided to ship cargoes of selected cultural relics to Taiwan. By the end of the year, the first shipment departed Nanjing on board naval vessels and the second and third installments arrived in Taiwan in the following year. Among them were 852 cases of cultural relics kept by the Preparatory Office of the Central Museum, most of which were the cream of its collections, including the Maogong Ding and large quantities of inscribed oracle bones excavated at the Yin Ruins. Since 1949, the majority of the cultural relics relocated from the Palace Museum to the Chaotian Palace in Nanjing were sent back to Beijing in three installments, with the remainder stored at Nanjing Museum.

II

Shortly after the liberation of Nanjing, the military regulatory commission of Nanjing took over the Preparatory Office of the Central Museum on May 7 1949. On March 9 1950, the Preparatory Office was renamed Nanjing Museum by the Ministry of Culture of the PRC and placed under its Administration of Cultural Relics. With the laying of glazed tiles completed on July 27 1952, the History Exhibition Hall of Nanjing Museum took on a grandiose and stately splendor. Though the museum had since been placed under different authorities with its identity and missions being changed several times, collection-building has remained one of its top priorities all along and extraordinary achievements have been made in this regard.

As the successor to the Central Museum, Nanjing Museum took over all the cultural relics previously housed at the Central Museum, along with the court relics handed over by the Exhibition Center for Cultural Relics and those originally owned by the History Museum of Peiping. Besides, archaeological finds and relics collected by elder scholars over the course of archaeological excavations and ethnic surveys in the southwest, northwest and the Central Plains also made their way into Nanjing Museum. Following its merger with the Provincial Museum of Jiangsu (based in Nanjing during the ROC years) in March 1959, Nanjing Museum came into the latter’s abundant collections. Since the 1950s, large amounts of precious relics have been loaned or transferred by Nanjing Museum on government orders to the Palace Museum and the Museum of Chinese History.

Looking back on the 70-plus years of history of Nanjing Museum, we may generally divide its course of development into two stages. The first stage spanning seventeen years was marked by the Central Museum’s efforts in protecting and

collecting national treasures. During the second stage, which began after the founding of the PRC and lasted sixty years, the priority has been switched to turning the museum into a venue for academic research, public education and cultural enlightenment. The collections of Nanjing Museum have been continuously enriched and diversified as its workers staunchly commit themselves to bringing the values of cultural relics into full play.

Over the past sixty years since the founding of the New China, Nanjing Museum has been building its collections by the following means:

1. Conducting Archaeological Excavations

The past sixty years have witnessed Nanjing Museum undertaking a great number of archaeological excavations in Jiangsu and east China at large, which yielded a wealth of fabulous cultural relics bearing features unique to their locations. These finds added significantly to the museum's collections. In the early days since the founding of the PRC, Nanjing Museum played a leading role in the excavation of the two mausoleums of the South Tang Dynasty, the survey of the tombs dating back to the Six Dynasties, the unearthing of tombs of the Han Dynasty containing stone sculptures at Yinan, Shandong, and the excavation of the tomb of Marquis Cai of the Spring and Autumn Period at Shouxian County, Anhui. Besides, it dispatched some of its staff at the request of relevant authorities to Zhengzhou to help with the excavation of the city relics of the Shang Dynasty. All these activities produced impressive finds. Moreover, the museum was also credited with the unearthing of significant relics at Qingliangang of Huai'an, Xianlidun of Wuxi, Beiyinyangying of Nanjing, Liulin and Dadunzi of Pixian County, etc. Other excavations of import include the tomb of Marquis Yi at Yandun Mountain, Dantu (featuring a gui, a round-mouthed food vessel with two or four loop handles), the tomb of the North Jin Dynasty at Nanjing (containing the brick sculptures titled "the Seven Sages of the Bamboo Grove and Rong Qiqi), the graves of Wang Xingzhi and Wang Xianzhi in the cemetery of the Wangs of the North Jin Dynasty. Thanks to these archaeological excavations, extraordinary relics have been brought to light, including artifacts and animal fossils of the Paleolithic Age around the Maling Mountains, the Ningzhen Mountains and Taihu Lake, artifacts made of stone, jade, animal bones and horns and pottery characterizing Majiabang Culture, Songze Culture, Beiyinyangying Culture, Liangzhu Culture, Qingliangang Culture, Dawenkou Culture and Longshan Culture of the Neolithic Age, bronzeware of Wu and Yue (dating back to the Shang and Zhou dynasties), jade ware of the Han Dynasty, celadon ware of the Six Dynasties and ceramics of the Ming and Qing dynasties (many of which are of a dazzling fineness).

The archaeological surveys and excavations conducted by Nanjing Museum over the past sixty years not only contributed enormously to its collections but also proved of incalculable value in the following terms: First, they furnished reliable materials and evidence which shed light on the local culture of Jiangsu and its nexus with ancient cultures of the neighboring provinces and led to quite a few important academic findings. Second, these activities yielded an abundance of material cultural leads essential to reconstructing the ancient history of Jiangsu and filling the void in historical studies; Third, systematic efforts aimed at collecting and rescuing specific relics were of great value in protecting and preserving material cultural treasures of significance.

2. Making Purchases

Thanks to the special funds allocated by the government, Nanjing Museum has been able to purchase cultural relics through a variety of channels over the years. Some relics in private possession were either donated by their collectors or bought by the Provincial Antique Store of Jiangsu (headquarters) and handed over to the museum. In some other instances, cultural relics, especially those making up a distinctive series, were collected from their private owners in a wholesale manner. The third approach involved making concerted efforts with antique stores nationwide to purchase cultural relics, with special attention being paid to those featuring a common theme. The fourth approach focused on the purchase of extraordinary cultural relics from auction houses to complement the museum's collections. Cultural relics obtained in this way range from unearthed artifacts to heirlooms handed down by the old generations. Some date back to ancient times while others are creations of modern and contemporary ages. Cultural relics purchased by Nanjing Museum also include large quantities of folk relics and those unique to ethnic minorities. With the deepening of the reform drive and the relaxation of controls on the market for cultural relics and artistic works, Nanjing Museum becomes more vigorous and market-oriented in its bid to select and purchase cultural relics urgently needed to enrich its collections.

3. Collecting Donations from the Private Sector

By donating cultural relics to museums—the best caretakers of these treasures—individual citizens are making salutary contributions to the society. Sixty years have elapsed and cultural relics donated by their private owners have by far constituted a sizable share of Nanjing Museum's collections, which also encompass unearthed artifacts and those relics it purchased or took over from other sources.

Before the 1990s, donations were given to Nanjing Museum in large quantities. Donors including Wu Hufan (1894–1968), Wei Jinfei (1903–1983), Wu Baitao (1906–1992), Qian Jingtang (1910–1983), Rong Yiren (1916–2005) and the families of Pang Yuanji (1864–1949), Chen Zhifo (1898–1962), and Fu Baoshi (1904–1965) have gone down in the history

of the museum for their dedication to the service of the motherland. Without their contributions, the museum would never have built up such many and varied collections. In recent years, we've been vigorously promoting the notion of serving the general public and advocating for private donations. Great importance has been attached to the collection, research, exhibition of cultural relics and the publication work. In the meantime, joint exhibitions are being held with the original owners, which have produced a positive social effect and led to a win-win situation for both the museum and the owners in terms of social benefits. In January 2007, the offspring of Mr. Fu Baoshi donated to the state a collection of Mr. Fu's sketches, manuscripts and seals which they'd been holding dear. These donations, along with the 365 paintings by Fu contributed by his wife, Mrs. Luo Shihui, in 1979, are valued not only as artistic works but also as precious archives and became one of the most distinctive theme collections of Nanjing Museum. Now the museum boasts the largest collection of Fu's works home and abroad. An exhibition hall is devoted to these donations where displays are being held regularly of selected Fu's works in different series. As cultural products serving the spiritual needs of the public and important exhibitions admired by all quarters, they are making their due contributions to the social benefits.

III

Today Nanjing Museum is home to large quantities of cultural relics with either national features or those unique to Jiangsu. Among them are not only heirlooms of the court but also relics uncovered in archaeological excavations. The 420,000 cultural relics housed here constitute an enormous treasure trove of the culture and art of the Chinese nation with each and every dynasty having its own defining works of exceptional fineness. The collections cover a great variety, ranging from bronzeware, jade ware, porcelain, silver and gold ware, lacquerware, artifacts made of bamboo, wood, ivory and horn to embroidered silk fabrics, calligraphic works, paintings, seals, sculptures and inscribed tablets. Every single category features a coherent historical lineage, a unique testament to the historical development of the Chinese civilization over thousands of years. As cultural resources and assets of an enormous size, these collections provide fertile ground for the academic research and prove an inexhaustible material source of cultural services.

In 2001, statutes were passed at the 20th meeting of the International Council of Museums (ICOM) held in Barcelona, which recognized the museum as "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment". Museums were identified by the meeting as institutions in the service of society and the public. As the understanding of the purpose and functions of museums in the new era deepens, Nanjing Museum wasted no time in establishing the long-term goals and agenda for better serving the general public and conducting academic research, giving the top priority to the research and utilization of cultural relics for the public good.

Should access be denied to cultural relics, the public would be unable to recognize their social and aesthetic values and museums would find it hard to make full and integrated use of these resources. To better serve the society and introduce these cultural treasures to more of the general public, we've been working on publications designed to make a comprehensive and systematic presentation of our collections on the basis of those exhibitions held in recent years and vigorously pressing ahead with a program for the promotion of creative cultural products collectively known as the "Grand Treasure Series of Nanjing Museum". Cultural relics most characteristic of their categories were sorted out and assembled into different series, which is an integrated use of our collections facilitating the study and appreciation of the cultural heritage and may be kept as archives. The compilation and publication of the "Grand Treasure Series" would not only provide the public with a healthy cultural diet but also furnish the academic community with first-hand research materials. The values of the cultural relics housed at Nanjing Museum would therefore be brought into full play and it is hoped that these publications would play a positive role in promoting the national culture and social education.

We believe that it is a worthy cause to promote a series of cultural products and expose the general public to Nanjing Museum's collections of cultural relics which would be visually presented. These series of publications epitomize our efforts in carrying on the cultural heritage and material treasures acquired and well preserved by our predecessors as well as our commitment to the earnest research and effective utilization of them, which is seen as our unshirkable responsibilities. They would not only well serve the needs of the general public and give a strong boost to academic research but also act as a driving force for the long-term development of Nanjing Museum.

Mr. Gong Liang
Curator of Nanjing Museum
November, 2009

清代娄东、虞山画派画风传承与秉持侧议

庞 鸥

清代是一个古典文化高度成熟的时代。踞于文化成熟的制高点，清代的学者多有一种从总体上把握古典文化的意向。所谓“将马、班之史，韩、欧之文，程、朱之理，陆、王之学，洪炉鼓铸，自成一派”^①；“欲自楚骚以下，至明八股，撰为一集。汉则专取其赋，魏晋、六朝至隋，则专取其律诗，宋专录其词，元专录其曲，明专录其八股……”^②，其间有着强烈的总结古典文化的意味，浸润于这种古典文化大成熟、大总结的氛围中，在文学领域，几乎所有古代文学形式在清代都有发展，“由清代文学可以发现从《诗》《书》《易》《春秋三传》以来的传统痕迹及其最后形态”^③。在目录学领域，清代无论是官修、史志，还是私家目录，也都显示出一种总结前代、开启后来的特色，《四库全书总目》正是在充分总结前代学术成果的基础上建构起中国古代最为完备、最为系统的图书分类体系。在学术思想领域，随着学人们对古代典籍的系统整理和对传统文化的全面总结，使得中国数千年来包括各门学科和各个领域在内的许多学术思想得到发掘和彰显，具备相当学术思想价值的“乾嘉汉学”^④的兴起则为其表现，其注重资料的收集和证据的罗列，主张“无信不征”，以汉儒经说为宗，从语言文字训诂入手，主要从事审订文献、辨别真伪、校勘谬误、注疏和诠释文字、典章制度以及地理沿革的考证，成为了清代学术思想的主流学派。在中国画领域，清代画坛承续了明末以来的绘画美学思想，董其昌的绘画实践与绘画理论成为了清代绘画最大的圭臬。17世纪下半叶，以“四王”、吴、恽为代表的新一代艺术家们身体力行，对中国画的技巧作了一次创造性、历史性的总结，集其大成，出现了山水画的新风格，使得中国画法高度程式化、抽象形式化、符号化，凸显了中国画笔墨的形式结构美，使得中国画的笔墨有了独立的审美价值，从而开辟了中国画发展的新格局。

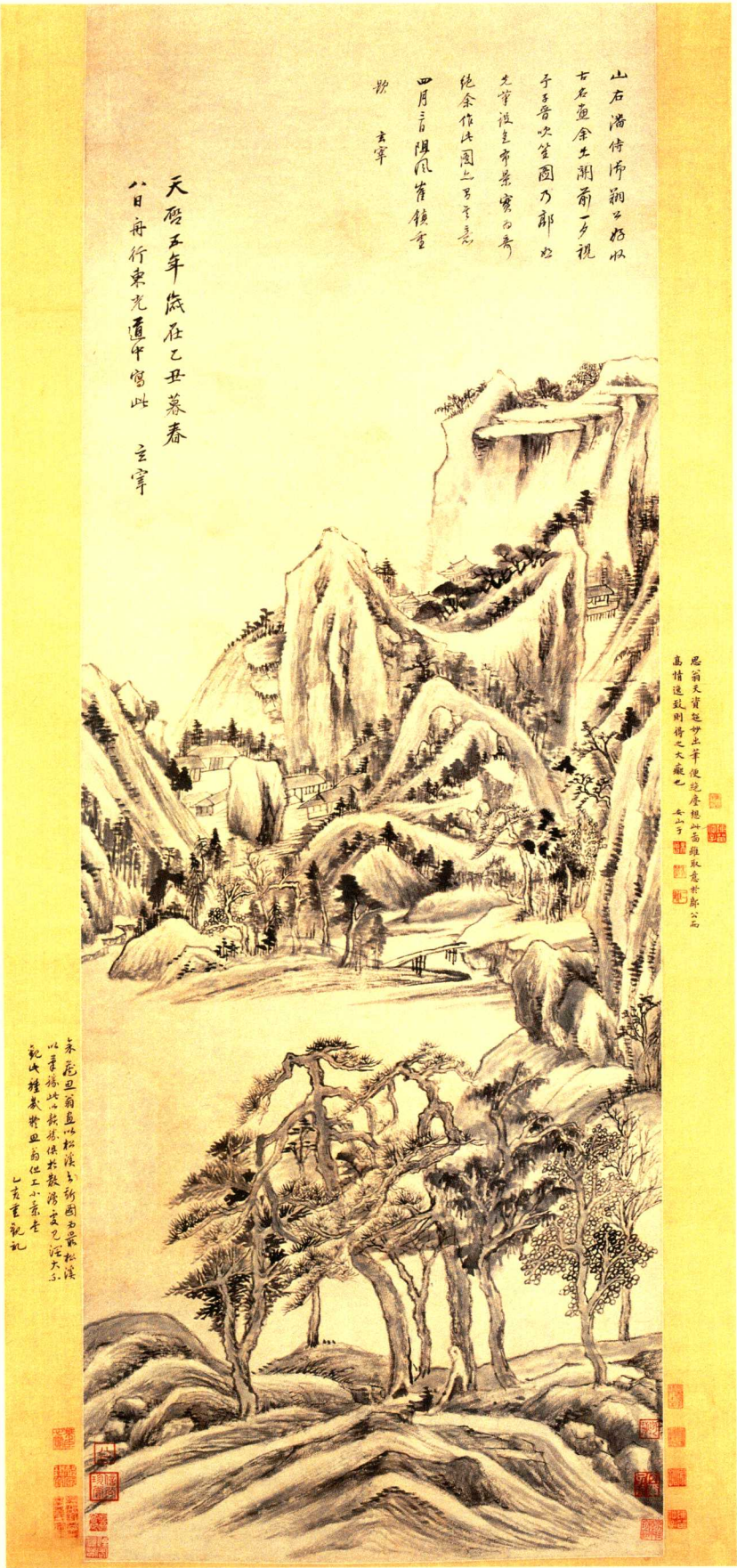
一、董其昌的意义

中国画走向集成的步伐自明代中叶便已开始。明代中国画是对传统的一次较全面的总结与回顾。15世纪，明代画家们承续着宋元山水画的风貌，以传统绘画中心浙地和吴地为例，院体和浙派的职业画家们沿袭着水墨苍劲的南宋院体画法，将作品的写实性与技巧相结合；以吴门为代表的文人画家们则承续着董、巨至“元四家”为代表的文人画系统的画法画风，他们以绘画为寄托，抒写个人胸臆，将抒情写意与书法性用笔相融合。试看戴进、沈周、唐寅、蓝瑛等的作品，他们虽分属不同的派别，但均继承并发展了宋元的笔墨语汇。明代后期，在守旧的复古主义式微趋势的困境下，职业画家与文人画家们囿于自身所固有的特质，均遇到了难以为继的局面。职业画家们单纯追求技法而相对忽视了自身素养的提高，技法的娴熟却难掩画品、格调和气息的尴尬，虽然在商业化气氛浓厚的地区，“文人气”不过是一种借口或幌子，但却有着一定的市场需求，这样职业画家们单凭技法熟练是难以应付的，并且，江南毕竟是文化积淀深厚的地区，职业画家缺乏内涵的作品，似乎被打上了“工能”的烙印，基本在社会中下层转悠，难以为更多人接受。文人画家们的状况也好不了多少，他们沉湎于所谓“逸笔草草”，而轻视对于绘画技法的锤炼，技法的缺失，画面的形象都成问题，更谈不上所谓传情达意、抒发意兴了。这样的前提条件直接导致了画面不美观，即便是再有内涵，山不成山、水不似水、树不像树，画不好看，终是枉然。这两类画家坠入了现状堪忧且发展乏力的怪圈。

在这种局面之下，董其昌用批评与实践终结了明末画坛的颓势，他的出现有着力挽狂澜、中流砥柱的意义。董其昌学习传统的原理，倡导以一种全新变化的路子来对待古人楷模与画山水的具体



王 蒙 江城话别图 卷 绢本 设色 32.2cm×149.7cm 1681年



董其昌 松溪幽胜图 轴 纸本 墨笔 134.6cm×46.6cm 1625年

方法，改变了明代绘画与明代复古主义风格的基本性质。以董其昌为代表的松江地区的诸画派掀起了一场声势浩大的文化运动，把文人画的创作推向了吴门沈、文之后的又一高峰。董其昌认为自身的绘画创作是与古代大师相契合，是对艺术不断追求返璞归真的过程。他对于画面形式与绘画主旨的强调达到了新的高度，他把山水画简化为纯粹的笔墨形式。董其昌旨在通过建立新的技法体系为基础，从而创造一种新的风格，重现绘画与画家本人本性的真率与质朴，而这种新技法体系的建立方法以及新风格的创造，必须依靠从古代画家笔墨图式中抽取出其最为优秀的部分，加以综合后融入到自己的作品中。如画平远，用赵大年法；画重山叠嶂，用江贯道法；皴法则要用董源的披麻皴和《潇湘图》中的点子皴；画树要用董源和赵孟頫的笔法；画石要用李思训《秋江待渡图》和郭忠恕雪景中的笔法……。最终他得出的结论是“集其大成，自出机杼”。这句格

言式的中国画美学命题是有划时代意义的，他强调了画面中的图绘形式，强调了笔墨意味。他把形式问题作为贯穿传统的抽象因素，因此要求画家在文化传统上具备更为全面的修养。他提出的修炼方法是“读万卷书，行万里路，胸中脱去尘浊，自然丘壑内营，成立鄞鄂，随手写来，皆为山水传神”，以达到逸品“出于自然而后神”的境界。董其昌所关注的是绘画纯形式的表现，早已超越了图像再现的范畴。对他而言，绘画创作就是笔墨图式，离开了笔墨图式就不成画，至于画面表现是否“似”客体对象，甚至是否合情合理，均已不是首先需要关注的问题，这是一种再创造，是对整个中国画传统的再认识。董其昌的意义在于他对于抽象的笔墨图式的表现力的关注，揭示了中国画发展的一般规律。因此，除去绘画艺术的贡献之外，他在文化史上的意义与贡献远远超过了同时代的画家。这也是董其昌在清代近 300 年极享盛名，被画家们奉为圭臬的原因所在。晚明，以董其昌为代表的松江地区诸画派取而代之，董其昌的画风弥漫整个画坛，其绘画个人风格对明清之际中国画时代风格产生了极大的影响，不论行家还是戾家的画中，或多或少都烙下了董其昌的痕迹。董其昌对于笔墨图式自身价值的重视直接影响了中国画发展的轨迹。在这样的大背景之下，中国画发展至清代，走完了追求神韵的时期，走完了追求客体精神本质的时期，走完了追求意境、将意与境有机结合、借客体景致表现主体意念的主体时期，走完了将法度作为实现审美情趣的手段、形式高度成熟、追求格调的时期，步入了对中国画语汇基础性的审视和补充再现性实践、使中国画的体系更加完善的本体追求时期。更加具体地说，当中国画发展到此时，1000 多年积淀的创作经验使得自身语汇建设得以相对完善，于是成就了董其昌——“四王”系统这样的程式汇集性现象。这种现象的出现是中国画发展的必然结果，而以“四王”为代表的“娄东画派”与“虞山画派”也成了中国画本体发展阶段过程中实践意义的关键性流派。

董其昌的绘画美学与创作理念是明代后期中国画及审美思想发展的产物，因此它必然在明末清初广泛地影响到当时各个不同的绘画流派。不仅如此，董其昌的巨大影响，还由于他在明、元中国画发展的基础上吸取宋、五代中国画的优质成分，对中国山水画的技法作了一次创造性、历史性的总结，从而开辟了中国画发展的一个新时代。董其昌是中国画本体高度程式化、抽象化的真正发端。董其昌建构起的绘画新秩序对于后人具有特别的意义与作用。所以，我们应把“四王”及其传派与“四僧”及其传派对立起来比较，“四王”和“四僧”不是相互对立的两大体系、两大阵营，更不应该冠以什么“复古派”“保守派”“革新派”“自我派”等带有明显褒贬意义的称谓。其实，“四僧”的绘画创作也从未脱离中国画在清代的发展轨迹，具体地说，从未脱离董其昌的绘画创作理论。

浙江画宗法元四家，他不止一次地将元四家技法融入一幅画中来表现，且于元四家中的黄、倪着力尤多，单从作品面貌来看，倪瓒的痕迹最为明显。张大千评浙江画“入笔即黄”，“笔墨简贵，世人遂以为近倪迂，实则黄多于倪也”。在董其昌的“南北宗”论中，倪瓒被推为南宗逸品的最高典范，“四僧”中浙江、八大、石涛的画作里明显有倪画影响，“出黄入倪”是当时画家个人建立风格与

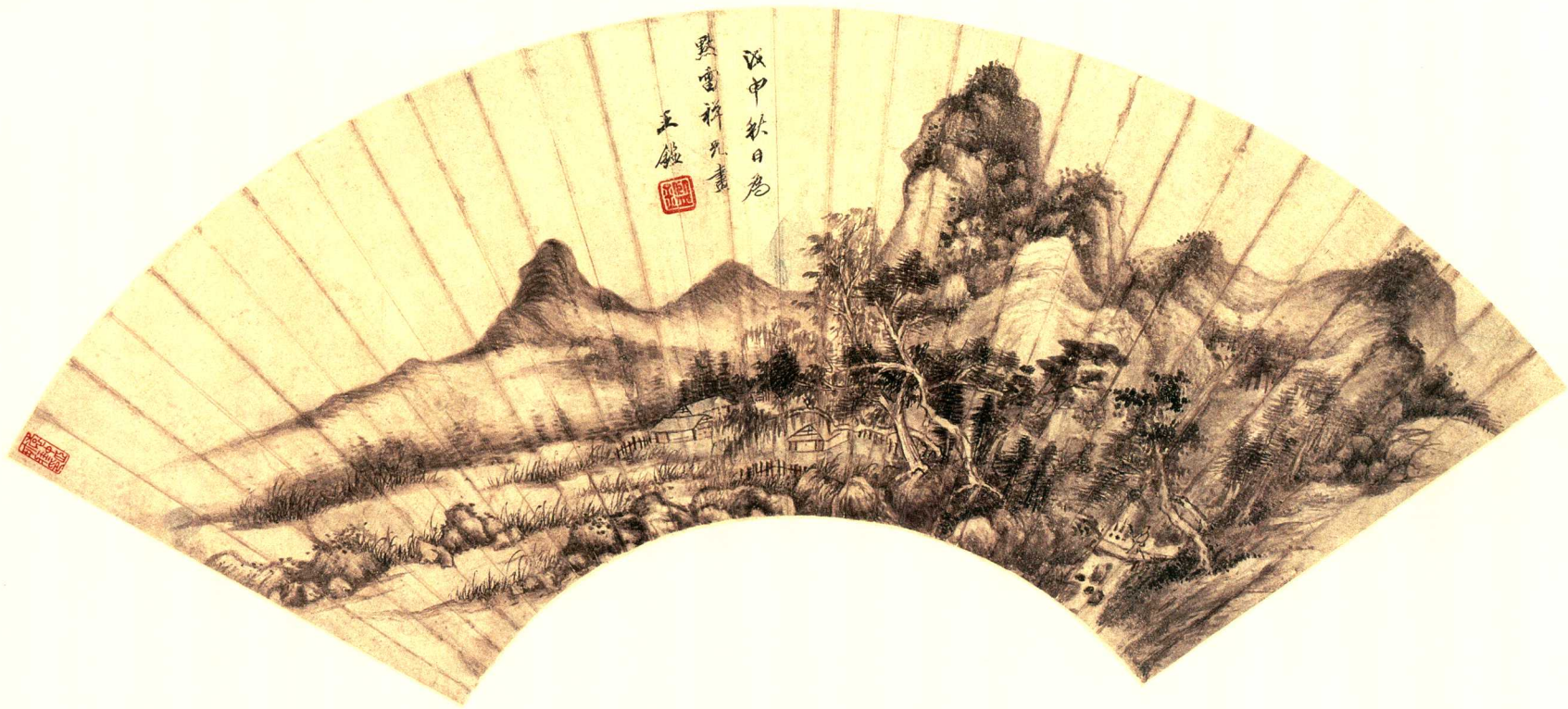
求变化，笔墨干湿互用，端秀文雅、平淡圆润，设色明净光洁，构图繁缛而又处处通灵，情调则平和、冲淡、闲适，吴湖帆谓之“烟客奉常中岁作品已率意恬淡”¹⁵，尤其注重用笔，颇类黄公望的风骨和神韵，但笔法组织更加有序而规整，圆厚而不逸宕，墨法也无松江派的凄迷之感，但依然拘于点染而少皴擦；至晚年，王时敏以黄公望为根基，兼取董、巨、倪、王诸家笔意，更显苍劲浑厚意趣，此时画风趋于成熟，形成用笔含蓄、圆秀的风格，干笔渴墨为多，墨浓而润，画风劲秀、苍润，虽偶有荒率之态，但形成了苍老而又具清润的艺术风貌。吴湖帆赞曰：“（王时敏）至晚年尤入化境，近乎神圣矣。处处似不求美，而处处有韵味，此之谓无求媚俗也。”¹⁶王时敏在与自己感兴趣的古代画家的“磨合”过程中逐渐找到了清真秀拔、圆润醇厚、俊逸温和的个人风格。张庚在《国朝画徵录》中称王时敏为“国朝画苑领袖”毫不为过。王鉴为其族侄，画法上承绪南宗，并曾一度深受其画风影响；王翬为其入室弟子，王时敏不仅传其画艺，还不遗余力地推誉王翬，为其画风的确立，以及虞山画派的创立奠定了基础；王原祁为其孙，他更是亲力亲为，悉心指导，为娄东画派的崛起奠定了绘画创作原则、审美与欣赏理论的基础，也为娄东画派的发展指出了传承中国画传统的价值取向。同时，以他为首的娄东画派声势浩大、左右艺林，形成“家家大痴，人人一峰”的艺术局面，在整个清朝画坛占有主导地位，影响深远。故此，清初以“四王”为文人画的正宗传派的地位以及造成的广泛影响，都与王时敏息息相关，且王时敏在“四王”中居于核心的地位。

—— 三、娄东画派中坚与虞山画派导师：王鉴 ——

王鉴出生于书香门第，为大名鼎鼎的晚明文坛盟主王世贞曾孙，家藏古今名迹甚富，丰富的家藏，为王鉴学习临摹历代名画真迹提供了得天独厚的便利条件。王鉴和王时敏一样，早年曾经得到董其昌的亲授，亦为娄东画派代表大家，然而，王鉴在研习画法的选择面上比王时敏来得稍广，除了沿袭董其昌所推崇的南宗诸家笔意外，“凡四朝名绘，见辄临摹，务肖其神而后已”¹⁷。王鉴在仿古

上采取了行、戾¹⁸兼修的集大成的学习方法，王时敏叹曰：“廉州学画，浩如烟海，自五代宋元诸名迹，无不摹写，亦无不肖似。”¹⁹我们能从其存世画作中看到他研习北宗画法的作品，于荆、关、李、范，甚至南宋李、刘、马、夏都有涉及。王鉴罢官归里后，专心于绘事，“尽力画苑”，画名已远布四方。王时敏对王鉴赞赏有加，誉为“独步海内”“当今画家不得不推为第一”，并有“遂欲焚砚矣”之叹，还说：“廉州刻意摹古，所作卷轴，一树一石，必与宋元诸名家血战，力厚功深，久而与之俱化。不但笔墨位置咄咄逼真，而取精去粗，秀逸高华，赅赅才殆将过之。”²⁰进而又赞誉王鉴的笔墨，“玄照骨带烟霞，笔能扛鼎。”可以想见王鉴当时的盛誉。同时代的其他艺术史家对王鉴绘画的评价亦甚高。徐沁《明画录》评王鉴曰：“得宋元诸家法，出以己意，变化成家。”²¹张庚在《国朝画徵录》中说：“琅琊王鉴，精通画理，摹古尤长，凡四朝名画，见辄临摹，务肖其神而后已。故其笔墨度越风流，直追古哲，而于董、巨尤为深诣。”²²秦祖永《桐阴论画》中有云：“廉州与烟客齐驱，笔墨迹相近，特运笔锋较奉常稍实耳。然两家宗法，已是并传千古。”恽寿平在王鉴《仿吴镇溪亭山色图》中题写道：“廉州先生用笔沉厚，墨气淋漓，盖得于北苑者（董源）深，故仿仲圭（吴镇）落笔即与神合。石谷称为直逼董、巨，可为定论也。”吴湖帆所论尤为中肯：“王玄照于董、巨工力最深，故浑厚茂密，为香光（董其昌）、烟客（王时敏）所不如，渔山（吴历）宗之而略敲侧，余子无论矣。画青绿法清初以来亦以玄照为独步，然不免有过重处，不若画董、巨之炉火纯青也。子久、仲圭皆从董、巨出，故玄照于黄、吴神合。”²³以上诸家对王鉴画的渊源及艺术成就评价得十分恰当。

王鉴的山水画有早、中、晚期的变化，尤其早期与中、晚期变化较大。徐邦达在《古书画伪讹考辨》中有云：“以一般人的变化规律讲，总是早年尖细，晚年圆秃些，甚至变到粗简雄放，如沈周、吴伟等人，大都如此，惟独王鉴则相反。”王鉴早期作品（约29岁之后—40岁之前）主要宗法黄公望，画风近董其昌与王时敏，用笔多板实圆浑，他说：“余初学画，即宗子久，谓为思翁赏识。”中期作品（约40岁之后—65岁之前）主要宗法董源、巨然、王蒙等，



王 鉴 山林曳杖图 扇页 纸本 设色 16.6cm×50.4cm 1668年



王 翬 渔庄烟雨图 卷 纸本 设色 37.2cm×125.3cm

所画山水，多用圆笔中锋和直皴。王鉴仿王蒙的作品，不论早、中、晚期，用笔大都较尖细，较接近晚年的风格。晚年作品（约 65 岁之后）发展了董、巨一路画风，且多作尖硬而细刻之笔，用笔尖劲工细，显示出变圆为尖的转化，所作山水，丘壑深邃而不琐碎，树木丛郁而不繁密，用笔凝重而不板滞，落笔淹润而不刻薄，风格沉雄古逸，达到了很高的艺术水平。王鉴与明代的沈周、文徵明有相似之处，画作亦有粗、细、青绿三类，水墨粗笔之作有一种沉雄古逸之气，有时画面中竟然流露出丝丝拙稚之态，与董其昌有暗合处；细笔之作取法董源、巨然、王蒙一路细密浅设色山水画，又具一种纤巧秀拔、华润富丽、明朗怡人之态；青绿设色山水画，融赵伯驹、赵令穰、赵孟頫之长，上溯唐人青绿山水，下取元季丘壑形象，画格不暴不媚、不温不火、温润柔和，故秦祖永在《桐阴论画》中谓其画“虽青绿重彩，而一种书卷气盎然纸墨间”，并称誉其“洵为后学津梁”。

王时敏与王鉴，同为“画中九友”，均受董其昌亲炙，还都是娄东画派代表大家，二人之间颇有渊源，此“二王”画风虽有相近之处，笔墨风格却存有更多不同之处。就“二王”画风的比较，基本是在董其昌“南北宗论”以及文人画传统的范畴内展开，无论在艺术理念上，还是在具体画法上，都与董其昌有着无法割舍的血脉关联，依照王时敏的说法，实乃“同鼻孔出气”。然而，二人两种不同的思想状态、价值取向、客观环境与条件对画风的形成造成了一定的影响。明亡后，“二王”继续维持着退隐林下、聊以书画遣兴的遗民画家身份。但是，王时敏归顺，有“出城迎降”之举，内心亦常自嘲自责：“偷生称隐逸，惭愧北山灵。”而王鉴则无失节行为，吴伟业赠诗云：“布衣懒自入侯门，手迹流传姓氏存。闻道相公谈翰墨，向人欲仿赵王孙。”王时敏之子王撰在比较其父与王鉴的生活景况时就说：“先君（王时敏）以世务牵制，晚年愁冗纷集，兼多向平之累，兴会所至，时一渲染，未遑朝夕从事于斯。而湘翁（王鉴）则萧然一身，屏去尘事，得以余力专意盘礴……”²⁴指出王时敏膝下八子，家事繁冗，子女教育问题、婚姻问题等使得他无法得以专心绘事。而王鉴妻子早逝，既未续娶，亦少子嗣，则有更多的时间创作绘画。王鉴确实较之王时敏在画艺上更加专志潜心和勤奋刻苦，在艺术功力上亦更胜一筹。故而，王时敏较之王鉴则画法真率，丘壑少变化而笔墨虚灵；王鉴比之王时敏则画法精能，画路开扩，丘壑多变，笔墨沉雄。虽然，前“二王”同属娄东画派，但娄

东画派的传统轨迹主要在于“王时敏——王原祁”系统，而王鉴在绘画技法的研究、师法对象的选择，以及对于绘事在专业精神等方面，给予虞山画派的王翬有更为直接影响。而王翬和“虞山画派”诸家，则更多地发展了王鉴的传统价值取向，形成“合南北二宗为一手”的艺术局面。

四、虞山画派领袖：王翬

王翬是前“二王”共同的学生。王鉴游虞山，发现了年轻的王翬，收为徒，第二年又将其引荐给了王时敏。王时敏对他关爱、呵护、推崇有加，倾己所藏古代名迹供王翬研习，其画艺遂得以精进，四十岁后，确立了个人风格，画风已臻成熟。王时敏称赞其：“集古人之长，尽趋笔端，故能妙绝千古。前诸制作，固足乱真，此则更为脱化，每仿一家曲尽其致，而超逸之趣则又过之”。

王翬山水画亦有早、中、晚期的发展变化。王翬的早期作品（约 35 岁之前）主要以摹仿宋、元名家为主，虽尤为工致，但笔墨尚未成熟，稍显稚嫩，个人风格多样未统一，用笔保留较多王鉴的痕迹，设色胜于水墨。中期（约 35 岁—60 岁）时在广泛学习前人传统的基础上，融南北宗诸家之长，突破了“南北宗论”的局限，不为流派所惑，广收博取，荟萃精华。关于这一点，王鉴对其影响较大，此时自具面貌，画法多样，技艺精能，用笔收放有度，严整峻峭，用墨浓润明洁，寓雅秀与笔墨之内，画风清丽明秀，生动有致，此时期多有精品，面貌多，技法精，淡雅超逸、古趣盎然、明快爽利、自然天趣的画风达到了极高的艺术水准，被誉为“海内第一”。晚期作品（约 60 岁之后），技法纯熟，用笔苍劲严谨，山水画创作逐渐形成一定规制，下笔往往带有习气，渐落俗套，且失韵致，有颓唐衰弊之气，远不及中期意趣横生，因疲于应酬，作品难免有粗制滥造的情况，且有代笔画现象；晚年时，偶有画作“又复变化入神，用笔如万岁枯藤，苍辣兼具，有空前绝后之妙。”²⁵王翬在清代被誉为“画圣”，他是清代中国画集大成者的代表人物之一，也是当时中国画坛地位最为崇高的画家之一。

虽然他对于董其昌的认知是通过王时敏与王鉴的提携与引导来实现的。他依然秉持了两位老师的态度，十分推崇与服膺董其昌，如他说，三百年来惟董其昌能继倪瓒简淡中蕴含逸韵的画风，又说董其昌的《临卢鸿草堂图》“最佳，幽阁淡寂之韵，冷然与尘风绝

矣”²⁶，还说董其昌“留心翰墨，文采风流照耀奕世”²⁷。因而王时敏感叹王翬“惜生稍晚，不及遇文敏公，使公见不知如何击节欣赏。”²⁸且王翬自己也“自恨无缘，时为惘惘。”²⁹他通过漫长研习古人的过程终于体悟到了董氏理论体系的要义，董其昌所强调的“与南北宋五代以前诸家血战”，从而“酝酿古法”“动合古法”³⁰，“集其大成，自出机杼”³¹的创作理念，王时敏的呼应是：作画需“能合古人”³²，“规模古人，遂得三昧”³³。王翬的主张则是：“每下笔落墨，辄思古人用心处”。³⁴“以元人笔墨，运宋人丘壑，而泽以唐人气韵，乃为大成”。³⁵这是一句经典的“台词”，虽然王翬在绘画旨趣和格调上与董其昌似乎离得有些远，但在绘画创作观念上与董其昌几乎是一个腔调，抽取元画中的抽象笔墨、宋画中的章法气势、唐画中的高古气息，使得中国画如同混凝土一样坚实。除此之外，王翬的艺术观还见于《清晖画跋》与《清晖堂诗集》等著作。王翬论神韵主张“气愈清则愈厚”；论布局主张“繁不可重，密不可窒，要伸手放脚，宽闲自在”，“画有明有暗，如鸟双翼，不可偏废，明暗兼到，神气乃至”；论画笔主张“凡作一画，用笔有粗有细，有浓有淡，有干有湿，方为好手，若出一律，则光矣（切忌一律化）”。论设色主张“凡设青绿，体要严重，气要轻清，得力全在渲染”；论山石主张“画石韵灵活，忌刻板，用笔飞舞似滞，则灵活矣”。论妙画主张“自其肺腑中流出”，不可受到“笔墨畦径”（常规）的束缚。

除了大量的临仿作品之外，写生作品也是王翬画的重要组成部分。他注意观察真山水，表达身经目历的感受。恽寿平曾记述与王翬结伴出游说：“庚戌（即1670年，王翬38岁之际）夏六月，同虞山王子石谷，从城携筇，循山行三四里，憩吾谷，乘兴遂登剑门。剑门，虞山最奇胜处也。……余因与石谷高啸剑门绝壁之下，各为图记之，写游时所见”。³⁶张庚也记载道：“京口篚侍御人都，王石谷送之，维舟江浒，尊酒话别，讨论六法。石谷指隔岸秋林曰：‘此参差疏密，丹碧掩映，天然图画也，即为侍御写之。’”³⁷从董其昌到王原祁，他们虽把“师古人”放在首位，但绝非没有“师造化”，从不观察自然，只是取自然景色来印证古人画法。王翬的“另类”之处在于：“师古人”的主旨并没有影响他向外部客体世界直接师法。他被江山奇景所吸引的同时，也从真山水中领悟形式美的法则。因此，他在笔墨与丘壑二者之中，就不像王原祁那样，把“平中求奇”理解为重笔墨、轻丘壑，而是使笔墨的丰富与丘壑的多变同时并举。王翬的《虞山十二景图》即为描绘家乡景致的佳作，每一幅上皆有题名，如“星坛七桧”“拂水山庄”“中峰馆院”等，均为实景的描绘再现。恽寿平跋《虞山十二景图》语中谓：“虞山名胜甲江南，吾友石谷子于斯，探奇领幽，得其胜趣，因地之最著者，摹写十二景”乃是“用古人的笔法，写目前的丘壑”。规模浩大的《康熙南巡图》亦是临摹、写生、创作的综合运用，王翬自己的观点是：“超乎法外，合于自然，写生之极致也”。³⁸

然而，王翬多少有那么一些“眼高手低”，思想认识到了手头却不一定做得到。在“四王”中惟他的书法功力最弱，画最为具象、繁复，局部与细节的追求也最为细致，画中每一部分均要符合所谓“古制”，无一笔懈怠。这一要求害苦了他，终致其晚年画作刻板乏韵、

生气全无，并且这些毛病随着他步入晚年之后越发变本加厉，板刻乏味，生气索然，所以张庚说他的画“终不免作家习气”³⁹，谢稚柳在《水墨画》一书中叹其“中年以后，已是‘江郎才尽’，写不出一句好文章来。论功力，他是‘三折肱’，好身手，却投置在死圈子里”。⁴⁰并且王翬的余风流布，耽误了其开创的虞山画派的健康良性发展。

康熙三十年（1691），王翬因“于画道研深入微，凡唐宋元名迹已悉穷其精蕴，集以大成”，名望“惊爆海内”⁴¹之故被举荐，奉诏主持绘制《康熙南巡图》巨迹，历时三年完成，深受康熙嘉奖赏赐。他还得到了太子胤礽召见，并绘扇书以“山水清晖”四字作为褒奖。王翬此时“身被宠荣”⁴²，达到了他人生最为辉煌的阶段。盛名之下，画坛出现了“人人子久，家家石谷”的盛况。求画者络绎不绝，王翬则忙于应酬，甚至到了“常焚膏以继日”的地步。王翬的追随者甚众，从学不下千人，因他为常熟人，常熟有虞山，故后人将王翬及其传派称为“虞山画派”。

五、虞山画派宗风

鱼米之乡常熟，依山傍水，交通便利，钟灵毓秀，人文荟萃，自古以来便是吴文化的重要地区。康熙年间宽松的政治氛围给了虞山画派一个较为和谐的发展环境。相对应地，虞山画派博采众长、兼容南北的创作观点，平和中庸的画风也与当时社会求稳定、求发展的政治格局相契合，可谓是顺应潮流、顺势而发。加之，王翬以清丽工秀之笔，倾动朝野，一时与娄东画派平分画坛，并且，王翬反对“旁流绪沫，人自为家”的门户之见、门户之争，创虞山画派，有教无类，广收门徒，为广大学画之人大开方便之门。王时敏在《西庐画跋》中称：“石谷画道甲天下，鉴赏家定论久归。……吴中文、沈、唐、仇之后，有石谷子，画道始正鹄，及门者英俊辈出，争奇竞爽。”话虽如此，从绘画史的角度来看，虞山画派虽在清初声势浩大，人数众多，左右画坛，但与此相悖的是，虞山画派中在画史上留名者寥寥，除了王翬的后人，如王畴（王翬子）、王复祥（王翬孙）、王大椿（王翬曾孙）、王玖（王翬曾孙）、王廷元（王玖长子）、王廷周（王玖次子）等十几人之外，还有杨晋、胡节、徐溶、李世倬、释上睿、王萃、王誉昌、金学坚、陶淇、胡钢、胡坚、秦仪、唐俊、顾昉、顾卓等徒子徒孙，这里有亲聆王翬教诲的，也有临习王翬画风的。这些人中，所专既有山水、花鸟，还有楼阁界画的，可谓不一而足，然而，在虞山画派之中，画艺出众，成就突出的画家并不多，诸如“小四王”中的王玖、杨晋、李世倬、释上睿等。

在王翬众多的学生中，要数杨晋为其中最为出色的一位。杨晋（1644—1728），字子鹤，号西亭，常熟人。王翬画中的一些点景，如人物、牛羊、屋宇等，常为杨晋代笔。王翬赴京绘制《康熙南巡图》时，杨晋亦跟随。杨晋不仅能作山水，花鸟、人物均能摹绘。杨晋画于王翬可谓亦步亦趋，画面的组织构成能力较强，但用笔刻露、板滞、简率、琐碎，王翬的优点没有学到家，却将缺点完全给继承了下来，且大有“变本加厉”之势。其作画时，勾、皴、染、点，只画一遍，很少进行反复勾勒、反复皴擦、层层渲染、多次积点，