

50 常州博物馆

周年典藏丛书

文物出版社



繪畫





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序言

常州，地处富饶美丽的长江三角洲，是一座具有悠久历史的江南文化名城。

自春秋末吴国季札受封于延陵至今，常州有文字记载的历史已达2500余年。西晋以来，一直是郡、州、府的治所。清代常州府辖八县，故有“中吴要辅、八邑名都”的美誉。常州历代经济发达，科举鼎盛，文化昌盛，名家辈出。特别在清代，涌现了具有全国影响的五大学派：常州画派、常州词派、常州学派、阳湖文派、孟河医派。清代著名思想家龚自珍赞叹常州为“天下名士有部落，东南无与常匹俦”。

常州博物馆创建于1958年，在社会各界人士的支持下，历50个春秋岁月，经几代博物馆人的共同努力，现已发展为一座具备一定规模的地方历史综合性博物馆（含江苏省唯一的一家少儿自然博物馆）。目前馆藏文物2万余件，以良渚文化玉器、春秋原始青瓷器、宋元漆器和明清书画为收藏特色，其中南宋钱金漆奁、宋代影青观音坐像等文物弥足珍贵。

建馆50年来，曾三易馆址。建馆初期，馆址设在红梅公园内的红梅阁，后迁至天宁寺，1983年9月又迁至清凉寺，工作条件十分简陋。为了常州博物馆事业的发展，几代文博工作者艰苦奋斗，征集文物、考古发掘、制作标本、陈列展览、科学研究，取得了可喜的成果，激励着当代文博工作者奋发向前。可以说，常州博物馆的全体人员以崇尚事业、不懈努力、勇于奉献、敢于创新的精神走过了不平凡的、有作为的50年。

常州博物馆新馆于2007年4月28日在常州市委、市政府的关心和支持下全面落成开放。新馆外观新颖、设施齐全、功能先进、富有时代气息。其中博物馆总面积为23095平方米（含共享空间、技术用房），总体建筑分为五层，地上有四层，地下有一层。地上第一至三层为陈列展览区，地下一层和地上第四层为库房和办公区域。展区面积近1万平方米，共有9个展厅，展览主要有：常州历史文化陈列——以常州古代历史为脉络，以常州文物精品为特色，彰显地方文化底蕴；自然陈列——是江苏省综合性博物馆中的特色展览，集知识性、趣味性、互动性于一体；谢稚柳艺术馆——展示谢稚柳先生的艺术生涯及艺术成就；刘国钧捐献红木家具陈列——展示稀有珍贵的晚清整套红木家具；临时展览——承接各种不同类型的展览。新馆开馆一年来，以新颖独特的外观、先进完备的设施、丰富精美的陈列、优质高效的服务迎接着四面八方的游客，受到业内同行和社会各界的认可和好评。

当常州博物馆新馆开馆周年正值50华诞之际，我们编辑出版了这套典藏丛书（5册）奉献给读者。典藏丛书集馆藏书法、绘画、瓷器、漆木·金银器、玉器·画像砖等文物精品近500件。我们编纂此书的目的是希望广大读者能领略到常州博物馆文物藏品的风采和独特魅力，以展示常州的悠久历史和地方特色，激发人们热爱祖国、热爱家乡的情怀。同样，典藏丛书的出版能更好地展示常州和谐、持续发展的独特资源优势，是增强城市文化软实力、科学发展实践和运用的体现，也是常州博物馆的全体人员为常州经济、文化发展所做出的贡献。

常州博物馆馆长
2008年10月

陈丽华





PREFACE

Changzhou lies in the beautiful and richly endowed Yangtze River Delta. It is a famous cultural city with age-long history in South China.

Since the late Spring-and-Autumn period when Ji Zha of the Wu State was enfeoffed in Yanling, the literally recorded history of Changzhou has lasted for over 2,500 years. From the Western Jin Dynasty, Changzhou was all along the seat of a prefecture or a district. In the Qing period, Changzhou Prefecture administrated eight counties, so it was praised as "an important area in the Wu land and a famous center with eight counties." For several successive dynasties Changzhou flourished economically and culturally, winning a good name in imperial examinations and brought up people of talent generation after generation. Especially in the Qing period, there appeared five nationally-influential schools, i.e. Changzhou painting school, Changzhou *ci* poetic school, Changzhou school of the Confucian classics in the Han period version, Yanghu literary school and Menghe medical school. It is completely reasonable that Gong Zizhen, a celebrated thinker of the Qing period, commended the city with admiration in his poetic sentences "People with literary reputation under heaven come largely from certain regions, yet those from Changzhou are matchless in number throughout Southeast China."

The Changzhou Museum was found in 1958. Through 50 years of development and with the joint efforts of generations of its workers and the generous support from various social circles, today it has become a considerable-scale integrated museum of regional history (including its children's museum of nature, the only one in Jiangsu Province). Its collections have exceeded 20,000 cultural relics with the Liangzhu Culture jades, the Spring-and-Autumn period proto-celadon, the Song and Yuan lacquer-ware and the Ming and Qing calligraphy and paintings as their characteristics, among which are a number of extremely valuable objects, such as the Southern Song period lacquered toilet boxes with gilt incised design, the Song period shadowy blue seated Avalokitesvara and other national-grade treasures.

In the 50-year course since the Museum's founding, it changed its site three times. In the early period it was located in the Hongmei Pavilion of Hongmei Park. From there it was moved to the Tianning Temple a little later and again to the Qingliang Temple in September 1983, but the condition of work was always rather poor. Nevertheless, for the development of the Museum's cause, generations of our antiquarian workers made steadfast and assiduous efforts and obtained gratifying achievements in cultural relics collection, archaeological excavation, exhibits preparation and organization, and scientific research, which impelled greatly our antiquaries' fervor of striving

for success. Indeed, the Changzhou Museum people went through an extraordinary yet fruitful 50-year course with the spirit of loyalty to the cause, unremittingly exerting themselves, willing to dedication and being bold in making innovations.

With care and support from the Party committee and government of Changzhou City, the Museum's new site was completed and began to open to the public on 28 April 2007. It is novel in appearance, complete in equipment, advanced in function and full of flavor of the times. It has a total area of 23,095 sq m (including the communal space and technical rooms). The whole building consists of five floors: four on the ground and one under it. The first to third floors are for exhibition, and the underground and fourth ones are storerooms and offices. The exhibition space measures approximately 10,000 sq m and comprises nine halls, which service mainly to the following subjects. 1) The exhibition of Changzhou history and culture. It is organized according to the developmental line of the city's ancient history, displays select Changzhou cultural relics and reflects the basic cultural contents of the present region. 2) The exhibition of natural environments. This is a characteristic feature of our institution as a provincial integrated museum. It combines knowledge with interest and the expression of mutual actions. 3) The Xie Zhiliu art gallery. It exhibits Mr. Xie's art career and accomplishments. 4) The exhibition of the mahogany furniture Liu Guojun presented, a complete set of rare and invaluable mahogany articles handed down from the late Qing period. 5) The organization of various exhibitions in times of need. For over a year since the opening of the new building, our Museum, with its novel and unique appearance, advanced and perfect facilities, rich and fine exhibitions and excellent and effective service, have welcomed numerous visitors from all directions and won positive remarks and favorable comments from the antiquarian and museological profession and people in all walks of life.

On the occasion of the 50th anniversary of the founding of the Changzhou Museum as well as the first anniversary of the opening of its new building, we compile and publish the present series of classic books (five volumes) for offering to readers. This series shows 449 select cultural relics collected in our Museum, which fall into the classes of calligraphy, paintings, porcelain, lacquer-, gold- and silver-ware, and jades and pictorial bricks. It is our purpose that the broad readers, through these volumes, will see and appreciate the elegant appearance and distinctive charm of the Museum-collected cultural relics, get more knowledge of Changzhou's age-long history and local characteristics, and raise their feelings of loving our motherland and hometown. Meanwhile, the publication of the series will show the harmonious and sustained development of Changzhou, as well as the superiority of its unique resources. We hope that this set of books will be helpful to strengthen the city's soft cultural force and to practicing and applying the concept of scientific development, which will be also a bit of contribution of our Changzhou Museum colleagues to the city's economic and social development.

Director of Changzhou Museum Chen Lihua
October 2008



前言

...黄建康

中国古代绘画的历史渊源流长，5000多年前就出现了原始的绘画作品。战国时期的帛画已是比较成熟的绘画艺术品了。隋唐之际是中国绘画艺术史上的重要发展阶段，主要以人物、宗教故事为创作题材。五代是中国绘画的转折时期，同时又是承前启后的重要时期。花鸟画从山水、人物画中分离出来，徐熙、黄筌各领风骚；山水画以董源、巨然为代表，师法自然，发乎心源。两宋则是中国传统绘画的全盛时期，特别是最能诠释中国古代绘画艺术特色的文人画，肇始于唐而成于宋，讲究诗书画有机统一，讲究创作题材与作者精神诉求的完美结合，对中国传统绘画艺术的发展影响甚远。明清两朝逐步形成以文人画为主流的格局。

常州濒临太湖之滨，是吴文化的主要发祥地之一，自古就是江左名城。自隋唐京杭运河开通以后，常州更成为江南地区重要的交通枢纽，经济文化获得较快的发展。明清时期江南地区以纺织业为代表的传统手工业的兴盛，进一步促进了当地商品经济的繁荣和发展。在精神领域，人们更崇尚思想解放，追求个性自由，书画艺术界出现了前所未有的人文思潮。特别是明代苏州“吴门画派”的兴起，对近在咫尺的常州影响尤为深远。明清两朝，常州画坛名家辈出，值得一提的是，清代以恽南田为代表的“常州画派”的出现，确立了常州画坛在当时全国范围内开宗立派的重要地位，从而载入中国的艺术史册。

在明清时期常州人文文化高度发达的基础上，特别是在中西方文化思潮的碰撞交汇和融合下，近现代的常州画坛涌现出了一些享誉海内外的艺术大师，如刘海粟、谢稚柳，他们标新立异，独树一帜，他们的艺术思想和创作风格对近代中国画坛产生了巨大而深远的影响。

博物馆是收藏古代书画艺术品的最主要场所。通过妥善的保管、翔实的研究、科学的展示，使千百年来人

类的艺术瑰宝得以薪火相传。常州博物馆为地市一级的地方综合性博物馆，书画艺术品的收藏是其特色之一。现有各类书画藏品3000多件，绘画作品占三分之二强，主要以明清时期以及近现代常州地区名人名家的作品为主。其中不乏唐宇昭、恽向、恽寿平、钱维城、汤世澍、黄山寿、冯超然、谢稚柳等历代名家的艺术精品。

恽寿平是清初常州画坛的杰出代表，四王（王时敏、王鉴、王翚、王原祁）、吴（历）、恽（寿平）并称为清初画坛“六大家”。恽寿平（1633~1690年），名格，字寿平，号南田，他一生坎坷，饱经苦难，早年随伯父恽向学山水，后转习花鸟，他的花鸟画在继承宋代徐崇嗣、黄筌花鸟技法的基础上，采用“没骨法”，既求形似，又强调传神，形神兼备，色彩绚烂，开传统花鸟画之新风，成为“常州画派”的一代宗师。馆藏的恽寿平《蔬果册页》对开四幅，所描绘的农家蔬果，浓香鲜活，设色艳丽，生动传神。

钱维城（1720~1772年），字宗磐，号稼轩、茶山、幼庵，乾隆十年状元，清中期常州画坛的代表人物，并被时人尊崇为“画苑领袖”，是有清一代著名的宫苑画家。他的作品以反映宫苑山水景物为主。馆藏的



钱维城《松梅芝仙图》，画面简洁疏朗，技法严谨工细，是钱维城花鸟作品中难得一见的佳作。

谢稚柳（1910~1997年），是从常州这方故土走出的全才型的书画艺术大师，诗、书、画无一不精。同时，又是著名的书画鉴定家，可谓独步当代。谢稚柳早年受清代名家陈老莲的影响，中年以后师法宋元，专画工笔，精致工整，设色艳丽。同时又研究徐熙落墨技法，并逐步融入自己的绘画作品之中。到了晚年，谢稚柳的画风发生较大的变化，一改以往的工整隽逸，体现出前所未有的豪迈奔放。1992年谢稚柳先生将收藏的书画作品二十余件捐献给常州博物馆，其中有许多是他书画艺术创作方面的精品。

除上述常州地区名人名家的绘画作品之外，常州博物馆也有许多各时期其他名家的精品典藏。有王原祁的《小孤山图》、郑燮的《荆棘兰竹石图》、任颐的《苏武牧羊图》、张大千的《双仕女图》、徐悲鸿的《秋树图》、齐白石的《蔬果图》等等。这些不同作者、不同题材和不同风格的绘画艺术精品，不仅极大地丰富了博物馆的文物藏品，更是研究中国绘画艺术发展史的极好素材。



目 录

前 言 ...黄建康

吴伟 醉樵图轴	002
A Drunken Woodcutter Painted by Wu Wei (scroll)	
谢时臣 凌云乔翠图轴	003
A Cloud-reaching Pine Painted by Xie Shichen (scroll)	
吴之琯 潇湘夜雨图四屏条	004
Raining Night on the Xiang River Painted by Wu Zhiguan (screens)	
吕纪(传) 幽泉聚禽图轴	005
Birds by the Spring Painted by Lǚ Jì (scroll)	
周之冕 雉鸡芭蕉花卉图轴	006
Peasant, Banana and Flower Painted by Zhou Zhimian (scroll)	
张复 函关紫气图轴	007
Landscape at Han Pass Painted by Zhang Fu (scroll)	
张元举 古柏飞泉图轴	008
Cypress by Waterfall Painted by Zhang Yuanju (scroll)	
尤求 二乔图轴	010
Ladies Qiao Painted by You Qiu (scroll)	
陈元素 兰花图轴	011
Orchid Painted by Chen Yuansu (scroll)	
恽向 董巨遗意图轴	012
Landscape in the Style of the Dong Beiyuan and Ju Ran School Painted by Yun Xiang (scroll)	
张宏 钟馗图轴	013
Demon Vanquisher Zhong Kui Painted by Zhang Hong (scroll)	
萧云从 栖霞揽胜图卷	014
Landscape in Mt. Qixia Painted by Xiao Yuncong (scroll)	
唐宇昭 荷鹭图轴	016
An Egret among Lotus Blooms Painted by Tang Yuzhao (scroll)	
弘仁 山水册页	018
Landscape Painted by Hong Ren (album leaves)	
罗牧 古木图轴	020
Trees Painted by Luo Mu (scroll)	
蔡远 帆转孤峰图轴	021
Sailing by a Peak Painted by Cai Yuan (scroll)	
吴宏 仿元人笔法山水图轴	022
Landscape by Wu Hong after the Style of a Yuan Period Painter (scroll)	
胡士昆 高松幽兰图轴	023
Pine and Orchid Painted by Hu Shikun (scroll)	
王建章 仿梅花道人笔意山水扇面	024
Landscape Painted by Wang Jianzhang after the Style of Meihua Daoren (fan face)	
朱耷 有余图轴	025
Fish with the Metaphor of Wealthiness Painted by Zhu Da (scroll)	

恽寿平 蔬果册页	026
Fruits and Vegetables Painted by Yun Shouping (album leaves)	
恽寿平 苍松翠竹图轴	028
Pine and Bamboo Painted by Yun Shouping (scroll)	
杨晋 芦滩双牛图轴	029
Buffalos in Reed Marches Painted by Yang Jin (scroll)	
禹之鼎 绘王麓台小像图轴	030
Portrait of Wang Lutai Painted by Yu Zhiding (scroll)	
王翬 山水册页	032
Landscape Painted by Wang Yun (album leaves)	
沈宗敬 古树空山图轴	034
Landscape Painted by Shen Zongjing (scroll)	
诸昇 竹石图轴	035
Bamboo and Rockery Painted by Zhu Sheng (scroll)	
薛宣 仿李营丘山水图轴	036
Landscape Painted by Xue Xuan after the Style of Li Yingqiu (scroll)	
沈铨 群仙祝寿图轴	037
Birds on Plum Branches in Full Blossom with the Metaphor of Immortals Offering Birthday Congratulations Painted by Shen Quan (scroll)	
上官周 山水册页	040
Landscape Painted by Shangguan Zhou (album leaves)	
黄慎 杂画册页	042
Paintings by Huang Shen (album leaves)	
王原祁 小孤山图轴	044
Landscape of Mt. Xiaogu Painted by Wang Yuanqi (scroll)	
道悟 黄海云舫图轴	045
Landscape Painted by Dao Wu (scroll)	
马元驭 兰芝图轴	046
Orchid and Fungus Painted by Ma Yuanyu (scroll)	
李鱣 石榴蜀葵图轴	047
Pomegranate and Sunflower Painted by Li Shan (scroll)	
郑燮 荆棘兰竹石图轴	048
Bramble, Orchid, Bamboo and Rockery Painted by Zheng Xie (scroll)	
闵贞 戏蟾图轴	049
Playing with Toad Painted by Min Zhen (scroll)	
童钰 梅花图轴	050
Plum Blossom Painted by Tong Yu (scroll)	
郑岱 梅花高士图轴	051
Plum Blossom and Hermit Painted by Zheng Dai (scroll)	



高凤翰 梅竹石图轴	052
Plum Blossom, Bamboo and Rockery Painted by Gao Fenghan (scroll)	
钱球 山阁云峰图轴	053
Landscape Painted by Qian Qiu (scroll)	
钱维城 松梅芝仙图轴	054
Pine, Plum Blossom, Fungus and Narcissus Painted by Qian Weicheng (scroll)	
金农 达摩图轴	056
Bodhidharma Painted by Jin Nong (scroll)	
李世焯 酌月大江图轴	057
Pouring a Libation to the Moon on the River Painted by Li Shizhuo (scroll)	
沈凤 竹麓隐居图轴	058
Hermit in Bamboo Groove Painted by Shen Feng (scroll)	
华岳 泰岱云海图轴	059
Landscape in Mt. Tai Painted by Hua Yan (scroll)	
钱维乔 山水图册	060
Landscape Painted by Qian Weiqiao (album leaves)	
毕涵 山水图卷	062
Landscape Painted by Bi Han (scroll)	
恽冰 玉堂富贵图轴	064
Peony Painted by Yun Bing (scroll)	
顾洛 仕女妙清图轴	065
Beauty Painted by Gu Luo (scroll)	
汤贻汾 铁笛楼图轴	066
Landscape Painted by Tang Yifen (scroll)	
倪璨 青峦叠嶂图轴	067
Landscape Painted by Ni Can (scroll)	
汪昉 仿黄鹤山樵笔意图轴	068
Landscape Painted by Wang Fang after the Style of Wang Meng (scroll)	
沙馥 书馆婴戏图轴	069
Children in School Painted by Sha Fu (scroll)	
任颐 苏武牧羊图轴	070
Su Wu in Herding Sheep Painted by Ren Yi (scroll)	
黄山寿 竹阴高士图轴	071
A Recluse Scholar in Bamboo Grove Painted by Huang Shanshou (scroll)	
戴熙 高荫论古图轴	072
Talking about Antiquity in Tree Shade Painted by Dai Xi (scroll)	

王礼 松鹤图轴	073
Pine and Crane Painted by Wang Li (scroll)	
赵之谦 牡丹图轴	074
Peony Painted by Zhao Zhiqian (scroll)	
阮元 枇杷图轴	075
Loquat Painted by Ruan Yuan (scroll)	
吴昌硕 芭蕉枇杷图轴	076
Banana and Loquat Painted by Wu Changshuo (scroll)	
朱昂之 匡庐飞瀑图轴	077
Waterfall by Villa Painted by Zhu Angzhi (scroll)	
糜準 抚唐寅笔意仕女图轴	078
Beauty Painted by Mi Zhun after the Style of Tang Yin (scroll)	
毕简 林亭高逸图扇面	079
Pavilion and Hermit Painted by Bi Jian (fan face)	
汤禄名 桃岸鸂鶒图轴	080
Mynas on the Peach-blossom Bank Painted by Tang Luming (scroll)	
蒲华 山水书法双面扇	081
Landscape and Calligraphy by Pu Hua (fan faces)	
吴庆云 春溪新绿图轴	082
Spring Landscape Painted by Wu Qingyun (scroll)	
陈衡恪 翠叶邀凉图轴	083
Relaxing in Tree Shade Painted by Chen Hengque (scroll)	
吴穀祥 诗意山水人物四屏条	084
Landscape and Human Figures in a Poetic Mood Painted by Wu Guxiang (screens)	
李宝嘉 眉寿图轴	086
Paradise Flycatcher and Plum Bloom (with the Metaphor of Longevity) Painted by Li Baojia for Offering Birthday Congratulations (scroll)	
高邕 山深幽润图轴	087
Landscape Painted by Gao Yong (scroll)	
顾麟士 仿王麓台笔意图轴	088
Landscape Painted by Gu Linshi after the style of Wang Lutai (scroll)	
张玄 翠池风雨图轴	089
Landscape in Rain Painted by Zhang Xuan (scroll)	
冯超然 烟峦夕照图轴	090
Landscape in the Evening Painted by Feng Chaoran (scroll)	
邓春澍 三秋图轴	091
Autumn Scenery Painted by Deng Chunshu (scroll)	
瞿世玮 法耕烟山水图轴	092
Landscape Painted by Qu Shiwei after the Style of Wang Hui (scroll)	
汤涤 寿山图轴	093
Landscape Painted by Tang Di for Offering Birthday Congratulations (scroll)	

张爱 双仕女图轴.....	094
Beauties Painted by Zhang Yuan (scroll)	
徐悲鸿 秋树图轴.....	095
Autumn Trees Painted by Xu Beihong (scroll)	
龚铁梅 秋菊双禽图轴.....	096
Chrysanthemum and Birds Painted by Gong Tiemei (scroll)	
齐璜 蔬果图轴	097
Vegetables and Fruits Painted by Qi Baishi (scroll)	
房毅 墨龙图轴	098
Dragons Painted by Fang Yi (scroll)	
林风眠 柳岸高愁图轴.....	099
Relaxing on the Willow Bank Painted by Lin Fengmian (scroll)	
谢月眉 红叶小鸟图轴.....	100
Birds among Red Leaves Painted by Xie Yuemei (scroll)	
马万里 三秋图轴.....	101
Late Autumn Scenery Painted by Ma Wanli (scroll)	
戴元俊 松涛猿鸣图轴.....	102
Monkeys in Pine Forest Painted by Dai Yuanjun (scroll)	
沈云霞 秋菊佳色图轴.....	103
Autumn Chrysanthemum Painted by Shen Yunxia (scroll)	
李淦 仕女看磨镜图轴.....	104
Beauties Looking at Mirror Cleaning Painted by Li Gan (scroll)	
程十发 少女与牛图轴.....	105
Girl and Yaks Painted by Cheng Shifa (scroll)	
谢稚柳 青绿山水图轴.....	106
Landscape Painted by Xie Zhiliu (scroll)	
俞云阶 秋红图轴.....	107
Red Leaves in Autumn Painted by Yu Yunjie (scroll)	
赵素吾 听雨声中图轴.....	108
Listening to Rain Painted by Zhao Suwu (scroll)	
吴青霞 双鲤图轴.....	109
Carp Painted by Wu Qingxia (scroll)	





绘

画

斧屋家少四隣
 青松旋斫業
 為薪侶然年
 陣腥風在懷得
 同來有人
 重道人顧思頌



吴伟 醉樵图轴

A Drunken Woodcutter Painted by Wu Wei (scroll)

明

Ming period

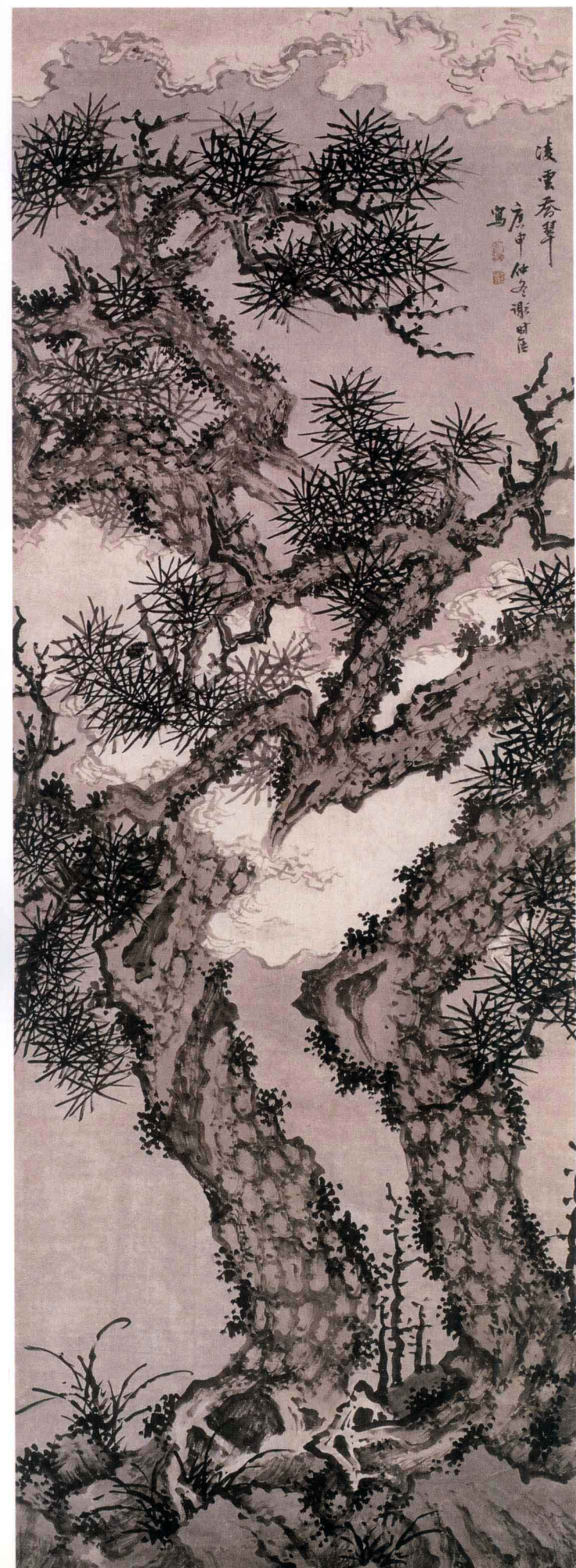
纵101厘米 横34厘米 纸本

1959年刘国钧先生捐

◎吴伟（1459~1508年），字士英、次翁，号鲁夫、小仙，湖北宜昌人，戴进之后的浙派健将，工人物、山水。画风早年比较工细，中年后苍劲豪放，泼墨淋漓，成为“江夏派”的创导者。

◎图中画一酒醉樵夫，将柴担放在一边，双手抚胸，两眼斜窥，立于枯树石崖之下，款署“小仙画”，钤白文篆章“吴伟”。此画用笔细致，笔力遒劲，人物栩栩如生，以简洁的手法烘托出人物的洒脱神韵，体现了吴伟的画风和特色。





谢时臣 凌云乔翠图轴

A Cloud-reaching Pine Painted by Xie Shichen (scroll)

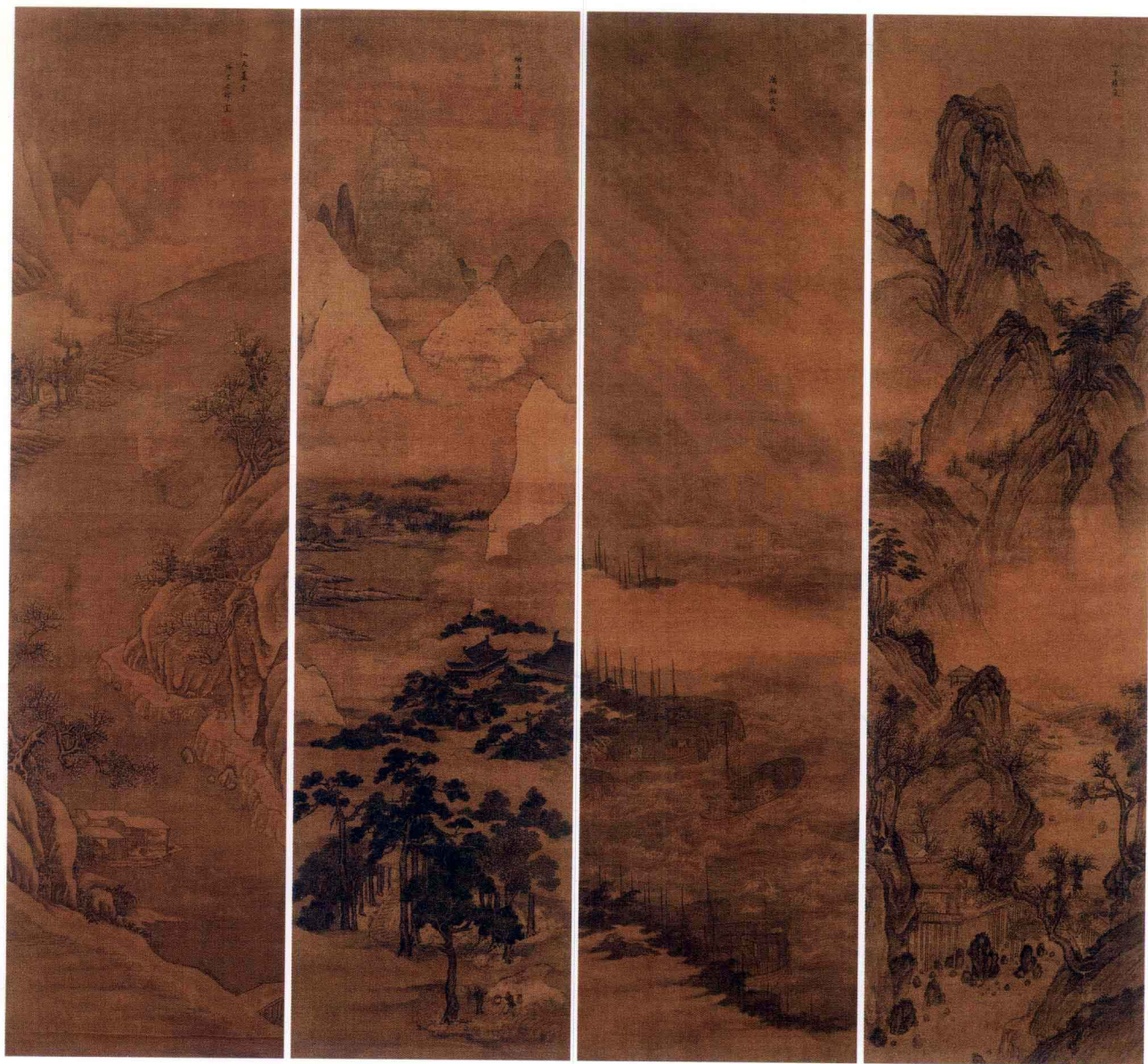
明

Ming period

纵292厘米 横102厘米 纸本

◎谢时臣（1488~约1567年），字思忠，号樗仙，江苏苏州人，善山水，得沈周意而有所变化，擅画屏障大幅，气势惊人。

◎这幅凌云乔翠图为嘉靖三十九年（1560年）所作，款下钤有两章“樗仙”、“七十四翁”，皆阴文。画面全用墨笔写成，两棵乔松苍苍郁郁，直入云中，用烘染手法衬托出白云在苍松之间的飞动，富有生气。此图笔势纵横，气概不凡。



吴之琯 潇湘夜雨图四屏条

Raining Night on the Xiang River Painted by
Wu Zhiguan (screens)

明

Ming period

纵140.5厘米 横37厘米 绢本

◎吴之琯，明代万历年间人，字汝廷，自小称九蓬头，常州阳湖人，是一位善画人物、佛像、山水、花鸟的全能画家。但作品传世极少。

◎此山水四屏条作于绢本之上，全用细微的笔触画就，工致而不呆板，一无匠气，非常生动，有着文人的格调和气息。





明 吕纪 幽泉聚禽图轴 神品 吕纪 1477-1533

吕纪（传） 幽泉聚禽图轴

Birds by the Spring Painted by Lü Ji (scroll)

明

Ming period

纵166厘米 横90厘米 绢本

1975年刘国钧先生捐

◎吕纪，生于1477年，卒年不详，字廷振，号乐愚，浙江宁波人。官至锦衣卫指挥。擅画花鸟，近学边景昭，远师南宋院体。常绘凤凰、仙鹤、孔雀、鸳鸯之类，杂以花树，古艳夺目，工笔勾勒与水墨写意俱能。与林良齐名天下。为明代院体花鸟画派代表作家之一。

◎此画禽鸟花草，精巧生动，绚丽多姿；树石、溪水衬景，笔爽墨润，尤其禽鸟以工笔重彩，描绘精细。全画工整浓艳，神采耀目。





周之冕 雉鸡芭蕉花卉图轴

Peasant, Banana and Flower Painted by
Zhou Zhimian (scroll)

明

Ming period

纵181厘米 横91厘米 绢本

◎周之冕，生卒年不详，字服卿，号少谷，常熟人，居长洲（今江苏吴县）。工书擅画，尤善花鸟。花卉多用勾花点叶法，设色鲜艳，极具生气，为明朝花鸟画一代名家。

◎此画生动妍丽，境界清新宜人。两雉鸡回头相望，周围衬托以花卉、山石，色花点叶，淡着色，似工笔而实为写意。表现的是“花”与“鸟”动、静相间的场景，那种悠然自得、闲淡自适的情态被作者生动地表现出来。





张复 函关紫气图轴

Landscape at Han Pass Painted by Zhang Fu (scroll)
明

Ming period

纵213厘米 横90厘米 绢本

◎张复（1546~1631年），字元春，号苓石，太仓（今属江苏）人，一作无锡人。从钱穀学山水画，后学荆关、马夏、黄公望等，为吴门画派名家之一。所作山水清润雅致，别有情趣。

◎此山水画为张复1609年所作，笔法用墨较完美，且尺幅较大，为其不多见的精品。右上题款“西望瑶池降王母，东来紫气满函关。万历己酉秋日张复写寿”，钐白文“张元春”印，钐白文“中条山人”印。