THE GRAND TREASURE SERIES OF NANJING MUSEUM

南京博物院珍藏大系

明末清初金陵绘画

南京博物院　编著

江苏凤凰美术出版社

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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，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，期间辗转万里，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、徐王义楚觶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，其余部分仍庋藏于南京博物院。

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。新中国成立初期，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，南京博物院院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院藏文物的出版工程，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院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 Ministry of the Interior) 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, has been lasting sixty years since the founding of the PRC, 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 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), jadeware 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 tangible 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

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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, jadeware, 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

明末清初金陵绘画论纲

赵启斌

明末清初是中国政治、经济、社会、思想文化发生剧烈变革的历史时期。在这一时期，南京地区由于其特殊的政治、社会、经济、文化条件，也迎来了绘画艺术的兴盛时代，画家云集，绘画创作活动日益进入繁盛的状态。此一时期金陵地区的绘画艺术其从业人员之众、画家数量之多、取得的艺术成就之大，都是非常罕见的，是继六朝、五代南唐以后的第三次绘画高峰。金陵绘画的群体性崛起，无论对于南京地区乃至江苏地区甚至全国的绘画发展，都具有举足轻重的意义。今就明末清初金陵绘画的人员构成及其绘画群体类型、出现的社会文化条件、绘画思想及其审美观念、绘画特色，并结合南京博物院所藏明末清初有关绘画作品，对相关问题略作论述。

一、明末清初金陵绘画兴起的社会、文化、自然条件，金陵绘画的文化特点及其绘画人员构成、绘画群体类型

1. 明末清初金陵绘画兴起的社会、文化、自然条件以及金陵绘画的文化特点

明末清初是中国绘画史上最具有创造活力的一个历史时期，绘画风格流派纷呈，诞生了一大批在中国绘画史上极具影响力的画家群体。金陵地区出现的新绘画群体将金陵绘画推进到一个新的发展水平。在前后不到200年的时间内，在金陵生存了数以千计的艺术家，在此度过了他们辉煌的艺术创造期，留下了诸多的绘画精品。明末清初金陵绘画的兴起是由金陵特殊的政治、文化、自然环境等诸多条件所决定的，明末清初特定的政治环境、剧烈变化的文化条件使金陵绘画获得了难得的历史性发展契机。

明初半个多世纪的金陵地区为太祖朱元璋的建都之地，朱元璋去世后，又成为他的陵寝所在地，即使明成祖朱棣迁都北京，金陵也作为留都被保存下来，因而金陵有着特殊的政治地位。有明一代，金陵始终是明朝的政治重心，江南的政治中心和文化中心，自然也成为画家云集的重要地域。金陵绘画在16、17世纪的兴盛，首先是明末金陵固有的政治、文化中心所起到的吸聚人才的作用而实现的。明代末期，金陵作为留都所具有的政治地位为各地区的画家，尤其为江南地区画家的交流、汇融提供了适宜的社会文化土壤。南北画家云集，使金陵地区具有了开风气的大环境、大气候，继明代宫廷院体画家、“浙派”活动以后，新的文化、绘画中心终臻形成。其次，金陵地区此一时期城市经济、商业经济的不断发展，为画家群体在此汇聚提供了又一充分的外在条件。金陵画坛南北画家云集，传统文化、中原文化、江南文化在这里不断进行交流、汇融，使金陵成为各种绘画流派汇融的中心，不断促使金陵地区具有多元性、地域性绘画特色的形成，为金陵地区的绘画发展带来了勃勃生机。

由于明末清初政治环境的变化以及社会动荡、农民大起义爆发、明清易鼎，处于战乱地区的各阶层人士纷纷来金陵寓居，金陵继续不断吸引相当数量的画家寓居、创作，尤其遗民画家的出现，为金陵绘画带来了新的绘画要素和精神风貌，使16世纪晚期至17世纪、18世纪上半期成为金陵绘画史上又一最为繁荣的历史时期。

由于明末清初金陵画家来自于不同的地区，带来了不同的文化因素，其中最为明显的特点便是注重文化修养，注重绘画创作与生活经验相结合。如晁残有着深厚的佛学基础，他的绘画是在校阅《大藏经》和不断的佛学修为的基础上，细致观察南京及其周围地区特有的地质地貌，变革中国画传统而获得重大突破的，画面中寄寓着自我丰富的精神情感，有着深厚的人文素养和精神情怀。程正揆则有着深厚的儒学根基和遍阅祖国山川的经历，熔铸为自己的绘画风格。明末清初金陵画家所具有的深厚的文化素养、知识储备，使他们的绘画创作获得了大幅度的突破。明代中晚期、明末清初，亦出现了颇具特色的青楼女性画家，卞敏、范珏、马守贞、寇湄、董白、薛素素、顾眉、柳如是等，她们长期活动在金陵地区，成为金陵画家群体的有机组成部分。这批女性画家具有过人的才情，清新淡雅、秀逸雅致的绘画风貌，进一步表现出金陵地区文化多元性发展的新特色。

此一时期，金陵地区各种类型的绘画群体都能获得充适的发展，无论职业画家还是文人画家，无论是男性群体画家还是青楼女性画家，无论是写实性画家群体还是具有两宋宫廷院体绘画特色的绘画群体，无论是复古类型的画家还是创新型画家群体，无论是入仕清廷画家群体还是遗民画家群体，他们都往往具有超然的隐逸思想或强烈的遗民意识，这一独特的思想观念、文化意识成为这一时期金陵绘画创作中的主导思想。

金陵及其周边地区特定的自然条件也是明末清初金陵绘画得以盛起的必不可少的条件。金陵及其周围地区气候温暖湿润，地理环境优越，境内水网密布，多丘陵地貌，终年绿意郁郁，山明水秀，极易引起人们的共鸣和内心感情的萌动，激发出强烈的审美心性，长期生活在金陵地区的龚贤等人多以金陵一带湿润、幽美、平远的大自然风光入画，从而发展出独具特色的金陵绘画。

明末清初的金陵绘画是在金陵特定的社会、文化、政治、自然条件下发展出来的晚明阳明心学、狂禅之风日益盛行，以及南北各地尤其北方书画收藏品的南下，都使金陵地区画家的视野大为开阔，为金陵地区绘画特色的形成提供了内在的价值和观念支撑。明代晚期绘画表现出凄迷、奇幻、夸张、抽象、怪异以及追求奇趣与复古特色，当与这一时期文化观念既有禅、儒精神双重文化体验的结果，也有前辈画家历史文化和绘画经验的再发现和重新认识有关。这一系列的新文化条件使金陵画家在保持、承递“浙派”画风、“吴门”画风、宫廷院体画风的基础上，不断汲取新的绘画要素进行变革。明清易鼎，对于金陵绘画的转型和发展是剧烈的，他们完成了从逸民、隐士向遗民角色的转化，既具有隐逸文化和晚明文化思想解放的崭新绘画特色，又具有遗民意识和审美观念的画风特点，同其他绘画特征一起构成了明末清初金陵绘画的整体文化特性。

2. 明末清初金陵绘画的绘画人员构成及其绘画群体类型

早在明代初期、中期就有不少外地的画家来金陵活动，从事绘画创作，盛著、戴进、吴伟、蒋嵩、张路、顾源、文伯仁等，都曾在金陵有过长期或短暂的寓居、创作活动。金陵绘画16世纪中期后进入创作的活跃时期，17世纪则进入到全面盛起的时代，尤其是17世纪中期明清易鼎前后，进入了明清以来最为辉煌的时代，龚贤曾经豪迈地说：

今日画家以江南为盛，江南十四郡以首都（南京）为盛，郡中著名者且数十辈，但能吮笔者奚啻千人！

（龚贤题周亮工《名人画册》）

画至今日，金陵可谓盛矣。前此之文、沈、邹、董，皆产于吴，比于三君八龙。一时星聚两王钟山之阳，淮水之涘。含毫吮墨者不啻百家，加以宦游寓公，指不胜屈。

（龚贤题高岑画跋）

可见金陵画坛此一时期绘画创作活动的兴盛。金陵画家之多，从业人员之众，确实颇为惊人。根据明末清初金陵画家的来源和组成特点，可以将明末清初活动在南京地区的画家分为以下几种群体：

（1）先驱画家群体

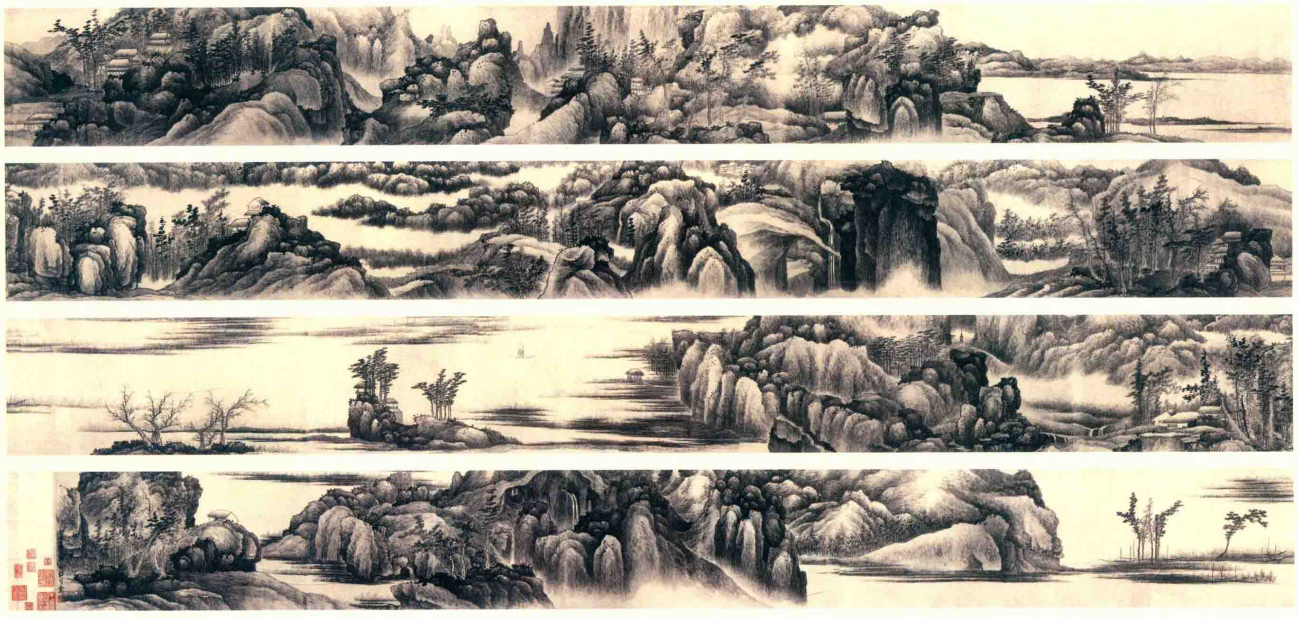
此为明代末期活动在金陵的画家群体，主要包括董其昌、曾鲸、吴彬、方以智、马守贞、朱之蕃、薛素素、魏之璜、胡宗仁、盛丹、高阳、姚允在、胡宗信、宋珏、张翀、邹典、杨文骢、陈丹衷、施霖、七处（朱翰之）等人。董其昌曾于1625至1626年间在金陵任礼部尚书，不断积极地参与金陵的文化活动，对于金陵文人画的发展产生了积极的影响，起到了开一代风气的作用。吴彬以及魏氏家族、胡氏家族、七处（朱翰之）对金陵绘画的发展，也都有一定的影响，这批先驱画家群体为金陵绘画的繁盛起到了重要的奠基作用。

（2）家族型绘画群体

明末清初金陵绘画最为突出的特点是本地具有家族集群性质的绘画群体的出现，如胡家的胡宗仁、胡宗信、胡宗智、胡耀昆、胡启昆、胡玉昆，盛家的盛丹、盛琳，魏家的魏之璜、魏之克等等，都是这一类型的画家群体，他们在明末70年间陆续出现，成为金陵此一时期最为奇特的绘画现象之一。

（3）本地画家群体与外地流寓画家群体

金陵是江南最具人文气息的文化、政治、经济中心，因而吸引了诸多省份的画家来金陵从事绘画创作活动，如董其昌、吴彬、曾鲸、翁陵、高阳、姚允在、王概、方维、葛一龙、张修、邹喆、



龚贤　千岩万壑图　卷　纸本　墨笔　27.8cm×980cm



董其昌 秋景山水图 扇页 金笺 设色 17.7cm×51.7cm

邹坤、邹冰、龚柱、陈舒、叶欣、谢成、方以智、方亨咸、程邃、宋珏、杨文骢、程正揆、张宏、髡残、吴宏等，都是外地来金陵的画家。外地画家流寓金陵，对于推动金陵绘画的发展，产生了极为重要的影响。先后崛起的金陵本地画家则有魏之璜、魏之克、七处（朱翰之）、胡宗仁、胡宗信、胡宗智、胡耀昆、胡启昆、胡玉昆、朱之蕃、盛丹、盛琳、高岑、高遇、高荫、樊圻、樊沂、樊云、夏森、施霖、姚若翼、孙谋、陈丹衷、张遴、张风、武丹、蔡泽、周亮工、柳堉等人。此外，青楼女性画家卞敏、范珏、马守贞、寇湄、董白、薛素素、顾眉等，她们也长期活动在金陵地区，成为金陵画家群体的有机组成部分，与男性画家一起共同促进了金陵绘画的发展。

（4）文人画家群体

明末清初的金陵绘画在受董其昌、七处（朱翰之）等人为主导的影响下，逐渐形成了具有鲜明特色的文人画家群体，先后出现了以方以智、方亨咸、程正揆、髡残、张风、胡玉昆、查士标、周亮工、程邃、龚贤以及陈舒、盛丹、盛琳、施霖、王概等人为代表的文人画家群体，在明末清初金陵绘画群体中，这一画家群体对金陵绘画的发展起到了非常重要的引导作用，对金陵绘画特色的形成起到了主导作用。

（5）以“金陵八家”为代表的职业画家群体

明末清初金陵绘画最流行的说法为“金陵八家”之说：

① 方文《山续·题樊会公小像》卷五诗云“绘事江东有八家”。

② 王洪撰《西归日札·善画八大家记》（康熙三十七年刻本），首称周亮工标举八人，曰八大家，即：张修、谢成、樊沂、高岑、吴宏、樊圻、胡慥、邹喆，这是最早列为“金陵八家”的画家名录。

③ 张庚《国朝画徵录》卷三所列八家：龚贤（半千）、樊圻、高岑（蔚生）、邹喆（方鲁）、吴宏、叶欣（荣木）、胡慥（石公）、谢荪（缃西），号称“金陵八家”。

④ 乾隆十六年《上元县志·方伎》卷二十四称：陈卓、吴宏、樊圻、邹喆、蔡苍霖、李又李、武丹、高岑、周亮工品题为“金陵八家”。

⑤ 同治年间《上江两县志》列：陈卓、吴宏、樊圻、邹喆、叶欣、胡慥、武丹、高岑为“金陵八家”。

⑥ 杨思寿《眼福编》以樊圻、高岑、邹典、邹喆、吴宏、叶欣、胡慥、谢荪为“金陵八家”。

⑦ 民国二十六年《昆山景物志》则将龚贤、樊圻、高岑、邹喆、叶欣、施霖、盛丹、王概列为“金陵八家”。

以上文献均提出“金陵八家”之说，但具体画家则没有统一的标准。“金陵八家”作为金陵一个画家群体的提出，则从一个角度看出此一时期金陵绘画的盛起和绘画发育的成熟与完善。根据以上资料，《国朝画徵录》“金陵八家”列龚贤、樊圻、高岑、邹喆、吴宏、叶欣、胡慥、谢荪八人；《上元县志》“金陵八家”列陈卓、吴宏、樊圻、邹喆、蔡苍霖、李又李、武丹、高岑八人。二书所列画家相同者四人，不同者四人，共计十四人。

（6）遗民画家群体

明清易鼎，南京作为明代留都所在地，在亡国士人和缙绅心目中具有重要的地位，诸多遗民画家纷聚于此，程正揆、髡残、龚贤、萧云从、查士标、程邃、石涛、张风、方亨咸、樊圻、高岑、邹喆、吴宏、叶欣、胡慥等人，都可看作是活跃在金陵地区遗民画家的重要代表性画家。

（7）龚贤及其传派

龚贤和他的弟子等人形成了“龚贤画派”，简称“龚派”，吕潜、王概、柳堉、官铨、刘琳、僧巨来、曹溪、宗言、樊云、武丹、大汕及其子龚柱等人都曾受到龚贤画风的影响，成为龚贤传派的重要画家。毫无疑问，龚贤在金陵画家群体中具有重要的地位和影响力，其独创性的画风影响了一批画家的成长。

明末清初活跃在金陵地区的画家，历史上有其约定俗成的看法和新的认识，其特定的称谓具体包括：



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

①“金陵二溪”。

程正揆、冕残被称为“二溪”。

周亮工《名人画册》中收有龚贤为程正揆所作山水册页的题跋，“二溪”并列，推究为逸品之作：

金陵画家能品最多，而神品、逸品，亦各有数人。然逸品则首推二溪：曰石溪、曰青溪。石溪，残道人也；青溪，程侍郎也，皆寓公。残道人粗服乱头，如王孟津书法；程侍郎冰肌玉骨，如董华亭书法。百年来，书法则王、董二公应不让；若论画艺，则今日两溪又奚肯多让乎哉。

杜濬《变雅堂集》又说：

吾楚有诗而无画，直至今日，突出两人：一为石溪禅师，一为青溪太史。仆前后见其巨幅长卷，云峰石迹，迥绝天机，原本古人，师友造化，未尝不叹为神品。不知何以不出画家则已，一出便到恁地。

明清画史对程正揆有“国朝第一”，画坛“鼎足”、“无匹”的评价，将程正揆、冕残并列，称为“金陵二溪”。

②“金陵二石”。

冕残、石涛被称为“二石”。

③ 金陵“三鼎足”。

程正揆、顾大申、方亨咸为金陵“三鼎足”。周亮工在《读画录·方亨咸传》中说：

海内士大夫，以画名家者，程青溪、顾大申及侍御（方亨咸），可称鼎足。

④“金陵八家”。

金陵八家不止八人，共有十四人，前已详述，在此不赘言。

⑤“王氏三杰”。

“王氏三杰”活动于康熙年间，指王概、王蓍、王臬三兄弟，王氏三兄弟作为金陵绘画群体后起之秀，在继承和发展金陵绘画画风中起到了重要的作用。

⑥“金陵十家”、“三鼎足”、“六骨干”。

马鸿增先生提出：“金陵画派有‘十家’、‘三鼎足’、‘六骨干’之说，即：清初金陵画派三足鼎立者，为石溪、龚贤、程正揆，‘六骨干’为樊圻、吴宏、高岑、邹喆、张风、王概，以及批评鉴赏家周亮工，合为十人。这就是真正的‘金陵十家’，也就是清初金陵画派的十位代表人物。”

二、明末清初金陵绘画思想及其审美观念

明末清初金陵绘画是在“浙派”绘画、“吴门”绘画、“松江”绘画、宋元绘画基础上确立出来的绘画，也是在社会文化及其政治急剧转型时期发展出来的绘画，因而其绘画思想及其审美观念表现出相当的复杂性，不仅有着前辈画家的思想观念、审美观念的继承，更有新思想、新观念的拓展和转变。其绘画思想、审美观念呈现出多元性、地域性、南北绘画思想与审美观念交相融汇的特点。他们注重写生，注重传统绘画、注重在复古的基础上创新，表现出极大的包容性特点。尤其在一些大家身上，更将写意性、精神性、诗意性、抒情性与现实性完整地统一起来，留下了诸多珍贵的绘画思想和审美理念。概括起来，明末清初金陵绘画思想及其审美观念主要表现在以下几个方面。

（1）追求奇幻、奇趣绘画审美观念的出现

明末清初金陵绘画思想及绘画审美观念的确立与形成有其特定的文化条件和社会基础，晚明以来狂禅的盛起以及王阳明心学的传播，都使绘画发生了新的转化和变异，追求奇幻、奇趣与复古的精神趣味，在写生和仿古方向上迭向推进，成为这一时期绘画变革与发展的主导倾向。金陵地区以董其昌、吴彬、龚贤为代表的仿古创新型画家群体将主观感受的精神世界和意象通过创造出来的奇幻、奇趣山水意象非常微妙地表现出来：

翰墨之事，良工苦心，未尝敢以耗气应也，其尤精者，或以

醉，或以梦，或以病，游戏神通。

（明·董其昌《画禅室随笔》）

意识到“醉”、“梦”、“病”三种主观状态对山水画创作有重要意义，首发“奇幻”之说。在充分重视绘画创作的主体心态、精神内涵上，进一步做出了新的开拓，龚贤说：

余此卷皆从心中掌述云物，丘壑屋宇舟船梯磴磎径，要不背理，使后之玩者可登、可涉、可止、可安。虽曰幻境，然自有道观之，同一实境也。

（《虚斋名画录》卷六）

亦清晰地意识到幻境山水意象的生成对于山水画创作的重要价值和意义，对于山水“实境”、“幻境”的辩证关系有着深刻的认识。明末清初注重主观表现性、精神性绘画内容，注重奇幻审美观念的生成，显然与这一时期出现的审美转向和确立出来的文化价值理想有关。

（2）高度重视山水写生，写实山水、实景山水观念出现

明代中晚期以来，将具有地方、地域景物的真实再现和描绘，从中寄托画家以及命意创作者、收藏者对自己家乡景物、人物的寄托和热爱。明末清初金陵地区的画家高度重视写生，龚贤、髡残、程正揆、杨文骢、樊圻、吴宏、高岑、石涛等人，多以金陵地区及周边其他地区的实景山水为依据进行山水画的创作，如石涛的《清凉台图》，髡残的《大报恩寺图》《雨花木末图》，龚贤的《摄山栖霞图卷》《清凉环翠图卷》，高岑的《凤台秋月图》《石城纪胜图卷》《金陵四十景》，樊沂的《金陵五景》，吴宏的《燕子矶、莫愁湖二景图卷》，邹喆的《石城霁雪图卷》，邹典的《金陵胜景图》等，依据金陵山川地貌以及黄山、雁荡山的山川地貌为对象进行山水画的创作，或直接以实际地名命名，独树一帜，在明末清初创造出独具有特色的绘画风貌。明末清初金陵画家不断从实景山水中感悟山水画的创作规律，总结创作的经验和教训，石涛提出的“搜尽奇峰打草稿”的绘画创作观念很具有代表性。不仅石涛的绘画理论如此，这一绘画思想观念在髡残、程正揆、龚贤等人的绘画思想观念中也都有非常明确的反映，集中体现了这一时期金陵绘画理论的新进展。

髡残非常重视写生、写实观念，他的一些见解、认识尤为深刻，是完全从画家的生活阅历中获得宝贵的创作经验：

每言甲乙间（即甲申、乙酉年间）避兵桃源深处，历数山川奇僻、树木古怪、异兽珍禽、魑声鬼影，不可名状；寝处流旁，或在溪间枕石漱水，或在密猿卧蛇委；或以血代饮，或以溺暖足；或借草系栏，或避雨虎穴，受诸苦恼三月。

（《石溪小传》）

吾楚湘山层峦叠嶂不可穷尽，目为之绚烂，足为之酸涩，若山阴道上，只不过应接不暇耳。

（髡残与蔡龙友论画）

正是在亲身见证体验了大自然的真实瑰奇境象，也才有了髡残如许山水画绘画观念的出现，才有了画理上如此的顿然开明。

龚贤在绘画上所取得的成就及其山水画创作理念的形成，亦多来自于龚贤对金陵山水的真实感受，他依据自己的写实绘画理念，将金陵湿润多雨雾的特殊气候、石质山地，江河堆积的临江地貌，金陵特有的雨、雾、光，坚凝的石体、水汽弥漫的氤氲气氛以及若梦若幻的山川景致都极为真实地表现出来，变换成绘画赖以自立的精神意象和笔墨语言，既沉厚凝重而又清空洗练，给人以耳目一新之感。龚贤的写生观念较为典型，他明确提出了“与造化同根，阴阳同候”、“目尽山川之势”、写实、贵真的绘画创作思想：



杨文骢　惊木竹石图　轴　纸本　墨笔　85cm×39cm　1638年

古人之书画，与造化同根，阴阳同候，非若今人泥粉本为先天，奉师说为上智也。然则今之学画者当何奈？曰：“心穷万物之源，目尽山川之势，取证于晋唐宋人，则得之矣。”

（龚贤题山水卷）

画泉宜得势，闻之似有声。即在古人画中见过、临摹过，亦须看真景始得。

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