

# 惲南田繪畫對後世之影響

## The Influence of Yun, Nan-tian's Paintings on the Later Generations

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### 摘要

惲南田（1633-1690）創造了一種筆法透逸，設色明淨，格調清雅的「惲體」花卉畫風，對明末清初的花卉畫有「起衰之功」，被尊為「寫生正派」。在明末清初倣古復古畫風的時代背景下，想要用傳統的觀念及現有的技法，去創見出一條新的路子，這是需要花費不少工夫才能做到的。惲南田師古而不拘泥於傳統，自傳統中創立新意的精神，可說是近代中一位承先啟後的藝術家，這不僅僅是其個人的成就，也是歷史文化的結晶。

惲氏致力於繪畫氣韻的提倡，受儒家「中和」和道家的靜物、觀物的影響很深，對後世的影響本文分別就「創作理念」、「繪畫技法」及「對嶺南畫派的影響」等三大部分進行探討。

惲南田的創作理念使後世對傳統花鳥畫的「寫生」與「寫意」概念更加釐清；在繪畫技法上，惲南田在「構圖」與「用色」上大膽的突破傳統，創造出國畫的新風格。而現今畫壇的「嶺南畫派」，在技法與構圖上可說是有系統的承接了惲氏的風格並加以突破。

惲南田對藝術境界的追求及充滿詩意的文人性格，使得他的畫作中經常出現許多精神層面的高逸風格，而在技法上則重視寫實的光影變化，說明了高遠的意境和寫實精神是可以相配合的。現今的藝術家們應本著同樣的創作精神和毅力，在此一基礎上，為國畫的發展再創新頁。

關鍵詞：惲南田、惲壽平、常州派、嶺南派、花鳥畫、寫生正派、沒骨花卉

### Abstract

*Yun, Nan-tian* (1633-1690) created a unique flower painting style called 'Yun-ti' containing dashing and refined brushwork, bright and clear composition, and elegant tune. Yun-ti prospered flower paintings late in the Ming Dynasty and early in the Ch'ing Dynasty; Yun-ti was called 'sketching decency'. At that time, people were proud of ancients and tried to restore ancient ways. Therefore, with traditional notions and contemporary techniques, it took time and skill to create a brand new platform. *Yun, Nan-tian* learned from his predecessors but did not rigidly adhere to their conventions. He created a new sense of old, becoming an artist who carried on

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the past and opened a new way for the future. His achievement is also the fruitful results of Chinese history and culture.

*Yun* devoted himself to promoting the natural rhythm of paintings influenced by Confucianism and Taoism. This paper splits into 3 parts to discuss the influence of *Yun's* paintings on later generations: creation concept, painting techniques, and the influence on Lingnan School of Painting.

*Yun, Nan-tian's* creation concept allowed the later generations to clear up the difference between 'drawing from life or nature' and 'freehand brushwork reflected from an artist's heart'. In light of painting techniques, *Yun, Nan-tian* boldly broke through the tradition of 'composition' and 'color used' in his paintings, making Chinese paintings in a new style. 'Lingnan School of Painting' nowadays systematically carries on but surmounts *Yun's* style in terms of techniques and composition.

*Yun, Nan-tian* was a person who pursued the art realm and had poetic scholarly characteristic, allowing his paintings to perform elegantly and prominently. In the terms of techniques, he put an emphasis on the changes between the light and shade of the objects. This shows that a noble frame of mind can work in harmony with a realistic spirit. Based on this concept, the artists nowadays should follow his creative spirit and determination to create a new page in Chinese painting development.

Keyword : *Yun, Nan-tian; Yun, Shou-p'ing; Changzhou School; Lingnan School; flower and bird painting; sketching decency; boneless flower painting*