

PAINTINGS BY CHINESE MASTERS

QING DYNASTY

中國名家繪畫
清代卷

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I

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畫家簡介

- 王時敏 (1592 – 1680)**
字遜之，號煙客、西廬老人等，江蘇太倉人。
- 王 鑒 (1598 – 1677)**
字圓照，號湘碧、染香庵主等，江蘇太倉人。
- 程正揆 (1604 – 1670)**
字端伯，號鞠陵、青歙縣道人等，湖北孝感人。
- 漸 江 (1610 – 1663)**
俗姓江，名輅、舫，字六奇，爲僧後名弘仁，號漸江學人、漸江僧、梅花古衲等，安徽歙縣人。
- 髡 殘 (1612 – 1673)**
俗姓劉，字石谿，號白禿、殘道者、電住道人、名道人等，湖南武陵（今常德）人。
- 查士標 (1615 – 1698)**
字二瞻，號梅壑、梅壑散人、後乙卯生等，安徽海陽人。
- 龔 賢 (1618 – 1689)**
又名豈賢，字半千、號半畝、柴丈人等，江蘇崑山人。
- 戴本孝 (1621 – 1693)**
字務旂，號前休子、鷹阿山樵等，安徽休寧人。
- 梅 清 (1623 – 1697)**
原名士義，字淵公，號瞿山、梅痴、雪廬、柏枧山人等，安徽宣城人。
- 祝 昌 (? – ?)**
字山嘲，安徽廣德人（一作安徽舒城人）。

BIOGRAPHIES OF PAINTERS

- Wang Shimin (1592 – 1680)**
A native of Taicang, Jiangsu Province, his other names are Xunzhi, Yanke, and Xilulaoren.
- Wang Jian (1598 – 1677)**
A native of Taicang, Jiangsu Province, he is also known as Yuanzhao, Xiangbi and Ranxiang'an Zhu.
- Cheng Zhengkui (1604 – 1670)**
Born in Xiaogan, Hubei Province, his other names are Duanbo, Juling and Qingshexiandaoren.
- Jian Jiang (1610 – 1663)**
A native of She County, Anhui Province, his lay names are Jiang Tao and Jiang Fang, and his other name is Liuqi. After he became a monk, he took on other names: Hongren, Jianjiangxueren, Jianjiangseng, and Meihua guna.
- Kun Can (1612 – 1673)**
A native of Wuling (present-day Changde), Hunan Province, his lay surname was Liu. His other names are Shixi, Baitu, Candaozhe, Dianzhudaoren, and Mingdaoren.
- Zha Shibiao (1615 – 1698)**
A native of Haiyang, Anhui Province, his other names are Erzhan, Meihe, Meihesanren, and Houyimaosheng.
- Gong Xian (1618 – 1689)**
A native of Kunshan, Jiangsu Province, his other names are Qixian, Banqian, Banmu, and Chaizhangren.
- Dai Benxiao (1621 – 1693)**
Born in Xiuning, Anhui Province, his other names are Wu Zhan, Qianxiuzi, and Ying'ashanqiao.
- Mei Qing (1623 – 1697)**
A native of Xuan Cheng, Anhui Province, his original name was Shixi, but is also known as Yuangong, Qushan, Meichi, Xuelu and Bojianshanren.
- Zhu Chang (? – ?)**
A native of Guangde, Anhui Province (also believed to be from Shucheng in Anhui), his other name is Shanchao.

序

況 達

當今，世界已處在全球經濟一體化的進程中，未來是否還會出現對政治一體化的尋求？我們不得而知。但果真如此時，地球那倒真是一個“村”的概念了。

相對於國界的明確，不同國度、不同民族間的文化界綫就模糊得多。這一方面出於人類精神的某些共通性，另一方面也是出於完善和發展自己的自覺。人們之間的相互了解、理解與借鑒，早在具有明確的群體及組織之前就已開始了。

作為文化高端的繪畫藝術，其形式凝結着一個民族與生俱來的精神信息和審美情結，表現着人類的普遍性，也表現着人類對“現實”和“理想”、“已知”和“未來”的種種思考與困惑。正是由於人類的這些共通性之所在，繪畫藝術就成了無須翻譯便可交流的文化形式。

有記載的中國的繪畫可追溯到三千年以上。戰國時期（前475—前221）就已有專業的畫家（時稱“畫史”）。中國畫重精神，藝必合於道，是為精神。故傳統上連稱“道藝”，又曰“心畫”，要求性情的真（“自然”——自然而然）與人性向上（以臻於“至善”。而不以“自我”為中心）。也許是由於中國先民理智（人之所以為人）之早熟；再，或許是最先導入繪畫之工具的特殊性，使中國繪畫由人類繪畫之初點、綫的普遍形式，到了東晉（317—420）進而演化成為以點、畫為“骨法”的藝術形式（“筆墨”為畫的實體），確定了其不同凡響的特殊面目和特殊精神，也就是因為這種特質，使它成為世界繪畫的一個高峰。

繪畫藝術的屬性是什麼？從中國古代藝術家大量論及藝術及藝術功能的觀點中可知：藝術不止於近代所說的“審美”，亦不應祇是今天人們所說的“自娛”或“娛人”，似乎在“悅情”與“快人意”之外，還應關注自然與生命、人生與社會，所謂“成教化，助人倫，窮神變，測幽微”，所謂成己、成人、成物即是。從深層上說，不論在東方還是在西方，藝術品之所以被人們所喜愛，藝術家之所以被社會所尊重，多是由於這個原因。因為，社會沒有理由去尊重一個對人生以及由眾多人生構成的社會既無熱情、也無作為的人。

為了使當今世界了解中國繪畫，也為這種具有獨特藝術精神與形式語言的繪畫藝術達到審美共享，我們確定了這套名家繪畫的編選原則，即所選畫家一定要具有時代之代表性，所選作品一定要具有畫家藝術風格之代表性。

所謂名家，是指在中國畫藝術領域中卓有成就的畫家，他們有傳有承，技有創新並形成自己面目者；至於在筆墨形式、精神境界均有獨創性之成就，則可謂大家者也。此，均與資歷、資格及社會職位等因素無涉。

所謂名作，就中國畫而言，則是指那些藝術創造信息密集、能“筆境兼奪”、具有絕對藝術之高度的繪畫作品。

本輯《中國名家繪畫》所選戰國至清代時期的作品，亦基於以上之觀點。

此輯之作品，是從戰國時期至清代末眾多杰出的畫家及其作品中遴選出來的具有經典意義的精作佳構。

同時，為使西方藝術家及藝術鑒賞家第一時段就能全面、立體的理解、認識中國繪畫的純粹美與精華，我們又將歷代繪畫理論中具有代表性的畫論精華輯錄在側。

對這些藝術作品的欣賞，用得上中國獨特的審美方式：品味，因為蘊含在這些作品中的形式美與境界美，絕非是以走馬觀花式的匆忙所能獲得的。

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中國名家繪畫60卷目錄
TITLES OF 60 VOLUMES OF PAINTINGS BY CHINESE MASTERS

戰國至南北朝卷I Warring States to Northern and Southern Dynasties I
戰國至南北朝卷II Warring States to Northern and Southern Dynasties II
隋唐卷 Sui and Tang Dynasties
五代卷 Five Dynasties
宋代卷I Song Dynasty I
宋代卷II Song Dynasty II
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Wu Fuzhi 吳弗之 周思聰 Zhou Sicong
Fu Baoshi 傅抱石 童中燾 Tong Zhongtao
Jiang Zhaohe 蔣兆和 石 齊 Shi Qi
Gu Kunbo 顧坤伯 吳山明 Wu Shanming

PREFACE

Kuang Da

The world is in the process of a global economic integration. I do not know whether there will be a political integration in the future, but if it does happen, the world will indeed become one “village”. Compared to clear-cut national boundaries, however, cultural boundaries between different nations and different ethnic groups will become much more blurred. This might be because of certain commonalities in human nature, but it is also because of people’s conscious initiatives to improve and develop themselves. People began trying to understand and comprehend each other and learn from each other even before they had any explicit sense of community or organization.

The art of painting, which is a supreme cultural form of expression, embodies a nation’s inherent spirit and aesthetic taste, and expresses human thoughts and perplexities about “realities” and “ideals”, and “known” and “unknown” worlds. It is precisely due to the existence of this common human nature that painting as an art form can communicate across cultures without need of translation.

According to existing records, Chinese painting dates back more than 3000 years. In the Warring States period (475 B.C. – 221 B.C.), there were already professional artists called “painter historians”. Chinese painting puts more emphasis on spirit. Art must be in accord with the principles of Nature, and that is spirit. Therefore, traditionally it is called “principled art” which is also called “painting from the heart”, and this requires embodying the true nature of humanity and the human tendency to seek improvement. This should even extend to the greatest good, but it should not be self-centered. It may have been the ancient Chinese people’s early maturity of intellect which defines humanity, or perhaps it was the special nature of the earliest tools introduced to them, that enabled Chinese painting to start with the use of dots and lines common to peoples around the world. This evolved into the so-called “brush stroke method” (using the brush pen and black ink) of using dots in the Eastern Jin (317 – 420), affirming its unique appearance and spirit. It is also this unique quality that has made Chinese painting a pinnacle in world painting.

What are the main properties of the art of painting? When ancient Chinese artists talk about the function of painting, they believe that art is more than “esthetics” of modern times, it should also be more than self-amusement or entertaining others as said by contemporaries today. Beyond “pleasing the senses” and “pleasing people”, painting should concern itself with nature and life, and with living and society. In other words, painting should “enlighten people, improve human relations, and express spiritual essence while exploring the mysteries of the universe”. This means fully developing oneself, fully developing others and fully developing all things. This is the very reason why artistic works are loved and artists are respected both in the West and in the East. There is no reason why society should respect a person who is not passionate about life and society, and makes no contribution to society.

In order that today’s world may better understand Chinese painting and share in the aesthetic pleasures of its unique spirit and form, we have compiled these volumes of paintings by Chinese masters based on the principle of artists representing their times and their works representing the style of the artists.

What is meant by “masters” here is those artists who have made great achievements in the realm of Chinese painting. They have inherited tradition and brought out new ideas. They have shown innovative skills and formed their own identity to the extent that they reveal their own unique creativity, and can be called great artists or masters. It has nothing to do with their experience, qualifications or social status.

What is meant by master works, as far as Chinese painting is concerned, are those which are loaded with creative information, and excel both in brushwork and artistic realm, with a high degree of absolute artistic achievement.

This series of works selected from the Warring States Period to the end of the Qing Dynasty in *Paintings By Chinese Masters* is based on the above views. The works in this series are classic works selected from among the numerous excellent artists and their works.

At the same time, in order to allow Western artists and connoisseurs to more completely and solidly appreciate Chinese artists and their paintings on first contact, and come to understand and accept the pure simplicity and essence of Chinese painting, we have also compiled and appended each artist’s representative views on painting.

To appreciate these works, we may use the unique Chinese way of appreciation called “savoring”. The beauty of form and the beauty of artistic realms embodied in these works simply cannot be appreciated by going through them in haste.

蒼溟不曾緣客埽
柴門今始為君開



Wang Shimin: *Painting Du Fu's Poem (Partial)*

王時敏 杜甫詩意圖 (局部)



閩中戴君瑞陽本詩
 僅攜族以市烟年主妻
 僦居余家對宇數椽累
 年鄰曲皆知其為人誠朴
 溫醇綽有士風頗為心折
 今將遷居虞山依惜別
 特作此圖贈之
 戊申初秋西廬老人王時
 敏識時年七十有七



Wang Shimin: Mount Yushan: Reluctant Farewell

134x60.2 cm

王時敏 虞山惜別圖

蒼溟不曾緣客埽
柴門今始為君開



Wang Shimin: Painting Du Fu's Poem

39x25.5 cm

王時敏 杜甫詩意圖



丁未清和飯井明長松仙飯
國奉祝

悔庵年翁五十一初度

王鑑



Wang Jian: Eternal Pine Immortal Studio

王鑑 長松仙館
138.5×54.6 cm

仿趙大年



Wang Jian: Modelled After An Ancient Landscape Painting

27×18.3 cm

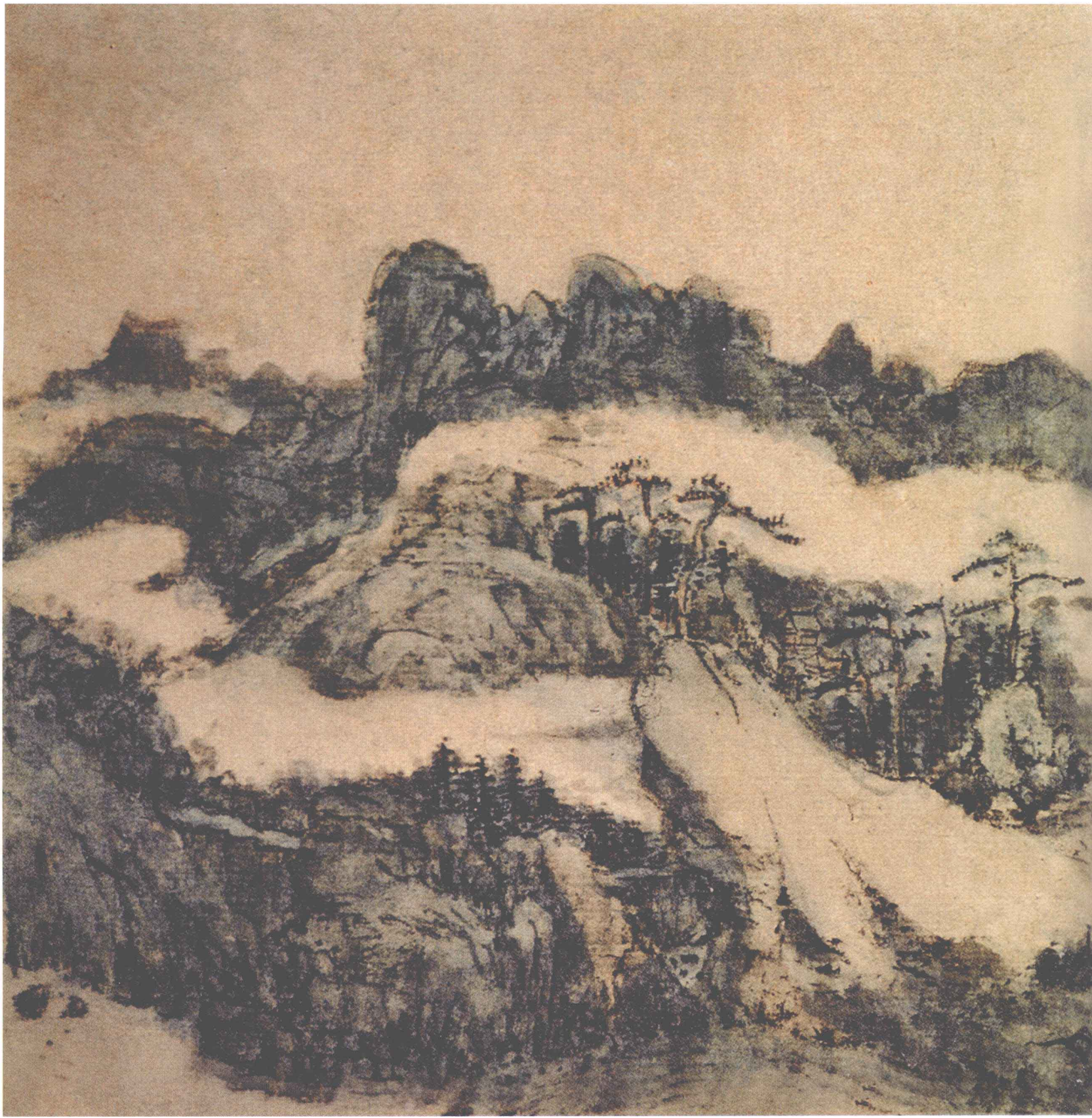
王健 仿古山水圖





Wang Jian: *Landscape Scroll in Blue and Green*
22.8×199.2 cm

王鑒 青綠山水卷



謝安
團扇
上為
畫
敬
亭
雲
青溪



Cheng Zhengkui: Landscape

22.7×44.3 cm

程正揆 山水册