

漫遊明、清江南城市的藝術世界

Art World in Jiangnan during the Ming and Qing Dynasties



明、清兩代是中國城市發展的重要時期，由於城市是一個地區的政治、經濟和文化中心，它的移動人口眾多，居民的成分亦趨多樣化，從而造就了新的市民階層。尤其是江南經濟發達的城市，居民以士人、手工業者及商人為主，他們的教育和文化水平相應偏高，城市的文化生活亦因應市民的需要而產生，文學方面

出現了小說、戲曲、說唱，甚至通俗文學也趨於興旺；而視覺藝術方面，不僅催生了不同的地方繪畫流派，也加速了版畫的發達。

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自明代中期以降，社會進入急劇轉變的時代，新的經濟模式讓大量知識分子聚居城市，他們參與各式文化生產活動以謀生計。若從這個角度觀察明、清以來蘇州、松江、徽州、金陵（南京）、揚州等地區的藝術活動，我們可以看到一個與地區經濟發展息息相關的中國藝術世界。

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City development in China boomed during the Ming and Qing periods. A city, as the regional centre of politics, economy and culture had a varied, mobile population of diverse origins, forming a new class of urban residents. In economically developed cities of the Jiangnan area, residents were mainly scholars, merchants and craftsmen with a higher level of literacy. Cultural life in cities thrived with the growing needs of these people, rendering a flourishing of fiction, opera, storytelling and singing. The visual arts also experienced rapid development with the emergence of different schools of painting and the growth of printmaking.

Chinese society underwent tremendous changes from the mid-Ming onwards. New economic patterns drew a large number of men of letters to the cities, participating in various cultural occupations to make ends meet. Artistic activities in Suzhou, Songjiang (present-day Shanghai), Huizhou, Jinling (present-day Nanjing) and Yangzhou during the Ming and Qing dynasties reflected a Chinese art world closely associated with regional economies.

蘇州是明、清兩代江南乃至全國經濟的命脈，明代中葉主導文人畫風格的「吳門畫派」，亦在這經濟高度發展的城市，參與大量公開的書畫交易。文徵明、文彭、文嘉父子均以詩文書畫作為經濟支柱，而侄子文伯仁在蘇州和南京的活動已儼如職業畫家。當時著名的吳中畫家如唐寅的畫風及題材均迎合市場，而仇英則完全是職業畫師。

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The city of Suzhou (part of the Wu area) was the economic powerhouse of Jiangnan and by extension, entire China throughout the Ming and Qing periods. Artists of the Wu School, the leading school of literati painting in mid-Ming, engaged in buying and selling paintings and calligraphic works in Suzhou. For instance, Wen Zhengming and his sons, Wen Peng and Wen Jia made a living from their literature, paintings and calligraphy, while Wen's nephew, Wen Boren worked as a professional artist in Suzhou and Nanjing. The works of Tang Yin, another renowned artist active in Suzhou, were done to cater the needs of his patrons; Qiu Ying however, was fundamentally a professional artist.



文伯仁 Wen Boren (1502 – 1575)（繪畫 painting）、文彭 Wen Peng (1498 – 1573)（書法 calligraphy）《園林十五景》（選頁） *Fifteen views of the garden* (selection)



董其昌 Dong Qichang (1555 – 1636)《為許翰公仿大癡山水圖卷》 *Landscape after Huang Gongwang painted for Xu Hangong*



趙左 Zhao Zuo（約 c. 1570 – after 1633 後）《山水圖卷》（局部） *Landscape* (section)

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明代後期由董其昌倡導的「松江畫派」，極力主張文人畫家與職業畫家的分野，其實在某程度上是文人畫家與職業畫人在書畫經濟競爭下，自抬聲價的策略。董其昌中年以後在官場上平步青雲，官至南京禮部尚書，俸祿自然可觀，然這並不代表他不用賣書鬻畫。反之，由於其身分地位，使他可以結交大量仕宦貴胄，書畫更受市場追捧，以致供不應求，董其昌亦因而聘用「代筆」以應所需。一介布衣的畫家趙左由於師承宋旭，力追董源、米芾、黃公望和倪瓚，他的藝術取向與董其昌同出一轍，能將董的筆墨韻致表現得完美精純，所以成為眾所周知的董氏代筆人。這也是文人畫家職業化的表現。

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In late Ming, Dong Qichang of the Songjiang School proclaimed a separation of literati artists from professional ones. It was a considered strategy to raise the status of literati artists who were in competition with professional artists. Dong Qichang in middle age was promoted rapidly, finally attaining the post of Minister of Rites in Nanjing, with a generous salary. However, this did not mean he never sold his works. On the contrary, owing to his official status, his works were sought after by many officials and nobles, with demand outstripping supply. Dong therefore employed artists to work on his behalf, one of them being Zhao Zuo. Zhao was a student of Song Xu, following the styles of Dong Yuan, Mi Fu, Huang Gongwang and Ni Zan. Having an artistic style similar to Dong Qichang, Zhao succeeded in displaying the essence of Dong's brushwork, becoming a well-known ghost-painter for him. These changes reflected the rising commercialization of literati painting.

明代小說流行，同時亦促成了印刷出版業的興隆，書商出版配上精美插圖的小說，成為當時城市有閒階級的時尚玩物。這些插圖以木刻版畫印製，遂得以廣泛流傳。版畫商人為了精益求精，更聘請有名的畫家參與創作，以人物稱著的陳洪綬便曾畫過《西廂記》的小說人物插圖，現存的一套民間紙牌《水滸傳》的人物插圖，也是出自其手筆。另一位參與版畫製作的明末清初著名畫家便是蕭雲從，他是安徽蕪湖人，明代後期徽州地區刻書出版事業興起，蕭雲從的《離騷圖》、《太平山水圖畫》便是專為木刻版畫而作。

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The growing popularity of literary fiction during the Ming dynasty stimulated a boom in the publishing industry. Fictional works with accompanying delicate illustrations became fashionable among the leisured class in cities, and printed material was widely distributed. To make the graphics more attractive, publishers would invite famous artists to illustrate these works. Chen Hongshou, renowned for figure painting, was commissioned to do illustrations for the classic, *Romance of the Western Chamber*. Chen also created a set of cards depicting figures derived from the popular *Water Margin*. Another artist engaged in woodblock printmaking was Xiao Yuncong, a native of Wuhu, Anhui. In late Ming the publishing business flourished in Huizhou, and Xiao's works, including *On Encountering Trouble* and *Landscapes of Taiping*, were especially created for print.



蕭雲從 Xiao Yuncong (1596 – 1669)《太平山水圖畫·景山圖》 *Landscapes of Taiping · Mount Jing*



蕭雲從 Xiao Yuncong《山水》（選頁） *Landscapes* (selection)

明末清初時局動盪，亦促成了大量文人畫家投向職業化。在改朝換代下大量仕宦文人遁入山林，有些為了逃避政治迫害，便剃度為僧或作道士，形成了一批以僧道、隱士為主的遺民文化圈，其中以明朝宗室後裔如八大山人（朱耷）、石濤和尚（朱若極）、弘仁和髡殘最具代表性，他們被後人稱為「四僧」。隨着黃山地區的開發和明朝人的壯遊風氣，黃山成為名勝，石濤、弘仁、髡殘和梅清，更曾長時間活動於安徽新安地區，以黃山為師，形成獨特的「黃山派」畫風。加上其他安徽籍的遺民畫家如程嘉燧、查士標等，後世統稱為「新安畫派」。

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Social and political unrest during late Ming and early Qing required a large number of literati artists to make a living from painting. Many former Ming officials and scholars chose to live in seclusion during this period. In order to escape political persecution, some of them became Buddhist monks or Taoist priests, gradually forming an art and cultural circle of monks, priests and hermits. Among them, descendants of the Ming imperial family such as Zhu Da and Shitao as well as Hongren and Kuncan were the best known, collectively celebrated as the Four Monks. Grand tours of China became a fashion during the Ming, with Mount Huang becoming a premier attraction soon after. Shitao, Hongren, Kuncan and Mei Qing were active in Xin'an (part of Anhui) and drew inspiration from Mount Huang, forming a unique painting style. Together with other loyalist artists in Anhui such as Cheng Jiasui and Zha Shibiao, the artists founded the Xin'an School of Painting.



朱耷 Zhu Da (1626 – 1705)《荷花水鳥圖》 *Lotus and mallard*

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梅清 Mei Qing (1623 – 1697)
《黄山勝景冊》(選頁)
Scenic spots of Mount Huang (selection)



興賢 Gong Xian (1619 – 1689)
《山水圖卷》(局部)
Landscape (section)

金陵是歷史名城，為明代江南政治、經濟、交通和文化的樞紐，是江南文人薈萃之地，畫家雲集。然在明末戰亂下飽受摧殘，不少原本活躍於金陵的畫家亦得避居他鄉，至清初才漸復原，各地畫家紛紛回流金陵，當中不少人猶抱對故國之思，他們不願入仕新朝，唯靠詩文書畫謀生。當時以龔賢、樊圻等人合稱「金陵八家」，不過，他們畫風各異，也無直接的師友關係。後世則以「金陵畫派」來形容這個獨特的畫家群落。

新安位處安徽，既偏離繁榮的江南核心，又山多地狹，向非富裕之鄉，然明代中期徽州商人崛起，帶動了新安地區經濟發展，並形成了獨特的文化風尚。徽商競好搜求書畫收藏以提昇文化身分，以有無元代畫家倪瓚的作品定雅俗，遂使他們對倪瓚風格的作品趨之若鶩，故蕭雲從、弘仁、程嘉燧、查士標的類倪瓚風格的作品亦大受歡迎，徽州商人成為新安畫家的重要客源，尤其明末動亂之世，他們為避居黃山的遺民畫家提供一定的經濟支援。

Remote from the prosperous towns of Jiangnan, the mountainous terrain of Xin'an was by no means an affluent place. However, the rise of Huizhou merchants in mid-Ming energised the local economy, eventually supporting the formation of a unique culture. Huizhou merchants liked to enhance their cultural status by collecting paintings and calligraphic works. The works of 14th-century Ni Zan were regarded as sophisticated, and works similar in style to Ni Zan, such as those by Xiao Yuncong, Hongren, Cheng Jiasui and Zha Shibiao were highly pursued by the Huizhou merchants for their collections. Hence, Huizhou merchants became the major patrons of Xin'an artists. Particularly during the political unrest in late Ming, the merchants provided substantial financial support to the loyalist artists secluded in Mount Huang.

Jinling was a famous historical city, the hub of politics, economy, transportation and culture in the Jiangnan area during the Ming dynasty. It was a place where a great number of literati and artists lived. However, many of them were forced to relocate elsewhere in times of war. After Jinling gradually recovered from the social turmoil of early Qing, artists soon returned to the city. Some were loyalist artists, refusing to take any official position in the new regime, choosing to sell their works for a living. At the time, Gong Xian, Fan Qi and others were known as the Eight Masters of the Jinling School, yet their painting styles were different from each other's and there was no direct teacher-student relationship. These artists were categorised by later generations as the Jinling School of Painting.

杭州與揚州亦是豐饒之地。杭州是交通要塞，也是旅遊勝地，富商和騷人墨客雲集，故亦吸引不少畫家至此尋找機遇。陳洪綬經歷漂泊，晚年亦落戶杭州，以賣畫終老。揚州更是清代前期的重要商城，富甲天下的鹽商促成了地區經濟的空前繁榮，書畫活動文酒之會盛極一時，大批外地畫家紛至，形成了規模龐大的藝術市場。石濤從京城回來之後，亦於揚州度過晚年，其獨具個性的風格啟發了後學畫家。而揚州市民追新好奇的風尚，亦促成了揚州畫家以「怪」聞名的新風格，最具代表性的畫家計有金農、鄭燮、羅聘、黃慎、李方膺等十多人，時人更以「揚州八怪」統稱之。

Hangzhou and Yangzhou were also prosperous cities. Hangzhou was a market threshold and travel destination with many wealthy merchants and literati residents. Professional artists were also attracted to stay to earn a living, such as Chen Hongshou who settled in Hangzhou selling paintings in his later life. Yangzhou was an important commercial centre during the early Qing. The rise of salt merchants brought unprecedented economic prosperity to the region. Cultural activities and gatherings were very popular, attracting huge numbers of literati and artists throughout China to the city. A massive art market gradually formed. Shitao, returning from the capital, chose to stay in Yangzhou for his remaining years, his distinct style inspiring many later artists such as the Eight Eccentrics of Yangzhou. The people of Yangzhou were fond of collecting novel things. In order to suit the taste of their patrons, Yangzhou artists chose to use eccentric subject matter and unconventional techniques. Among them, the most representative included Jin Nong, Zheng Xie, Luo Pin, Huang Shen and Li Fangying.



鄭燮 Zheng Xie (1693 – 1765)
《江南鮮筍圖》
Bamboo shoots of Jiangnan

金陵、揚州、杭州由於水道連繫，成為畫家的主要活動路線。名滿大江南北的文人畫家如王翬、惲壽平，也同樣奔波於這些城市之間，尤其家計甚重的惲壽平，表面是應接各方的文酒之會，實質是營役於不同的富商貴冑之間，為口奔馳，與職業畫家無異。這些城市更培養出卓越的職業畫家，如揚州畫家禹之鼎及金廷標便先後授詔入內廷供奉。他們的精工細緻風格，不僅體現清代皇室的品味，更反映了文人畫以外的藝術潮流。

Jinling, Yangzhou and Hangzhou were connected by canals, and the activities of artists centred around these cities. Eminent literati artists such as Wang Hui and Yun Shouping frequented the area. Yun in particular, associated with different cultural elements while making a living as a professional artist meeting the needs of merchants and nobles. Distinguished professional artists in these cities included Yu Zhiding and Jin Tingbiao from Yangzhou, who later served at the Qing court, with their exquisite and refined painting style reflecting not only royal taste but a trend different from literati painting.



禹之鼎 Yu Zhiding (1647 – after 1713 後)
《花果草蟲圖卷》(局部)
Flowers, fruits, vegetables and insects (section)



畫遊記

— 虛白齋藏畫選

A Journey into Chinese Painting

A Selection of Works from the Xubaizhai Collection

展覽小冊子 (第二十輯)
Exhibition Pamphlet (Volume 20)