

聚墨留香

攻玉山房藏中國古代書畫



Anthology of Ink

Ancient Chinese Painting and Calligraphy from
The Dr. S. Y. Yip Collection



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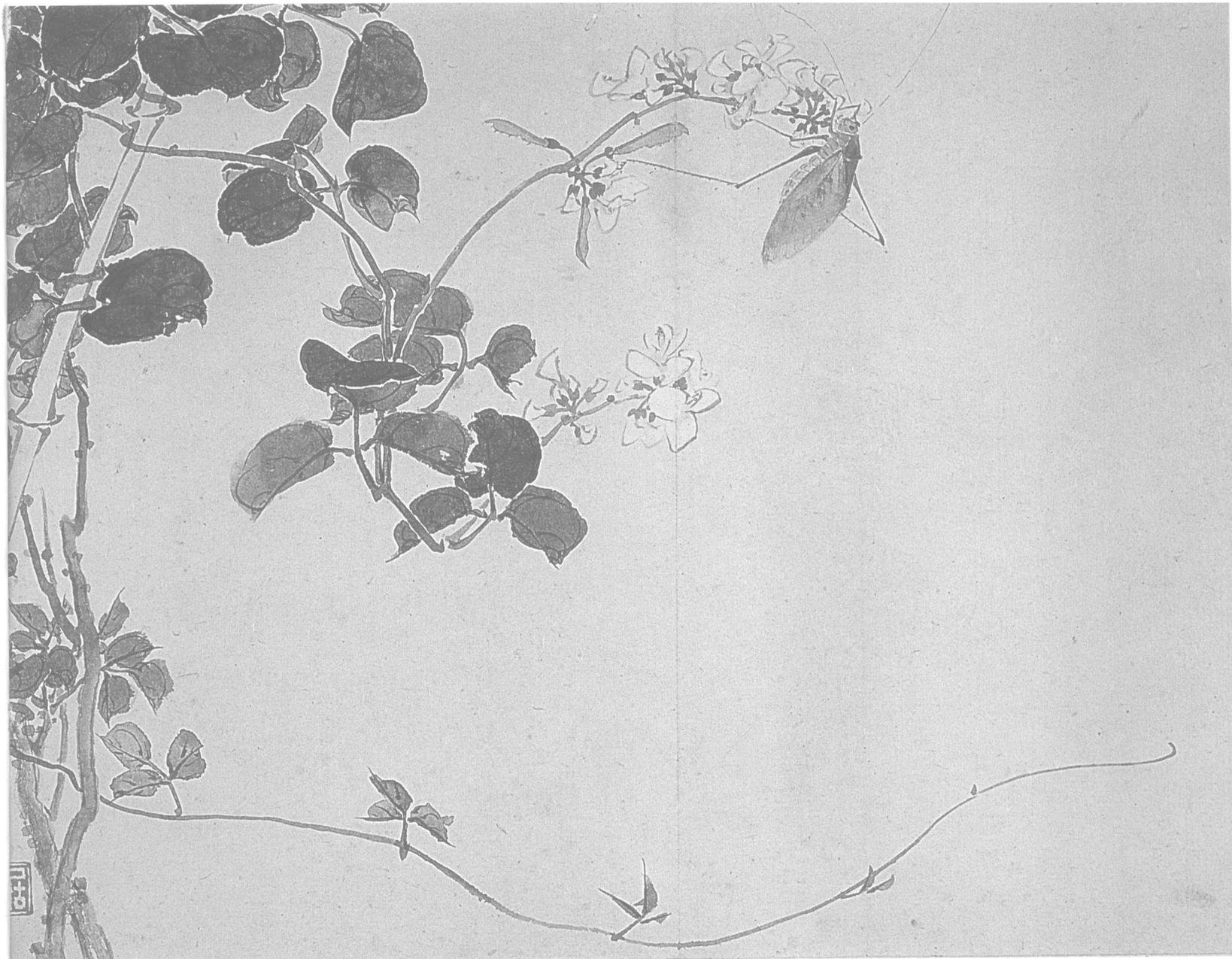
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攻玉山房藏中國古代書畫

編輯：黃燕芳

編輯助理：周慕愛 施君玉

展品著錄及翻譯：黃燕芳 林亦英 彭綺雲

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Anthology of Ink

Ancient Chinese Painting and Calligraphy from The Dr. S. Y. Yip Collection

Editor: Anita WONG

Editorial assistants: Annie CHOW, Jane SZE

Catalogue entries and translation: Anita WONG, Susan LAM, Tina PANG

Photography: Ricky POON

Design: Kin Wah LI

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人間情 蝴蝶夢

我若重溫四十年來行醫的見聞，就會發現除醫學科技突飛猛進外，二十一世紀的皮膚科與美學關係更日益密切。再回顧三十年來的收藏生涯，美術界亦興起不少新技術和新媒介。然而中國傳統書畫的文化內涵和理想卻沒有重大變革，現代藝術的崛起並未掩蓋古典藝術的鋒芒，新藝術在繼承傳統的基礎上，更賦予舊學新的詮釋。換句話說，古典主義始終永垂不朽。這是我從收藏中獲得的簡單體會。

在搜集的旅程中，有時候為了辨真偽、尋精品，我難免會忽略了藝術的真諦。這期間我亦嚐遍人間之情，各位藏家友好在我學習和觀摩的路途上，常有意無意間啟導我。大家雖收藏目標各異，但都屬意從藝術品、藝術收藏中追求真善美。

藝術收藏是藝術家和收藏家共有的夢想，然而收藏家在欣賞作品和創作者之餘，亦須瞭解他們創作的動機。

中國傳統的聖賢和文人藝術家講求品德高尚，不但平日修身潔行，亦在藝術作品中表現出來。文人繪畫但求業餘自娛，無須囂張外揚。當我們接觸這些賢人的作品，便彷彿感受他們的高尚情操和藝術成就。書畫亦因而被認為是個人性格的體現。

真正的藝術家不為觀賞者寫作書畫，只求自我抒懷，北宋書畫家是表表者。這種內蘊的創作動機最早可追溯到唐代，始於王維（701—761）。宋人的高逸山水畫，藉描繪自然景物來表現大自然，而他們筆下的墨竹，無論是挺立寒冬或搖曳春風，都比喻高風亮節的君子。畫作本應讓大眾觀賞，但收藏家往往把一些曠世作品存放起來，世代不作公開。文人畫的概念正是如此，畫家只為狀物寓情，從不考慮供他人欣賞。

到了元代，書畫創作的觀點和技術出現了革命性的變化；基本法度雖然不變，筆墨的表現力卻改變了，這劃時代的影響一直延續至今。我認為這是書畫講求筆墨的奠基時期，中國式的表現主義亦由此而起，比歐洲的概念早了多個世紀。元代四大家吳鎮（1280—1354）、黃公望（1269—1354）、倪瓚（1301—1374）、王蒙（1308—1385）的繪畫雖各有特色，卻共享相同的時代風格，這是中國繪畫史上第二個高峰期。第三個重要時期出現於明末年間，書畫名家雖分居各地，或聚或散，但都表現劃時代的風格。

我認為歷代的中國藝術收藏家都有共通點，而此點亦已成為現代心理分析理論的素材——收藏家對中國文明有著強烈的興趣，從而收集不同時代的藝術品。其中古代書畫便最能體現時代的審美觀和藝術家文化。

收藏家走的道路各不相同，一些克盡全力尋覓精品，一些默默耕耘怡情養性。我們有不同程度的熱誠和參與，能供心理學家研究的資料非常豐富。收藏可以是閒情逸致，亦可令愛好者玩物傾心。收藏家在社會上自成一個次文化圈，在很多層面上與專業或商業團體無異。我們的成員身份職業各異，但無論是專業或業餘收藏家，本質都一樣。

收藏資歷較我早十至五十年的前輩收藏家，都多半為業餘性質。他們像文人畫家一樣，只沉醉在私人天地裡，仔細玩味鑒賞，陶冶性靈。他們很少公開展出自己的收藏，不似新一代收藏家如我輩，對把個人收藏供諸眾覽，興致勃勃。今天我年事已高，也應回心向道，找尋藝術和收藏的審美真諦。

我自1969年三十五歲起開始收藏，五叔葉海谷先生和招曙東先生算是我的啟蒙老師，而兩位都是收藏古玉的專家。當時五叔便送我一些古玉和清代名書法家伊秉綏的《攻玉山房》書法橫額（圖錄編號71），成為我收藏齋名的緣起。

1971年霍寶財先生和胡仁牧先生引荐我加入敏求精舍，當時的會員包括羅桂祥先生、利榮森先生、毛文奇醫生、何耀光先生、黃寶熙先生、趙從衍先生和麥雅理先生。當年敏求精舍的規模還小，會員之間的關係密切，各位先生都對我指導有加。多位前輩雖已紛紛離世，但他們於不同收藏領域的學養閱歷，實在是香港中國藝術收藏的先驅，令我們永遠懷念。

在偶然的機會下，張茂林醫生向我推荐何紹基的四屏粉箋書法掛軸(圖錄編號75)，而黃寶熙先生對作品亦深表欣賞，這使我對書法的興趣大增。而黃先生的長子仲方繼承父志，成為畫家和收藏家後，亦給我提出不少見解。在敏求精舍會員的熱心指導下，我的學識和收藏增進了不少。在台北，我首先獲得一幅鄭燮的《墨竹圖》掛軸(圖錄編號21)，那是他存世的三幅最大同題作品之一，與上海博物館和北京故宮博物院所藏的齊名。後來，我又從收藏家蔣毅孫先生處獲得王翬的兩幅手卷繪畫(圖錄編號10、11)和王宸的《瀟湘圖》長卷(圖錄編號27)。我與台北故宮博物館的專家交情甚篤，其中江兆申館長和胡賽蘭女士便因此讓我觀賞了不少館藏。

此外，一卷台北家族世代相傳的傅山信札(圖錄編號58)亦被納入我的收藏系列，後來更成為研究傅山晚年景況的珍貴史料。美國波士頓大學的藝術史學者白謙慎便曾以此撰文，編成專著。¹

在香港，我有幸結識銀行家劉作籌先生(1911—1993)，他在欣賞、鑒證和收藏書畫各方面向我提點，大家還多次一起出遊。在一次蘭州行，我便在友誼商店購入了程庭鷺的《山水畫冊》(圖錄編號37)，阿里桑那州鳳凰城美術博物館布歌迪館長對作品亦讚嘆不已。劉先生更向我推介董其昌的一幅《金箋立軸山水》(圖錄編號2)。1992年劉先生把他整批的珍藏書畫全數捐贈香港藝術館，該館亦建成虛白齋藏中國書畫館展示這些精品。

中國改革開放後，北京故宮博物院亦開放給公眾參觀。當時我認識了著名書畫鑒定專家劉九庵先生(1915—1999)，他身兼國家文物鑒定委員會委員。劉先生對我亦師亦友，在其中一次訪港期間，他向我提供意見，促成我購入王素的《嬰戲圖冊》(圖錄編號35)和任熊的《白描列仙酒牌》(圖錄編號39)。《嬰戲圖》是模仿十八世紀時揚州八怪之一華岳之作，一位來自佛羅里達州的館長認為我的藏品比原作更出色。而任熊的《白描列仙酒牌》日後更印成版畫，它和另一張劉先生推介的沈周《山水手卷》(圖錄編號1)，並列為攻玉山房中的珍品。

後來我雖轉向收藏明代家具，基於我和彭襲明(1908—2002)的深交，對中國書畫的熱愛始終不減。彭老師是隱居本地的中國畫家，他算是中國傳統山水畫壇的最後大師。

2004年3月2日，於本圖錄付印以前，我參加了美國普林斯頓大學著名藝術史學者方聞教授的講座。他述說西方畫家向來先擬出中心形像，經放大陪襯後，表象地呈現於觀賞者眼前；中國畫家則以線條開始，應物象形，用寫意筆法揮灑描出心中的意態，希望看者能同樣領會畫者所想。他精闢的創見確能啟發我們開放眼界和思想，探求中國繪畫的奧妙之處。我但願能因而有所頓悟。

至今，我的收藏仍未夠全面，學問亦自覺不足。然而歷年收藏所得仍讓我能陶冶性情，精神富足。

這個展覽能夠成功舉行，我最感欣慰的是能看到八十多件藏品同時展出，感受猶如夢中看到千百蝴蝶飛舞，達物我交融，“不知周之夢為蝴蝶，蝴蝶之為周？”²令我神為之醉。

香港大學美術博物館致力籌辦這個展覽，並出版展品圖錄，我深表謝意。我更懷念兩位已故良師：劉九庵先生和劉作籌先生，謹以這展覽向他們致敬，並藉著中國古代繪畫講座系列以紀念劉九庵先生。

葉承耀

¹白謙慎“十七世紀六十、七十年代山西的學術圈對傅山學術與書法的影響”，《國立台灣大學美術史研究集刊》5(1998)，頁183—217；“傅山與魏一鰲：清初明遺民與仕清漢族官員關係的個案研究”，《國立台灣大學美術史研究集刊》3(1996)，頁95—139。

²典出《莊子·齊物論》。



Newword

A Journey through Humanity and a Dream of Butterflies

As I contemplate my medical practice of the last 40 years, aesthetics has come to the fore in dermatology in the 21st century, in addition to other scientific and technological advances in medicine. As I look back on my collecting life over the last 30 years, in spite of the development of new artistic techniques and the use of different media, the cultural concepts and ideals of traditional Chinese painting and calligraphy have remained essentially unchanged. Modern art does not detract from classical art, but has, in fact, added to it with new interpretations, and is very often based on it. In other words, classicism is enduring. To my simple mind, this is the lesson that I have learned in collecting.

I call this my journey, because I sometimes forget the lesson and deviate from the path in overcoming difficulties in authenticating works and in endeavouring to procure extra fine pieces. I also call it a journey through humanity because my fellow collectors and peers have guided me throughout, consciously or unconsciously, in my learning and in giving me a way to emulate. Each individual approaches collecting with different goals, but it is a common path in the pursuit of aesthetics. By that, I mean not only the aesthetics of the art itself, but also those of the art of collecting.

The art of collecting should be a common ideal of the artist and the collector. As collectors, if we appreciate the art created by the artist, and his endeavours in achieving his art, then we should understand what drives them to their achievement.

The traditional sage and the literati artist trains himself to an ideal standard, in refining himself as a person, or in expressing himself in his art. In doing so, he attains a level of contentment for himself, not necessarily in order to show the world. When the rest of us come into contact with them, we can then feel the high moral standard of the sage, and the achievement of the artist as seen through his painting and calligraphy. We often say the painting or the writing of a person shows his character. That is exactly what it means.

The point is that the true artist does not paint or write for an audience. He does so for inner achievement. We can see this in the Northern Song artists, though this “introvert” concept is supposed to date back to the Tang dynasty and is attributed to Wang Wei (701–761). Their lofty landscape paintings are supposed to be representations of nature; with the bamboo, steadfast in winter and swaying gently in the spring breeze representing the lasting virtues of a gentleman. The paintings were theoretically for all to see, but more often they were hidden for generations by private owners and not accessible. That is because the painting was drawn by the artist for his own refinement and expression, and whether it would be appreciated by a larger audience was beside the point. Thus is the concept of a literati painting.

When we reach the Yuan dynasty, a revolutionary change in perspective and technique took place. The basic precepts were unchanged, but the expressiveness of ink and brush was innovative and has not been surpassed since. I would call this the founding period of Chinese ink and brush techniques, which originated expressionism in the Chinese tradition pre-dating European concepts by centuries. Although the Four Masters of the Yuan dynasty, i.e. Wu Zhen (1280–1354), Huang Gongwang (1269–1354), Ni Zan (1301–1374) and Wang Meng (1308–1385), each possess individual characteristics and tendencies, they all shared common characteristics of the period. This constitutes a second peak in the history of Chinese painting, with the third peak occurring in the late Ming period during which different masters showed similarities. This means that while the painters worked in certain locales, in groups or in isolation, they all shared the common traits of their period in history.

I mention this because I think collectors of Chinese art also share very similar characteristics, even during different periods in history. We have been stereotyped and analysed according to modern psychoanalytic theories. However,

it is obvious to me that we all share a strong cultural interest in Chinese civilisation, that is expressed in collecting the art of the period. That of the classical fine art of calligraphy and painting is of the utmost value in capturing the spirit of aesthetics and culture of the artists of any period up until modern times.

We follow different paths, some go to extremes in trying to secure the best. Some do so quietly in a process of self-cultivation. There is differing enthusiasm and degrees of involvement, which give the psychoanalyst a great deal of material to work with. For some, it is a leisurely pursuit, while for others it is an almost ardent passion. Collectors represent a subculture in society. In many ways, they are no different from people in the professions or in business; there are all sorts, and all types. The “professional” or “amateur” collector is no different.

People of the older generations, 10 to 50 years before my time, all tended to be “amateurish” in the sense of a literati painter doing it privately and unassumingly, in refined enjoyment and appreciation, in spiritual cultivation. They seldom exhibited their collections, unlike the younger generation such as myself who, in high spirits wishes to share with the world one’s joy at finding art rather than cultivating it. As I grow older, I think I am “back on track”, and finding the true spirit of the aesthetics of both the art, and of collecting.

I began collecting in 1969, at the tender age of 35 under the tutelage of Mr. Hai Gu Yip, my fifth uncle, and Mr. C. T. Chiu. They were great archaic jade collectors, and Uncle Yip gave me a set of archaic jades as well as the calligraphic plaque of *Gongyu shanfang* (Jade Study) (cat. no. 71) by the famous Qing calligrapher Yi Bingshou. My collection was thus named after this piece of calligraphy.

In 1971, Mr. P. C. Fok and Mr. J. M. Hu introduced me to the Min Chiu Society. Among its members were Mr. K. S. Lo, Mr. J. S. Lee, Dr. Philip Mao, Mr. Y. K. Ho, Mr. P. H. Wong, Mr. T. Y. Chao and Mr. Brian McElney. They were all very kind in both teaching and entertaining me and, as a small society in those days, the members were very close. Although many of them have now passed on, their names remain in the history of collecting Chinese antiquities in Hong Kong, as famous pioneer collectors.

Dr. M. L. Chang introduced me to a set of four hanging scrolls of He Shaoji’s calligraphy on powdered paper (cat. no. 75), which was well-appreciated by Mr. P. H. Wong. That stirred my interest further, and Mr. Wong’s son, Harold, both a painter and collector in his own right, has been very helpful in providing additional advice. Amidst the enthusiasm of Min Chiu members, this was a wonderful time to learn and collect. In Taipei, I acquired the stunning tall hanging scroll of *Bamboo* by Zheng Xie (cat. no. 21), the dimensions of which match the ones in the Shanghai Museum and the Palace Museum in Beijing. These three are the largest known bamboo paintings by Zheng in the world. In addition, the two handscrolls by Wang Hui (cat. nos 10 & 11) and another handscroll *Rivers Xiao and Xiang* by Wang Chen (cat. no. 27) came from the famous collector Mr. Chiang Ku-Sun. I came to know the people at the National Palace Museum in Taipei well, in particular Mr. Chiang Chao-Shen, the Curator and Ms. Hu Sai-Lan, who showed me the great collections there.

I was also fortuitous enough to acquire the set of *Letters* by Fu Shan (cat. no. 58) mounted into a handscroll, which were kept for generations by a Taipei family. This sheds light on the history of Fu’s later years, and became the subject of a paper and book by Mr. Bai Qianshen, an art historian at Boston University.¹

Back in Hong Kong, I was fortunate to come to know the banker Mr. Low Chuck Tiew (1911–1993), who guided me, like the others, in appreciation, authentication and collecting. On one of our trips together, I acquired the album of *Landscape* by Cheng Tinglu (cat. no. 37) in Lanzhou at a hotel’s friendship store, which Claudia Brown, Curator at the Phoenix Art Museum, Arizona, admires very much. Mr. Low also introduced me to Dong Qichang’s hanging scroll of *Landscape* on gold paper (cat. no. 2). In 1992 he donated his entire collection to the Hong Kong Museum of Art which built the Xubaizhai Gallery of Chinese Painting and Calligraphy to house it.

As China opened up and we were free to visit the Palace Museum in Beijing, I came to know Mr. Liu Jiu'an (1915–1999), the great connoisseur who was also a member of the State Committee on Authentication. He kindly became my mentor and great friend, and on his visits to Hong Kong he gave me expert advice on acquiring the wonderful album of *Children at Play* by Wang Su (cat. no. 35), and the line drawing of *Daoist Immortals*, meant as a draft for woodblock prints by Ren Xiong (cat. no. 39). The album of children was modelled after the work by Hua Yan or Xinluo shanren, one of the famous Eight Eccentrics of Yangzhou during the eighteenth century. A curator from Florida regards my album as being even better than the original version. The album of immortals, together with the handscroll of *Along the Wu River* by Shen Zhou (cat. no. 1), also recommended by Mr. Liu, are both gems in my personal collection.

I later turned to the collecting of Ming furniture, but I have continued my interest in Chinese paintings and calligraphy, being influenced by my close association with Peng Ximing (1908–2002), a reclusive local painter who I would regard as the last of the great landscape painters of the classical tradition.

A most memorable event has just occurred, as this catalogue goes to press. On the evening of 2 March 2004, I attended a lecture by Professor Fong Wen, the great Princeton art historian and scholar. He said that in history, western painters started with a central image, and enlarged it into a representative picture with surrounding accompaniments for the viewer, whereas Chinese painters started with a line, then constructed into forms with a free expression of the brush, a picture is then created, but probably as much meant for himself as for the viewer. His approach and attitude is so refreshing and incisive that it opened our eyes to see and think much more in depth about the genre of Chinese painting. I can only hope that his teaching has advanced my understanding.

I find my collection to be “inadequate”, and that I am both “incapable and inefficient”. I have no excuses, because this is a fact. However, I have a certain peace of mind in having this collection, and feel spiritually enhanced. To that end, I have attained a level of enrichment and refinement.

One profound worldly pleasure that I do get from mounting this exhibition is that I have never seen my eighty-odd pieces displayed together under one roof. It is like seeing hundreds of butterflies in a dream, and I am reminded of Zhuangzi who asked, “am I dreaming of the butterflies, or am I the dream of the butterflies?”² I am drowning in ecstasy!

I am profoundly grateful to the University Museum and Art Gallery for the mounting of the exhibition and the compilation of the accompanying catalogue. I would like to dedicate this exhibition to Mr. Liu Jiu'an and Mr. Low Chuck Tiew, my closest teachers and mentors, and follow with a series of lectures on Chinese painting in remembrance of Mr. Liu Jiu'an.

Yip Shing Yiu

¹ Bai Qianshen, *Fu Shan's World: The Transformation of Chinese Calligraphy in the Seventeenth Century*, Harvard University Press, 2003, pp. 88–90, 106–110.

² Based on Zhuangzi's 'The Sorting Which Evens Things Out'.



一九八〇年代初劉九庵攝於香港
Liu Jiu'an in Hong Kong during the early 1980s



劉九庵（左）與葉承耀醫生
Liu Jiu'an (left) and Dr. Yip Shing Yiu



很多人常常說，藝術無價。但在另一方面，他們則對藝術評價。這種評價又往往以金錢來衡量高低，所以藝術品是有經濟價值的。

由於藝術有價，贗品的問題自古以來已十分嚴重。在中國書畫方面尤其顯著：不少人偽造了別人作品，謀取高價。

他們做假書畫的方法很多，例如在無款的作品加上名家題款；把原來不著名畫家的字款拿走，改簽大師名字；將題寫的年份改為較早日子，扮作古跡；把殘缺的真跡與偽作拼合一起，變做完整真品；利用舊裝潢，裱上偽造的書畫，弄成舊貌。當然最直接的技倆是臨摹前人作品，仿製一幅相同的書法或繪畫；當中更高明的手法便是用舊顏色，畫在舊紙上，儼然與真跡無異。此外，一些贗品原來是代筆書畫，它們並非後世假做的，大部份是名家的學生代為創作，在作品上加了名家題款，蓋上名家所用的印章。凡此種種，都令收藏書畫的時候，須小心去鑒別真偽。最基本的鑒証方法，無疑地是去認識書畫作者的歷史和風格，運用這種歷史常識去找出贗品的破綻，確定真相。

真品雖然有歷史價值，但不一定是好作品。因此，除真確外，還須審定真品在藝術水平上的價值。在大名家作品中，不可能每件都是精品。至於小名家，他們也會寫出佳作。作品的好壞可依據技法、構圖和創意等方面判斷出來。

因此，收藏家必須培養鑒定書畫的常識，以及欣賞能力。將鑒賞兩方面的功夫做好，才可以搜集到富有歷史、藝術和經濟價值的作品。若藝術品經過著名藏家購藏，顯然是聲價不同的。

葉承耀醫生是著名收藏家。他的明式家具已舉世知名。本館這次展出他的書畫藏品，則由另一角度，去看他對中國古代藝術的品味。他的興趣是多樣的，他的學識是多方面的，使我們從他的收藏獲益良多。本館對葉醫生的支持致以衷心感謝。本館也感謝羅桂祥基金會的贊助，使本展覽能順利舉行。

我們希望透過這展覽，提高市民對收藏文物的興趣。顯然地，若藝術無價，藝術品便沒有市場。藝術有價，才會增加收藏藝術的樂趣。

香港大學美術博物館
總監 楊春棠

二零零四年三月八日於山之半館

Many people claim that art is priceless. However, in the process of evaluating the merit of a work of art, it is customary to use its potential selling price as a guide. Thus art still has pecuniary value.

Owing to the high price of art, forgeries have been a serious problem since ancient times. This is particularly so in the realm of Chinese painting and calligraphy where unscrupulous forgers imitate the works of famous painters and calligraphers to make their fortunes.

In making these forgeries, they may use a host of different techniques. They can, for example, insert an inscription by a well-known master onto a work bearing no inscription at all; or they can remove the signature of a lesser artist replacing it with a forged signature of a well-known master; or they may alter the date of the inscription to an earlier period, to falsify antiquity. They can fabricate a composition, using fragments from an authentic work alongside forged brushwork. They can use old mounting materials to mount fake paintings and calligraphy giving a vintage look. Of course the most direct way to emulate the works of old masters is to replicate an existing painting or piece of calligraphy. Some cunning forgers even use old pigment to paint on old paper rendering a composition virtually indistinguishable from the original work. Some copies of painting and calligraphy are produced by students, on behalf of their teachers. These copies are not made at a later date and often bear the master's inscriptions and seals. With so many potential types of forgeries, one must be prudent in collecting Chinese painting and calligraphy and should take pains to authenticate them. The most basic requirement in the examination of works of art is a knowledge of the particular styles of painters and calligraphers, and of their biographical details. With such knowledge one may distinguish discrepancies when examining the pieces.

Although a genuine work has historic value, it may also be mediocre in terms of artistic achievement. Therefore, besides ascertaining its authenticity, one must also evaluate its artistic quality. Not every composition by a master is necessarily a masterpiece. Sometimes a lesser artist may produce a fine work. Artistic value is judged according to an artist's techniques, composition and creativity as shown in the work.

Obviously collectors must build up a working knowledge to help themselves in authenticating painting and calligraphy, as well as foster their connoisseurship. It is advisable that a collector must have had a good training in these two aspects, before beginning to collect works of historic, artistic and economic value. It is well known that the value of an artwork may be greatly enhanced if it has previously been owned by a famous collector.

Dr. Yip Shing Yiu is a well-known collector. His collection of Ming furniture is world-renowned. Viewing his collection of painting and calligraphy in the exhibition here at our Museum, we know that Dr. Yip's knowledge and interest in ancient Chinese art are broad and wide. Needless to say, this is a great opportunity to learn from his collection.

On behalf of the University Museum and Art Gallery, I would like to extend our heartfelt thanks to Dr. Yip and the K.S. Lo Foundation for their generous support and sponsorship in making this exhibition a success.

We hope that this exhibition will help to promote greater interest in collecting works of art and cultural relics. Obviously, if works of art have no value then there would be no market for them. But in fact, works of art have great value thus giving even greater pleasure to the art of collecting.

YEUNG Chun-tong
Director
University Museum and Art Gallery
8 March 2004

中國歷代年表 Chronology of Chinese Dynasties

夏 Xia Dynasty	c. 2100 — 1600 B.C.	明 Ming Dynasty	
商 Shang Dynasty	c. 1600 — c. 1050 B.C.	洪武 Hongwu	1368 — 1398
周 Zhou Dynasty	c. 1050 — 221 B.C.	建文 Jianwen	1399 — 1402
西周 Western Zhou	c. 1050 — 771 B.C.	永樂 Yongle	1403 — 1424
東周 Eastern Zhou	770 — 256 B.C.	洪熙 Hongxi	1425
春秋 Spring and Autumn	770 — 476 B.C.	宣德 Xuande	1426 — 1435
戰國 Warring States	475 — 221 B.C.	正統 Zhengtong	1436 — 1449
秦 Qin Dynasty	221 — 206 B.C.	景泰 Jingtai	1450 — 1456
漢 Han Dynasty	206 B.C.— A.D. 220	天順 Tianshun	1457 — 1464
西漢 Western Han	206 B.C.— A.D. 8	成化 Chenghua	1465 — 1487
新朝 Xin Dynasty	9 — 23	弘治 Hongzhi	1488 — 1505
東漢 Eastern Han	25 — 220	正德 Zhengde	1506 — 1521
三國 Three Kingdoms	220 — 280	嘉靖 Jiajing	1522 — 1566
魏 Wei Kingdom	220 — 265	隆慶 Longqing	1567 — 1572
蜀 Shu Kingdom	221 — 263	萬曆 Wanli	1573 — 1620
吳 Wu Kingdom	222 — 280	泰昌 Taichang	1620
晉 Jin Dynasty	265 — 420	天啟 Tianqi	1621 — 1627
西晉 Western Jin	265 — 317	崇禎 Chongzhen	1628 — 1644
東晉 Eastern Jin	317 — 420	清 Qing Dynasty	
南北朝 Northern & Southern Dynasties	420 — 589	順治 Shunzhi	1644 — 1661
北朝 Northern Dynasties	386 — 581	康熙 Kangxi	1662 — 1722
北魏 Northern Wei	386 — 534	雍正 Yongzheng	1723 — 1735
東魏 Eastern Wei	534 — 550	乾隆 Qianlong	1736 — 1795
西魏 Western Wei	535 — 557	嘉慶 Jiaqing	1796 — 1820
北齊 Northern Qi	550 — 577	道光 Daoguang	1821 — 1850
北周 Northern Zhou	557 — 581	咸豐 Xianfeng	1851 — 1861
南朝 Southern Dynasties	420 — 589	同治 Tongzhi	1862 — 1874
劉宋 Liu-Song	420 — 479	光緒 Guangxu	1875 — 1908
南齊 Southern Qi	479 — 502	宣統 Xuantong	1909 — 1911
梁 Liang	502 — 557		
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隋 Sui Dynasty	581 — 618		
唐 Tang Dynasty	618 — 907		
五代 Five Dynasties	907 — 960		
遼 Liao Dynasty	907 — 1125		
宋 Song Dynasty	960 — 1279		
北宋 Northern Song	960 — 1127		
南宋 Southern Song	1127 — 1279		
金 Jin Dynasty	1115 — 1234		
元 Yuan Dynasty	1271 — 1368		
明 Ming Dynasty	1368 — 1644		
清 Qing Dynasty	1644 — 1911		

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繪畫

Paintings



1

沈周 (1427—1509)

吳江遊

水墨紙本手卷

32 x 637.5 厘米

沈周，字啟南，號石田，自稱白石翁，長洲（江蘇蘇州）人。沈周是盛行於明代中葉的吳門畫派的創始人，亦是明代吳門四大家¹之中年紀最長者，同時也是四大家之一文徵明（1470—1559）的老師。

沈周的山水畫成就最為突出，主要宗法元四家，吸取黃公望（1269—1354）、吳鎮（1280—1354）、倪瓚（1306—1374）及王蒙（1308—1385）作品所長，創出自己的獨特風格。

根據卷末題跋，此卷描繪吳江景色，用筆出自倪瓚。²此畫風格明顯是受到元代繪畫的影響。

吳江位於太湖東邊，與黃埔江合流入海。沈周居於蘇州，因此對這一帶景色十分熟悉。此卷帶領觀眾遊覽吳江景色，是沈周記憶與友人在吳江郊遊的景況實錄，這類題材正是吳門畫派的特色。³全卷墨色酣暢淋漓，充滿濃淡變化，古拙中寓秀巧。

無款識

鈐印：沈氏啟南

藏印：宮象山房珍藏；子興自賞；子爰；柱國大學士；谷孫所藏；吳氏五松藏覽圖印（三鈐）

卷末附五段題跋，包括岳武（十六世紀）於嘉靖戊戌（1538）年、文徵明於嘉靖癸卯（1543）年的題字，以及王寵（1494—1533）和謝時臣（1487—1567）於嘉靖壬子（1552）年等題跋。

曾刊於《歷代文物萃珍：敏求精舍三十週年紀念展》圖錄（1990），編號 15。

¹ 吳門是蘇州的俗稱，四大家包括沈周、文徵明、唐寅（1470—1523）和仇英（1494—1561）。

² 見卷末題字：“右石翁吳江遊卷，觀其用筆，多出雲林。……嘉靖戊戌，孟春十九日潼河岳武識。”

³ 李維琨：〈吳門畫派的藝術特色〉，載於《吳門畫派研究》，北京，紫禁城出版社，1993年，頁104—131。

1

SHEN Zhou (1427–1509)

Along the Wu River

Handscroll, ink on paper

32 x 637.5 cm

Shen Zhou, *zi* Qinan, *hao* Shitian and Baishiweng, native of Changzhou (Suzhou), Jiangsu province. He is generally considered to be the foremost painter of the Wu School of Painting, which rose in popularity from the mid-Ming period onwards. In addition to being the eldest, he taught Wen Zhengming (1470–1559), in whose circle of friends were Tang Yin (1470–1523) and Qiu Ying (1494–1561). These four men comprise the Four Masters of the Ming dynasty.

Shen Zhou's achievements in painting are best represented by his landscapes. Shen Zhou modelled his work after early landscape paintings and was very much attracted to the art of the Four Yuan Masters. Traces of Huang Gongwang (1269–1354), Wu Zhen (1280–1354), Ni Zan (1306–1374) and Wang Meng (1308–1385) are apparent in Shen's works of different periods. He assimilated these influences to develop his own mature style.

The subject of *Along the Wu River* is indicated by a postscript at the end of the long scroll, which also mentions Shen Zhou's indebtedness to Ni Zan in brushwork.¹ In fact the influences of the other Yuan masters are also discernible.

The Wu River flows east from Lake Taihu. It eventually merges with the Huangpu River before flowing into the sea. Shen Zhou's painting takes us on a tour along the river. This would have been an area familiar to him as he lived in Suzhou. The work is likely to have been executed from his memories of an excursion he took, perhaps with his circle of literary friends. Such subjects are characteristic of the Wu School of Painting. The scene is depicted with vivid varieties of ink tones conveying a sense of antiquity and elegance.

No artist's inscription and signature

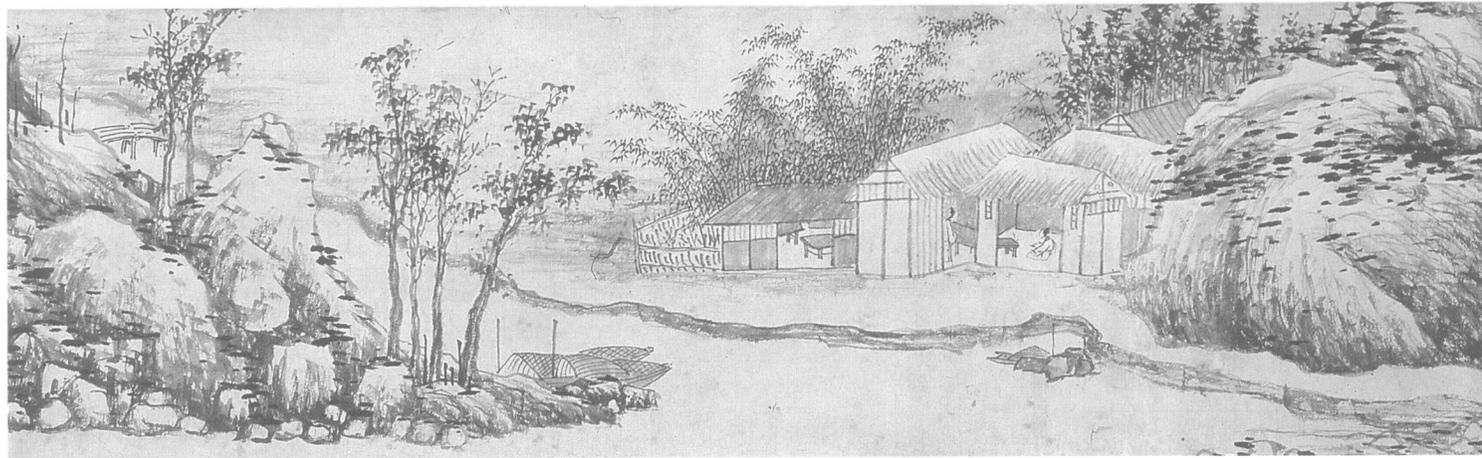
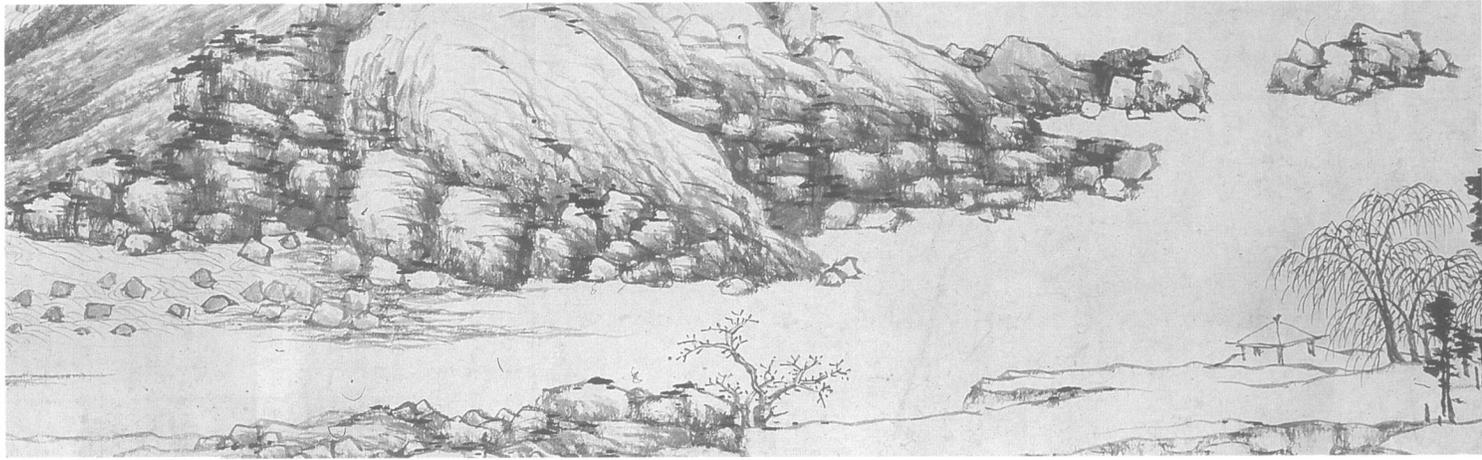
Artist's seal: Shen shi Qinan

With eight collectors' seals

Five postscripts including one written by Yue Wu (16th century) dated 1538, Wen Zhengming dated 1543, Wang Chong (1494–1533) and others by Xie Shichen (1487–1567) dated 1552.

Published in *Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition* catalogue, 1990, cat. no. 15

¹ The 1538-dated inscription by Yue Wu states that the present scroll is executed after Ni Zan in brushwork.

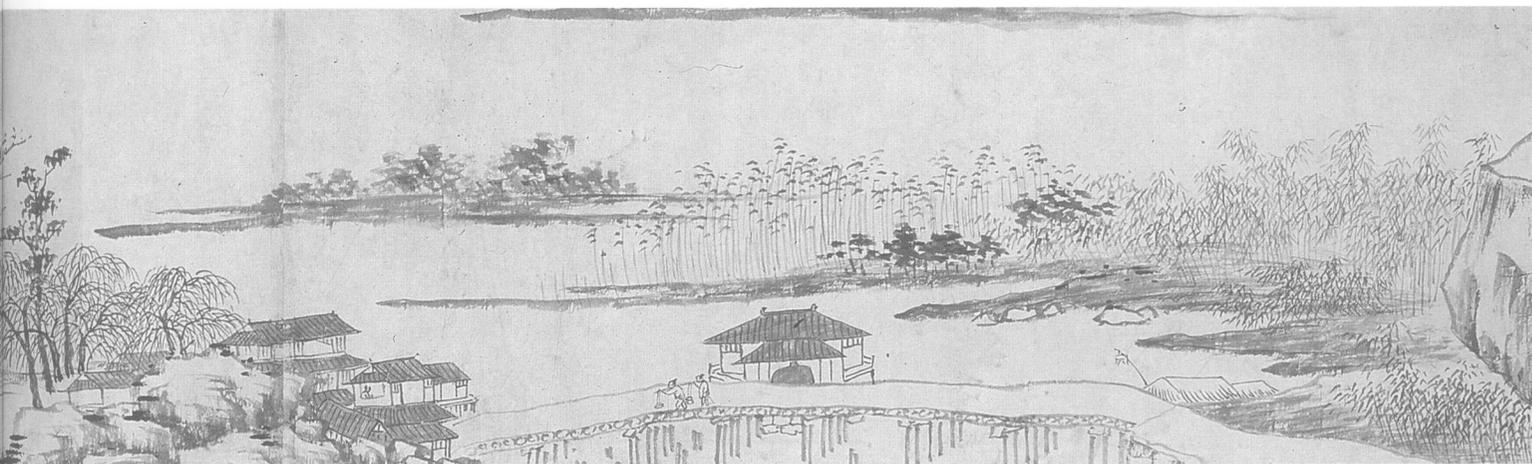


石田首畫出入宋元諸名家而命
 意用筆清遠古淡能資集諸長自
 出妙思禪人所謂不傳戒律游戲
 昧者耶此卷曾入錫山華氏庫中
 後歸羅堂堂之手堂坐於賞不怪亦
 人寶重與滿近年終為一筆成而并
 一筆復成王漁洋舊以白雲泉圖長卷
 稱其淺絳此即墨筆彼者弁冕垂紳
 之容此具彩髮嘯傲之態一併展觀
 石翁衣表聚乎目眺之間可謂天
 之大觀也昭和四年歲次己巳十一月朔清
 川達題于不魚軒堂

陳國人有元鉄仲主便覺自來
 無家世之變生性為至神情靡
 落以出于埃壘之外而濃妙麗
 無小楷至至
 象形得法而獨步至才踏踏而
 時與之同時吾亦在也
 雅正山人主筆

玉蘭堂

淡秋



天閣風景畫國可不知相林
 之妙以一片湖光春色為半
 轉斜日釣舟間
 梁紹承補畫移好石田先
 生之畫偶過金閣據先生
 之作畫定極其精妙此先
 生詩畫筆心餘余亦欲願
 後得書師之四

右在前吳江遊卷觀其用筆多出宮林
 夫宮林素習荆關而此尤過宮林者夫踞
 山顧大石先生好古博雅山房中多蓄
 法書名畫皆其龍中此尤奇物也僅
 與大石三運情亦借歸辰既越歲
 已三載有撰做元不能以其一筆
 大石屢書空壁乃遂鳴予所謂寫助
 學難矣能識其少驟哉嘉清丙戌孟
 春六日涇河吳公識



2

董其昌 (1555—1636)

山水

水墨金箋立軸

98 x 42.5 厘米

董其昌，字玄宰，號思白，華亭（上海市松江）人。董其昌是明代晚期名重一時的書畫家，他的書畫風格和美術理論對清代藝壇有極大的影響。

董其昌出生於書香世家，十七歲（1572年）已通過松江府會考。萬曆十六年（1588）中舉，翌年（1589）登進士。由於文章、書法優秀被選入翰林院深造，官至禮部尚書。

董其昌繪畫擅長山水，師法董巨二米¹，講求筆墨雅韻，“集宋、元諸家之長，行以己意，瀟灑生動。”²他在繪畫、書法、鑑賞及收藏上均有深厚的造詣。

此畫用筆儒雅，流露平淡天真的格調，拙中帶秀，層次清晰。

款識：嘉樹森梢一百章，藤陰蒙翳午生涼。

只因校勘高僧傳，卻誤松窗鶴夢長。

玄宰畫并次

鈐印：董其昌

曾刊於《歷代文物萃珍：敏求精舍三十週年紀念展》圖錄（1990），編號 27。

¹ 即董源（？—約 962）、巨然（十世紀）、米芾（1051—1107）和米友仁（1074—1153）。

² 《明史》卷二百八十八·列傳第一百七十六·文苑四。

2

DONG Qichang (1555–1636)

Landscape

Hanging scroll, ink on gold paper

98 x 42.5 cm

Dong Qichang, *zi* Xuanzai, *hao* Sibai, native of Huating (Songjiang), Shanghai. A prominent figure among late Ming intelligentsia whose impact in the realm of art was felt well into the Qing dynasty.

Born to a scholarly family, Dong Qichang passed the first level of examinations at the age of seventeen. He became a *juren* in 1588 and a *jinshi* in the following year. He was later promoted to the rank of Minister of the Ministry of Rites. As a talented literati and a good calligrapher, he was also selected as a Hanlin Bachelor. He excelled in landscape painting and modelled his work after the ancient masters Dong Yuan (?–c. 962), Juran (10th century), Mi Fu (1051–1107) and Mi Youren (1074–1153). His paintings are vivid and graceful with subtle nuances of ink, that successfully capture the spirit of the Song and Yuan masters. He was a celebrated painter, calligrapher and connoisseur cum collector.

This landscape reflects the naive and simple style typical of Dong's works. The trees and rocks are delineated in graceful ink tones with a touch of boldness.

Artist's inscription: [Poem]

Artist's signature: Painted and inscribed by Xuanzai

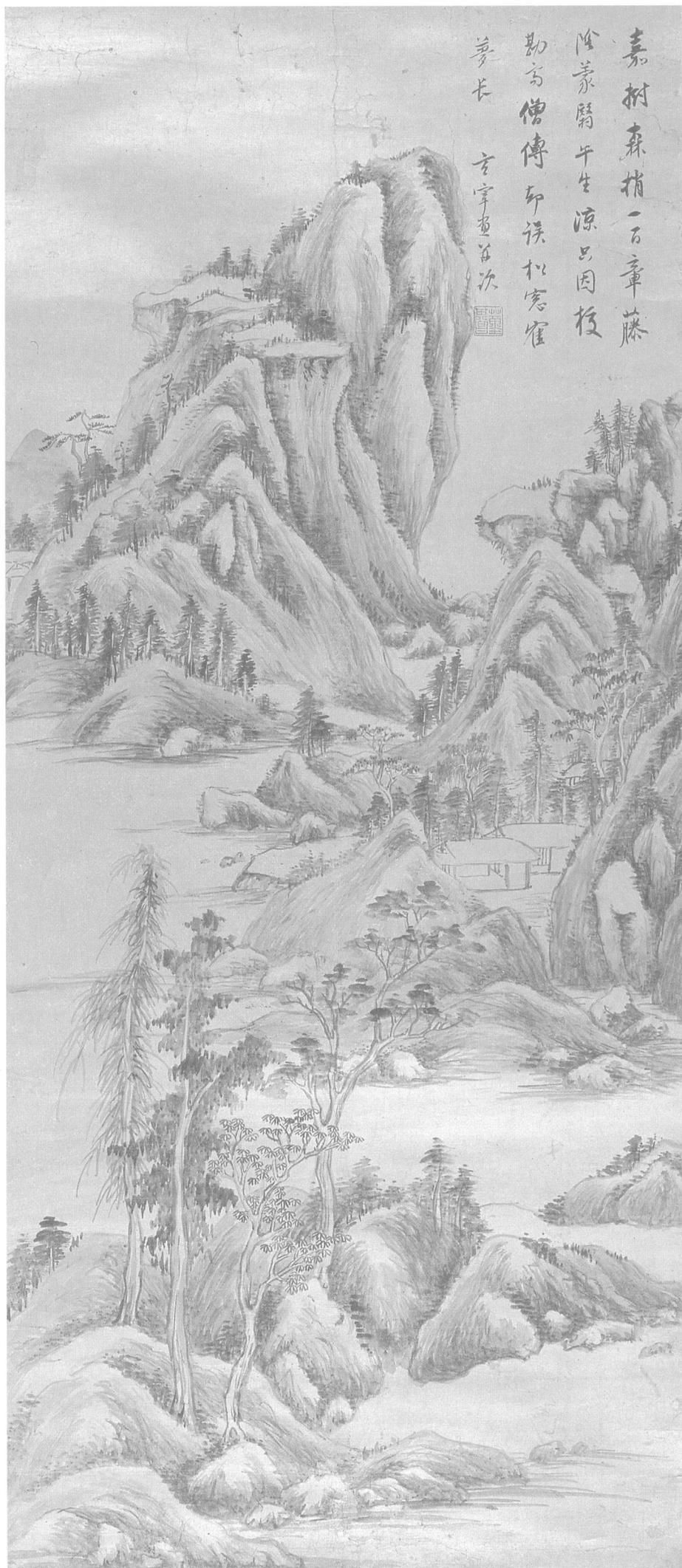
Artist's seal: Dong Qichang

Published in *Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition* catalogue, 1990, cat. no. 27.

嘉樹森梢一百章
藤陰蒙翳千生涼
只因校勘高僧傳
却誤松窗宿

夢長

玄宰畫并次



3

馬士英 (1591—1646)

山水

甲申 (1644) 年作

水墨設色絹本立軸

178 x 53 厘米

馬士英，字瑤草，貴陽人，流寓金陵（南京市）。¹ 萬曆四十七年（1619）進士。明亡後，立福王於南京，升東閣大學士，後被清兵所殺。

馬氏工畫山水，此山水巨幅筆法縱橫，頗有別趣。

款識：甲申春畫於壽春署 半邠

鈐印：馬士英印

¹ 《明人傳記資料索引》，頁 408—409。

3

MA Shiyong (1591–1646)

Landscape

Dated 1644

Hanging scroll, ink and colour on silk

178 x 53 cm

Ma Shiyong, *zi* Yaocao, native of Guiyang, later moved to Jinling (Nanjing).¹ He became a *jinsshi* in 1619. After the fall of the Ming regime, he supported the founding of the Southern Ming regime in Nanjing and was appointed as Grand Secretary of the East Pavilion. He was later caught and killed by the Manchus.

Ma Shiyong excelled in landscape painting. The trees and rocks of this monumental scroll are delineated in vivid and unique brush strokes.

Artist's inscription: Painted at Shouchun shu [Office of Shouchun] in spring of the year *jiashen* [1644]

Artist's signature: Banfang

Artist's seal: Ma Shiyong yin

¹ *Mingren zhuanji ziliao suoyin*, pp. 408–409.

甲申年
於青卷署
才那



4

陳嘉言 (1599—1683 年後)

山水

丁巳 (1677) 年作

水墨設色金箋扇面

17 x 51.5 厘米

陳嘉言，字孔彰，浙江嘉興人，¹是明清之際的花鳥畫家。風格蒼老生動，韻格兼勝。

陳嘉言的傳世畫蹟約五十餘件，其中著明年月的就有五十件。這對於探索他的生平及其繪畫創作，均可提供可信的原始資料，以為依據。此幅山水扇面是他七十九歲時的晚年作品，可知他兼工山水。此圖橋下石上繪數對鴛鴦，樹上空中則畫飛鳥，生意盎然。

款識：丁巳秋九寫似 子究道翁正 七十九叟陳嘉言

鈐印：嘉言

¹陳嘉言生平事蹟記載既少而且簡略。上海博物館藏《花鳥走獸圖卷》和日本私人藏《花卉圖冊》十八開均署款“古吳陳嘉言”。考浙西嘉興，古屬吳地，故以陳嘉言為嘉興人，與自署“古吳”相合。

4

CHEN Jiayan (1599–after 1683)

Landscape

Dated 1677

Fan, ink and colour on gold paper

17 x 51.5 cm

Chen Jiayan, *zi* Kongzhang, native of Jiaxing, Zhejiang province.¹ He was a famous bird-and-flower painter during late Ming and early Qing periods, renowned for a vivid and heavy style.

His extant works exceed fifty of which about fifty are dated, providing good evidence for his biographical details and artistic creations. This landscape fan painting was painted when the artist was seventy-nine, and shows how he was also skilled in landscape painting. This fan painting depicts a lively scene of pairs of mandarin ducks on a rock and beneath the bridge, and a number of birds and swallows flying in the sky or perched on the branches.

Artist's inscription: Painted in autumn during the ninth month of the year *dingsi* [1677] for the Daoist Zijiu

Artist's signature: Chen Jiayan at the age of seventy-nine

Artist's seal: Jiayan

¹ Only a few brief records of Chen Jiayan remain. In the Shanghai Museum is a bird-and-flower painting and a private Japanese collector owns an album of eighteen leaves of flowers. The signature on these two paintings are Guwu (ancient Wu) Chen Jiayan. In ancient times Jiaxing was located in the Wu District, thus it is said that Chen was a native of Jiaxing.



5

張穆（1607—1687年後）

鷹圖

庚申（1680）年作

水墨淡設色紙本立軸

110.5 x 42 厘米

張穆，字穆之，號鐵橋，廣東東莞人。以畫馬名世，兼善畫鷹。所繪鷹多為水墨寫意，取法林良（1436—1487）¹，參以徐渭（1521—1593）、陳淳（1482—1544）的筆意，形象生動。此圖寫獨立枯枝的雄鷹，墨氣渾穆，用筆老到蒼勁。

款識：庚申長夏寫 羅浮七十四叟張穆

鈐印：張穆私印；穆之

藏印：區漢波收藏記；漢波三十年精心所聚；漢波銘心之品；
正心誠意齋印；二次世界大戰後王文蘭搜藏；東莞鄧懋勛
藏圖書印

¹林良，字以善，廣東南海人，明代中期宮廷畫家，善畫花果、翎毛，筆法放縱簡括，遒勁飛動如草書。

5

ZHANG Mu (1607–after 1687)

Eagles

Dated 1680

Hanging scroll, ink and light colour on paper

110.5 x 42 cm

Zhang Mu, *zi* Muzhi, *hao* Tieqiao, native of Dongguan, Guangdong province. He excelled in painting horses and eagles. His eagles are painted in the style of Lin Liang (1436–1487)¹ and after the brushwork of Xu Wei (1521–1593) and Chen Chun (1482–1544). This painting with an eagle perched on a withered branch is depicted in simple and forceful brush strokes.

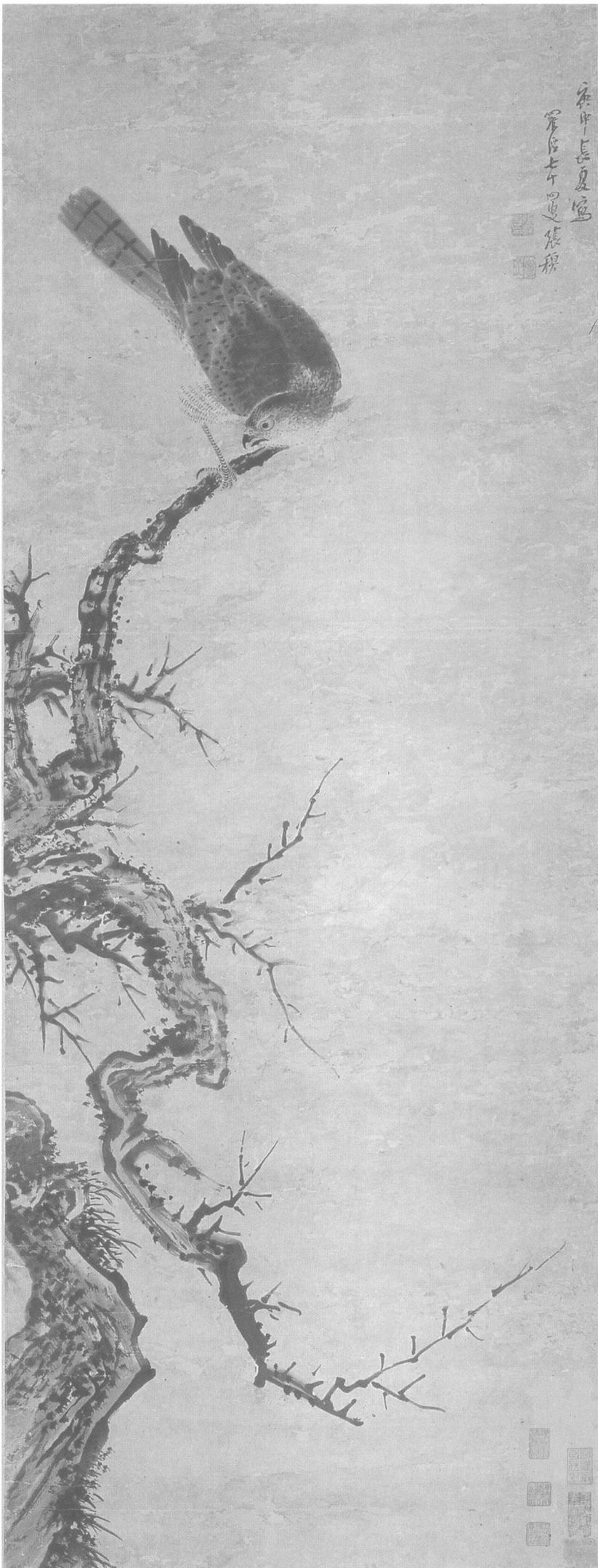
Artist's inscription: Written in summer of the year *gengshen* [1680]

Artist's signature: Zhang Mu of Luofou at the age of seventy-four

Artist's seals: Zhang Mu si yin, Muzhi

With six collectors' seals

¹ Lin Liang, *zi* Yishan, native of Nanhai, Guangdong province. He was an imperial academy painter of the mid-Ming dynasty who excelled in bird-and-flower and fruit painting. His painting is characterized by free and simple brushwork, in the style of energetic and expressive cursive script.



癸卯長夏
畫於七十回
張穆



6

查士標 (1615—1697)

山水

水墨設色紙本立軸

167.5 x 53.5 厘米

查士標，字二瞻，號梅壑、梅壑散人，自號懶老、後乙卯生，安徽休寧人，流寓江蘇揚州。明朝諸生，明亡後棄舉子業，專事書畫。家藏鼎彝及宋，元人真跡甚富，遂精鑒別。

繪畫初學倪瓚（1306—1374），後學吳鎮（1280—1354），用筆不多，惜墨如金，講究韻味，以天真幽淡為宗。晚年畫益超邁，直窺元人之奧。與同代孫逸（？—1658）、汪之端（十七世紀）和弘仁（1610—1664）並稱新安¹四大畫家。

款識：嘗見柯丹丘（柯九思，1290—1343）仿北苑春山圖漫擬之梅壑老人士標

鈐印：士標私印；查二瞻

藏印：洽齋所藏；湘鄉曾氏萬石堂收藏金石書畫記；伯平

¹ 新安是安徽黃山市的古稱，又稱徽州。

6

ZHA Shibiao (1615–1697)

Landscape

Hanging scroll, ink and colour on paper

167.5 x 53.5 cm

Zha Shibiao, zi Erzhan, hao Meihe, Meihe sanren, Lanlao, Houyimaosheng, native of Xiuning, Anhui province. He later moved to Yangzhou, Jiangsu province. After the fall of the Ming dynasty, he abandoned his scholarly ambitions and devoted himself to painting and calligraphy. He collected a number of ancient bronze vessels and masterpieces of the Song and Yuan dynasties. He painted in the style of Ni Zan (1306–1374) and later Wu Zhen (1280–1354). His painting is characterized by a naive and simple style. In his old age, he successfully captured the essence of the Yuan masters in his painting. Alongside Sun Yi (?–1658), Wang Zhiduan (17th century) and Hongren (1610–1664), they were known as the Four Great Painters of Xin'an.¹

Artist's inscription: Imitation of the painting *Spring Mountains after Dong Yuan* by Ke Danqiu [Ke Jiushi, 1290–1343]

Artist's signature: Meihe laoren Shibiao

Artist's seals: Shibiao si yin, Zha Erzhan

With three collectors' seals

¹ Xin'an is the ancient name of Huizhou, present-day Huangshan city, Anhui province.

常是柯丹在何心苑
喜山園游踪之

枯壑老人十景



張翀 (活躍於十七世紀上半葉)、鄒喆 (十七世紀)、蔡澤 (清初)、周章 (清)、鄭籬 (1622—1693) 等

霞冷雲癡

十七世紀

水墨設色冊頁八開

各 23.5 x 22 厘米

張翀，字圖南，號子羽，江都人。人物士女花卉，著色秀雅，山水清潤。

鄒喆，字方魯，吳縣（江蘇蘇州）人，家金陵（南京）。山水工穩有古氣，兼長花草。

蔡澤，字蒼霖，號雪巖，江蘇溧水人。善人物、山水、花鳥。

周章，字瑤賓，號玉京道人，江蘇常熟人。能畫山水。

鄭籬，字汝器，號谷口，上元（南京）人，以八分書法著名，師法漢碑，間參草法，線條屈曲。

引首

釋文：霞冷雲癡

款識：谷口籬

鈐印：鄭籬之印；谷口農；塵寰隱吏

頁 1

山水

鈐印：鄒喆之印

釋文：聞道廣陵勝，扁舟正好行。考物樂昔興，一望石頭城。

款識：得樹軒樊經

鈐印：臣經；畫依山

頁 2

菜蝦圖

鈐印：張翀之印

藏家款識：

張翀，字圖南，號子羽，江都人。人物士女花卉，著色秀雅，山水清潤。《圖繪寶鑑續纂》、《無聲詩史》、《書史彙傳》

頁 3

牽犬圖

鈐印：張翀之印

ZHANG Chong (active in first half of the 17th century), ZOU Jie (17th century), CAI Ze (early Qing), ZHOU Zhang (Qing), ZHENG Fu (1622–1693) et. al.

Miscellaneous Subjects: Cool Mist and Eccentric Clouds

17th century

Album of eight leaves, ink and colour on paper

Each 23.5 x 22 cm

Zhang Chong, *zi Tu'nan*, *hao Ziyu*, native of Jiangdu. His paintings of figures, flowers and landscapes are elegant and fresh.

Zou Jie, *zi Fanglu*, native of Wuxian (Suzhou), Jiangsu province. He later moved to Jinling (Nanjing). He excelled in painting flowers and his landscape painting is full of archaic spirit.

Cai Ze, *zi Canglin*, *hao Xueyan*, native of Lishui, Jiangsu province. He excelled in figure, landscape and bird-and-flower paintings.

Zhou Zhang, *zi Yaobin*, *hao Yujing daoren*, native of Changshu, Jiangsu province, was known as a landscape painter.

Zheng Fu, *zi Ruqi*, *hao Gukou*, native of Shangyuan (Nanjing). He was renowned for his calligraphy in the *bafen* style of the Han dynasty, and his winding brushwork uses the techniques of cursive script.

Frontispiece

Xialing Yunchi (Cool Mist and Eccentric Clouds) written by Zheng Fu [1622–1693]

Artist's signature: Gukou Fu

Artist's seals: Zheng Fu zhi yin, Gukaonong, Chenhuan yin li

Leaf 1

Landscape

Artists's seals: Zou Jie zhi yin

Artist's inscription: [Poem]

Artist's signature: Fan Jing [at] Deshuxuan

Artists's seals: Chen Jing, Huayishan

頁 4

蘿蔔雜菰圖

鈐印：蔡澤

頁 5

山水

鈐印：周章之印

書法

釋文：笛聲隱隱出山巔，一流清溪絳樹邊；
 紅葉紛飛霜徑遠，黃蘆起倒雁聲先；
 橋頭藜杖循幽砌，船尾魚竿下碧泉；
 半掩柴扉詩幾卷，宛如人在小壺天。
 甲寅嘉平（十二月）望（十五）後七日題於煙柳讀書深處

款識：鍾陵八十老叟樊新

鈐印：又新氏；言溥

頁 6

蘆葦鴨蟹圖

鈐印：張翀之印；張子羽

頁 7

梅花水仙圖

鈐印：子羽

頁 8

山水

鈐印：蔡澤

藏印：伍氏南雪齋書畫之印

Leaf 2

Cabbage and Shrimps

Artist's seal: Zhang Chong zhi yin

Collector's inscription: Zhang Chong, zi Tu'nan, hao Ziyu, native of Jiangdu. His paintings of figures, flowers and landscapes are elegant and fresh.

Leaf 3

Figure with Dog

Artist's seal: Zhang Chong zhi yin

Leaf 4

Turnip and Fungi

Artist's seal: Cai Ze

Leaf 5

Landscape

Artist's seal: Zhou Zhang zhi yin

Calligraphy

Artist's inscription: [Poem]

Artist's signature: Painted by Fan Xin of Zhongling at the age of eighty, dated the twelve month of the year *jiayin*

Artist's seals: Youxin shi, Yanpu

Leaf 6

Duck and Crab among Water Weeds

Artist's seals: Zhang Chong zhi yin, Zhang Ziyu

Leaf 7

Peach Blossoms and Narcissus

Artist's seal: Ziyu

Leaf 8

Landscape

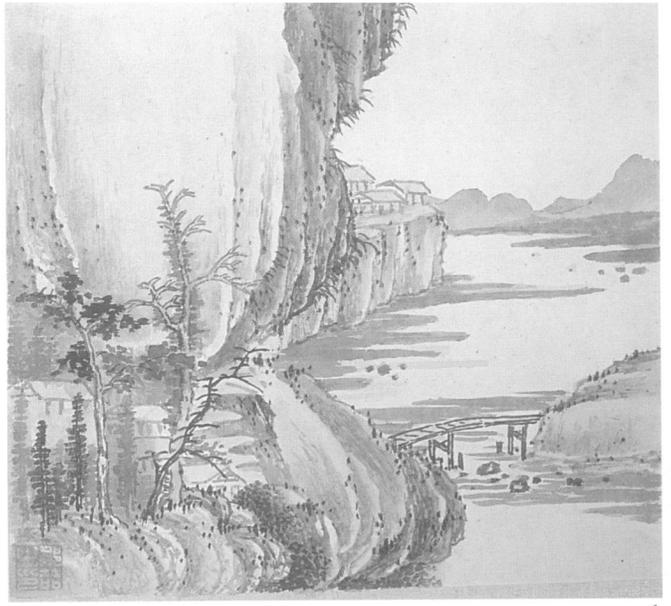
Artist's seal: Cai Ze

With one collector's seal



引首 Frontispiece

同是無邊緣
 每舟正好行
 若得市皆真
 一望石頭城
 石湖軒契經



1

張紳字圖南號子羽江都人人物
 士女花卉著色秀雅山水清潤
 圖繪寶鑑續纂 無聲詩史
 畫史彙傳



2



3



4

笛聲隱、出山巔一派清
 溪絳樹邊紅葉紛飛霜徑
 遠黃蘆起倒雁聲先橋頭藜
 杖循幽砌船尾魚竿下碧泉
 掩柴扉詩幾卷宛如人在小
 壺天
 甲寅嘉平望陵七日顯於
 煙柳讀書溪處
 鍾陵八十老叟樊新



5



6



7



8

8

王武 (1632—1690)

花卉

水墨設色紙本冊頁四張

各 29 x 35 厘米

王武，字勤中，晚號忘庵，又號雪巖道人，吳縣（江蘇蘇州）人。王武富收藏，善畫花鳥，風格天真秀麗，神韻生動，為清初院畫名家。

此冊頁寫花鳥動植物多種，生趣勃然，設色淡雅，工筆細描和寫意筆法融合，相映成趣。

頁 1

款識：玉井蓮生太華峰，誰教移入野塘中；
香風吹動游人里，欲訪山家醉碧筒。

六月初二戲作 王武

鈐印：吳趨；勤中

頁 2

款識：秋草紛前墀，晴光散清曉；
縱非歲寒姿，向人亦妍好。

雪巖漫筆

鈐印：不山；王武私印

頁 3

款識：乘興揮毫寫菊英，題詩到處說淵明；
東籬便是逃名地，不向青門學邵平。

震澤王武

鈐印：忘菴；勤中

頁 4

款識：家住城西第幾橋，名花好鳥共逍遙；
春風一夜啼紅粉，酒熟詩成慰寂寥。

王武

鈐印：忘菴；王武之印；勤中

藏印：良齋審定

8

WANG Wu (1632-1690)

Flowers

Album of 4 leaves, ink and colour on paper

Each 29 x 35 cm

Wang Wu, zi Qinzong, hao Wang'an, Xuedian daoren, native of Wuxian (Suzhou), Jiangsu province. Wang was a collector and court painter of the Qing dynasty. He excelled in painting birds and flowers in a brilliant, vivid and detailed style.

This four-leafed album depicts birds and flowers in a lively manner with a light palette and the employment of both *gongbi* (exquisitely-controlled and detailed) and *xieyi* (impressionistic and subtle) styles of brushwork.

Leaf 1

Artist's inscription: [Poem]

Artist's signature: Executed playfully on the second day of the sixth month, Wang Wu

Artist's seals: Wu Qu, Qinzong

Leaf 2

Artist's inscription: [Poem]

Artist's signature: Painted carelessly, Xuedian

Artist's seals: Bushan, Wang Wu si yin

Leaf 3

Artist's inscription: [Poem]

Artist's signature: Zhenze Wang Wu

Artist's seals: Wang'an, Qinzong

Leaf 4

Artist's inscription: [Poem]

Artist's signature: Wang Wu

Artist's seals: Wang'an, Wang Wu zhi yin, Qinzong

With one collector's seal



玉井蓮生太華華誰敢
移入野塘中香風吹動
游人且欲訪山家解碧筒
六月初二戲作王武

1



穩草終前蟬晴光散清
曉縱非歲寒姿向人占妍
好 雪巖漫筆

2



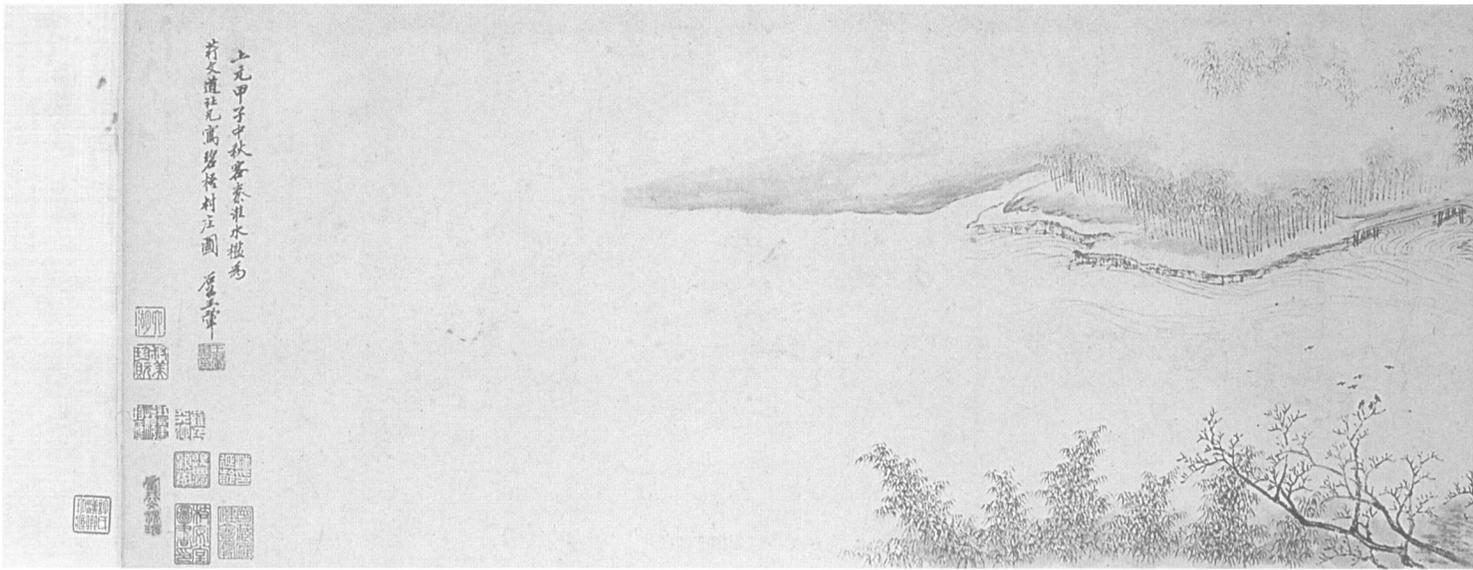
岳興揮毫寫菊英題詩到表
說淵明東籬便是逃名地不向
青門學邵平 震澤王夫

3



家住城西第幾橋
名花好鳥共逍遙
春風一夜歸紅粉
酒熟成成慰寂寥
王夫

4



9

王翬 (1632—1717)

碧梧村莊圖

甲子 (1684) 年作

水墨設色紙本手卷

26.5 x 133 厘米

王翬，字石谷，號隴樵、耕煙散人、烏目山人、清暉老人、劍門樵客，江蘇常熟人。幼嗜畫，善畫山水，王時敏（1592—1680）、王鑑（1598—1677）弟子，對傳統古畫的鑑賞、臨摹，功力極深，宋以來許多失傳的古畫，往往借王翬的臨摹，而得以有傳世的稿本。作品多仿宋、元名跡，早年畫風趨於秀麗，晚年則開始重視觀察自然，風格轉向蒼勁渾厚。從學弟子甚眾，稱“虞山派”。¹

此畫為王翬五十二歲時所寫碧梧村莊圖，觀察自然，具清麗深秀風致。

款識：上元甲子中秋客秦淮水檻為 苻文道社兄寫碧梧村莊圖。石谷王翬。

鈐印：王翬私印

藏印：枝安；延齡心賞；顧嵩之印；維岳；物鮮意誠；碧梧翠竹堂圖書印；邵福瀛印；潘延齡印；曾藏潘建齋處；羅天池印；歸西河顧蕙；枝安堂圖書印；六湖；叔美珍玩；紅豆書樓珍藏；履菱祕玩；許氏漢卿珍藏（二鈐）

題跋：陳啟貞、許朝元、周而衍、黃泰來、宗元鼎、許承家、范荃、張韻、涂西、桑多、閔崧、葉舒穎、朱虹、羅天池、楊慶麟及邵松年。

曾刊於《中國文物集珍：敏求精舍銀禧紀念展覽》圖錄（1985），編號 71。

¹ 因江蘇常熟境內有虞山，故稱“虞山派”。

9

WANG Hui (1632–1717)

Secluded Villa amidst Wutong Trees

Dated 1684

Handscroll, ink and colour on paper

26.5 x 133 cm

Huang Hui, zi Shigu, hao Quqiao, Gengyan sanren, Wumu shanren, Qinghui laoren and Jianmen qiaoke, native of Changshu, Jiangsu province. Since childhood he was fond of painting and excelled in landscape painting. He was a student of Wang Shimin (1592–1680) and Wang Jian (1598–1677). Being a great connoisseur of ancient paintings, Wang Hui frequently imitated the works of ancient masters thus preserving their style through his copies. Although his landscapes are mostly reproductions of Song and Yuan-dated works, they are characterized by an elegant and refined style. He attracted many followers and was the founder of the Yushan School.¹

This painting was executed when he was fifty-two years old, with a detailed depiction of a secluded villa amidst wutong trees in delicate brushwork.

Artist's inscription: Painted a secluded villa amidst wutong trees in mid-autumn of the year *jiazi* when residing at Qinhuai shuijian for my Daoist friend Xingwen

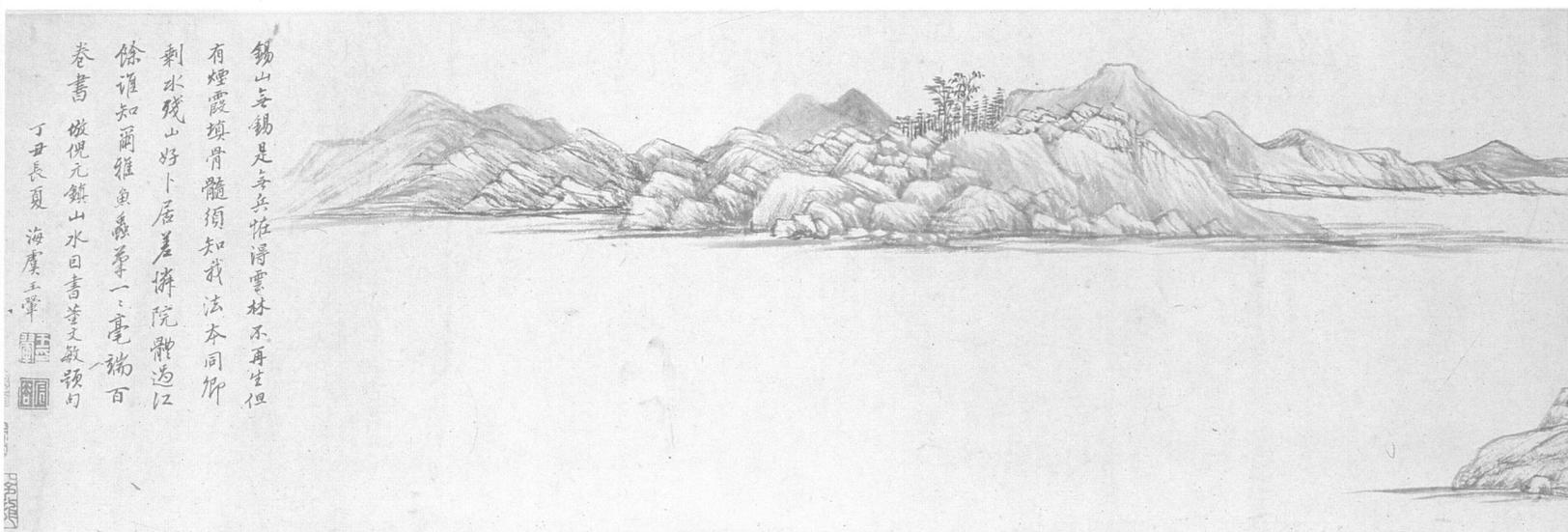
Artist's signature: Shigu Wang Hui

Artist's seal: Wang Hui si yin

With eighteen collectors' seals and sixteen colophons

Published in *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition* catalogue, 1985, cat. no. 71.

¹ Yushan was the name of a mountain located within Changshu of Jiangsu province.



10

王翬 (1632—1717)

仿倪瓚山水

丁丑 (1697) 年作

水墨紙本手卷

23 x 146 厘米

王翬生平見本圖錄第9號。

此畫是王翬晚年時仿倪瓚的作品，技法精巧，工整秀麗。

款識：錫山無錫是無兵，怪得雲林不再生，
但有煙霞填骨髓，須知我法本同卿。
剩水殘山好卜居，差憐院體過江餘，
誰知爾雅魚蟲筆，一一毫端百卷書。
做倪元鎮山水，因書董文敏題句。

丁丑長夏 海虞王翬

鈐印：王翬之印；王翬印；石谷

藏印：種學齋；蔣祖詒；穀孫鑑藏；馬日璐；葦鏡水閣；七峰草亭；叢書樓珍藏；滄江白髮；澂懷館印；叢書樓；樂菴鑑賞；馬日璐印；小玲瓏山館

卷後有馬日璐書元明人絕句十首並題跋：

耕煙山水，無美不臻，而做雲林一派，尤極蕭疏之趣。
此卷臨董做倪，更為耕煙畫中之致佳者，因書元明人絕句
十首于後，不敢別贅題詞也。戊辰（1748）清和月半槎主
人馬日璐識于七峰草亭。

鈐印：馬日璐；七峰草亭；消受揚州廿四橋；半槎

10

WANG Hui (1632–1717)

Landscape after Ni Zan

Dated 1697

Handscroll, ink on paper

23 x 146 cm

See cat. no. 9 for biographical details.

This handscroll is an imitation of the work of Ni Zan (1301–1374) by Wang Hui in his old age, executed in an exquisite and refined manner.

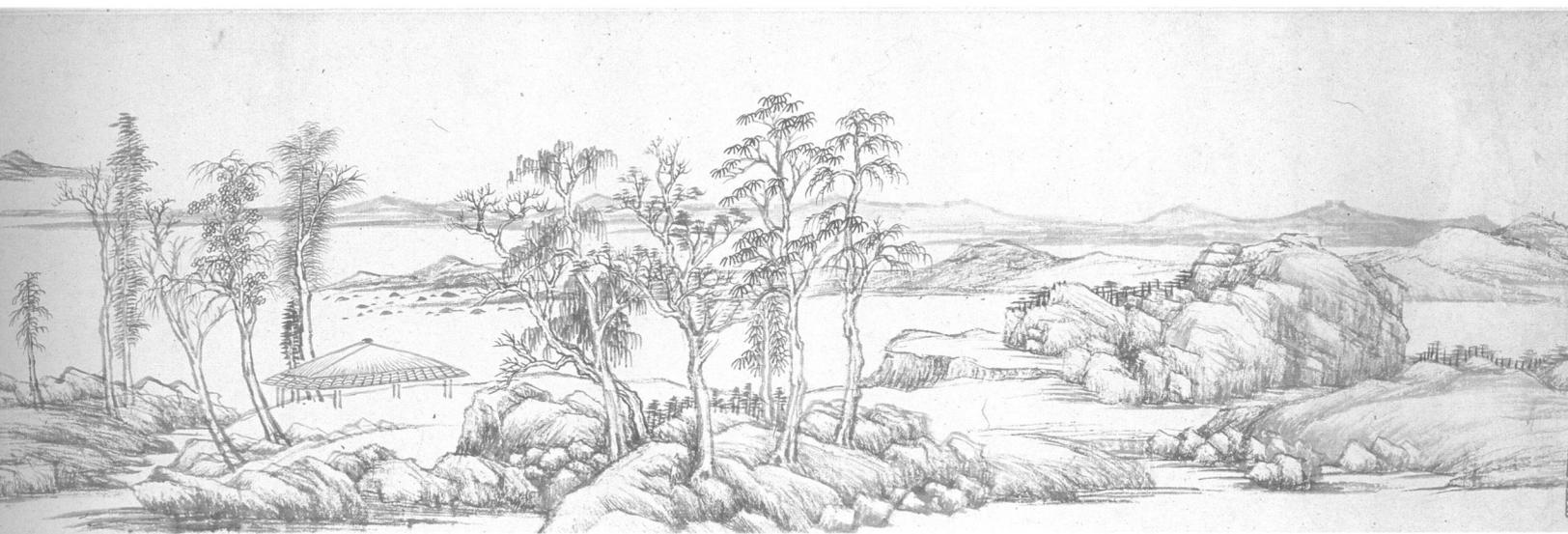
Artist's inscription: [Poem], dated to summer of the year *dingchou* [1697]

Artist's signature: Haiyu Wang Hui

Artist's seals: Wang Hui zhi yin, Wang Hui yin, Shigu

With thirteen collectors' seals

Postscript: Ten verses by the Yuan and Ming masters written by Ma Rilü in 1748 with four seals.



倪雲林為靜遠畫

黃公望



遙山近山青欲滴大木小木葉已疎
斜日疎篁無鳥雀一灣溪水數函

書

鄭元祐

雲林小景
雲起野橋西層峯翠隔溪款款再清
烟閣古木樸蒼低

題元鎮畫

鄭詒

斷霧生春樹微茫隔遠汀梁谿新
月上照見惠山青

題倪雲林畫

俞貞木

棲神山下玄元館華衣巍然鶴未
歸寂寂山亭人不見夕陽雲影共
依依

雲林畫山水竹石

華幼武

秋雲無影樹無聲湛湛長江鏡面
平遠岫烟銷明月上小亭危坐看
潮生

次題雲林畫

前人

山光澹澹樹陰陰溪水湯湯漱玉琴
此境不知何處有清風吹起殿門心

倪雲林畫

下同

雲開見山高木落知風勁亭下不達
人斜陽滄秋影

題雲林小景

高啟

歸人渡水少空林掩烟舍獨立望秋
山鐘鳴夕陽下

雲林畫

王姓

羣樹葉初下千山雲半收空亭門不
掩禁得幾多秋

題倪元鎮小畫

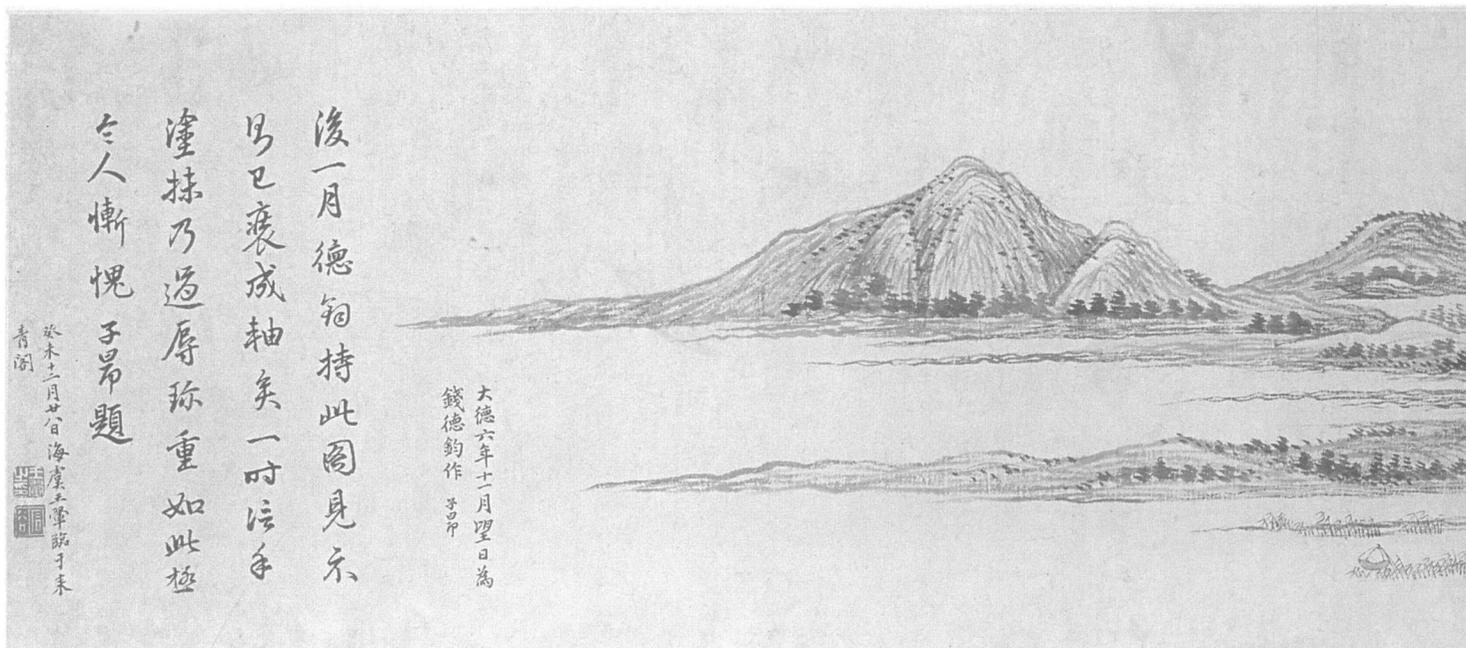
施漸

片石叢篁豈在多丹青只論意如
何若能咫尺看千里即是瀟湘壁
上過

耕烟山水無美不臻而微雲林一
派尤極蕭疎之趣此卷臨董微倪
更高耕烟画中之致佳者回善元
明人絕句十首于後不敢別贅題
詞也戊辰清和月半槎主人馬曰

璚識于七峯草亭





11
王翬 (1632—1717)

仿趙孟頫水村圖
癸未 (1703) 年作
水墨紙本手卷
28 x 134 厘米

王翬生平見本圖錄第9號。

此圖是王石谷仿元代大家趙孟頫¹ (1254—1312) 的作品。趙孟頫的傳世作品很多，《水村圖》是體現他的淡墨乾皴技法的代表作。此畫描繪水村景色，以山巒、水面、小村、疏柳、草叢、漁舟等構成一幅江南水鄉圖畫。山巒用淡墨乾皴，濃墨點苔；樹木草叢簡繁相宜，意境清遠。

款識：水村圖大德六年十一月望日為錢德鈞作 子昂
後一月，德鈞持此圖見示，則已裝成軸矣。一時信手塗抹，乃過尋珍重如此，極令人慚愧。子昂題。
癸未十二月廿八日海虞王翬臨于來青閣

鈐印：海虞；王翬之印；石谷
藏印：儀周鑑賞；蔡巍公珍玩

曾刊於《中國文物集珍敏求精舍銀禧紀念展覽》圖錄 (1985)，編號 72。

¹ 趙孟頫，字子昂，號松雪道人、鷗波、水晶道人等。吳興 (浙江湖州) 人。詩文書畫都有極高的造詣，兼善山水、花鳥、人物、鞍馬和竹石墨戲，工筆、寫意、設色、水墨無一不精。其中影響最大的當屬水墨山水畫，他強調以書法的筆法作畫。

11
WANG Hui (1632–1717)

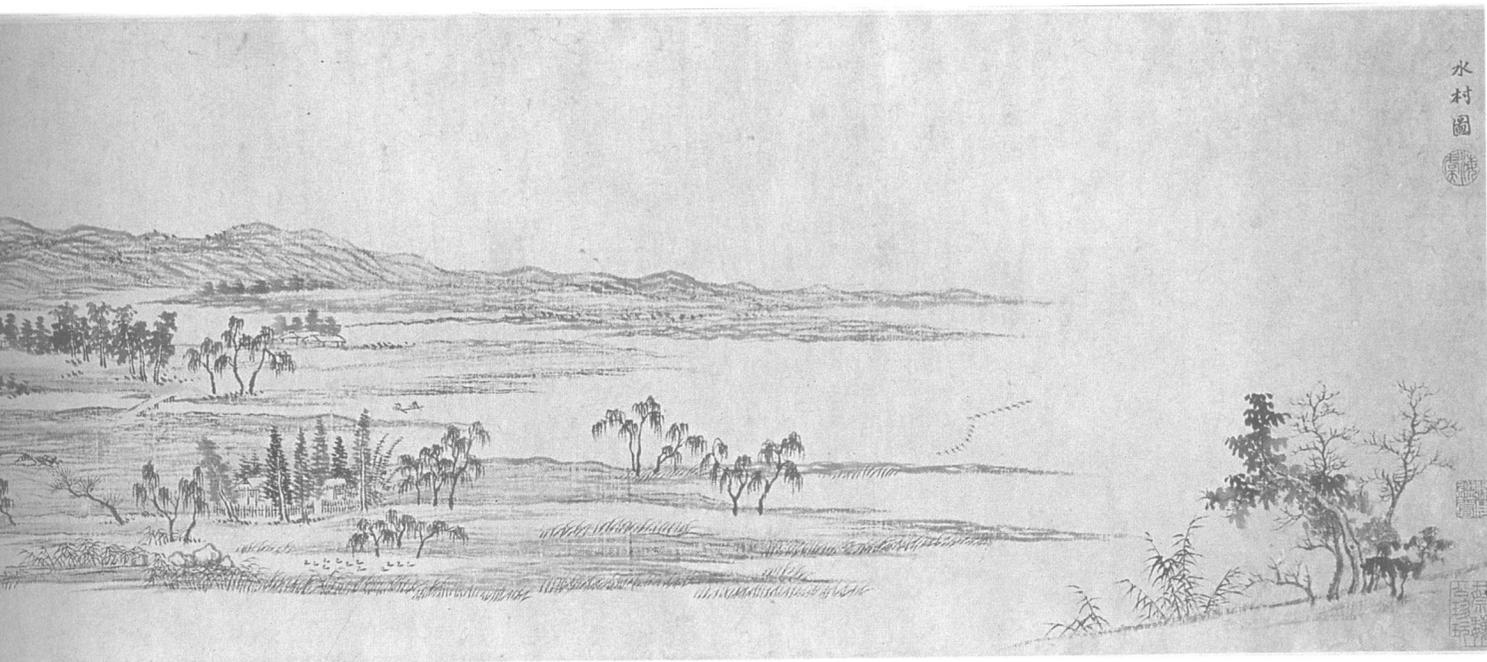
Water Village after Zhao Mengfu
Dated 1703
Handscroll, ink on paper
28 x 134 cm

See cat. no. 9 for biographical details.

This landscape is an imitation of the work of Zhao Mengfu (1254–1312)¹, a master artist of the Yuan dynasty. It depicts a waterside village south of the Yangtze River. The mountains are delineated using light ink, dry brush strokes and heavy dots, while the trees are painted with both simple and complicated brushwork, conveying a poetic mood.

Artist's inscription: Imitation of Zhao Mengfu, dated the twenty-eighth day of the twelfth month in the year *guiwei* [1703]
Artist's signature: Haiyu Wang Hui at Laiqing Ge [Pavilion of Laiqing]
Artist's seals: Haiyu, Wang Hui zhi yin, Shigu
With two collectors' seals

Published in *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, 1985, cat. no. 72.



¹ Zhao Mengfu, zi Zi'ang, hao Songxue daoren, Oubo, Shuijing daoren, native of Wuxing (Huzhou), Zhejiang province. He was a great poet, essayist, painter and calligrapher. He excelled in using ink and colour to paint landscape, bird-and-flower, figure, horse, and bamboo paintings in *gongbi* (exquisitely-controlled and detailed) and *xieyi* (impressionistic and subtle) manner. Among these, his landscape paintings are the most influential. He emphasized the use of calligraphic brush strokes and the expression of ink play in painting.

12

戴大有 (1639—1712 年後)

山水

壬子 (1672) 年作

水墨設色綾本立軸

234.5 x 47.5 厘米

戴大有，字書年，杭州人，善人物、花鳥和仕女，花卉雅淡，間作山水，風格清雅。

款識：壬子長夏寫為富翁老先生 戴有

鈐印：戴大有印；仍庵

12

DAI Dayou (1639–after 1712)

Landscape

Dated 1672

Hanging scroll, ink and colour on satin

234.5 x 47.5 cm

Dai Dayou, *zi* Shunian, native of Hangzhou, Zhejiang province. He excelled in figure and bird-and-flower paintings in a light coloured plain style. Occasionally he painted landscapes in an elegant style.

Artist's inscription: Painted for the old gentleman Fuweng in summer of the year *renzi* [1672]

Artist's signature: Dai You

Artist's seals: Dai Dayou yin, Reng'an



王子長夏寫
山水先生
款

13

程澇 (活躍於十七世紀中葉)

山水

壬戌 (1682) 年作

水墨綾本立軸

154.5 x 53.5 厘米

程澇，字箕山，號岸舫，順天宛平(北京市)人。順治六年(1649)進士，官江西廣信知府。山水灑落渾厚。

款識：壬戌秋用范中立(范寬，約十至十一世紀)筆意恭祝

松翁老父母年臺大年 治弟程澇

鈐印：韻湛澄潭；程澇私印

13

CHENG Fang (active in the mid-17th century)

Landscape

Dated 1682

Hanging scroll, ink on satin

154.5 x 53.5 cm

Cheng Fang, *zi* Jishan, *hao* Anfang, native of Wanping (Beijing), Shuntian. He became a *jinsshi* in 1649 and was appointed as Prefect of Guangxin, Jiangxi province. His landscape painting is executed in an unrestrained and vigorous style.

Artist's inscription: Painted in the style of Fan Zhongli [Fan Kuan, c. 10th–11th century] as a birthday gift for Songweng in autumn of the year *renxu* [1682]

Artist's signature: Zhidi Cheng Fang

Artist's seals: Yunzhan chengtan, Cheng Fang si yin



壬戌秋用范中立筆法
恭祝
松翁老父母年齒大年
治前程芳



14

施霖（活躍於十七世紀中葉）

山水

丙申（1656）年作

水墨設色絹本手卷

26 x 177 厘米

施霖，字雨咸或雨若，江寧（南京）人。善畫山水，有元人法度，可稱逸品。

款識：丙申仲冬寫似 雲老社翁笑政 施霖

鈐印：雨咸氏；施霖；字若

藏印：山陰王氏芑邨家藏；志仁歷史文物館藏

14

SHI Lin (active in the mid-17th century)

Landscape

Dated 1656

Handscroll, ink and colour on silk

26 x 177 cm

Shi Lin, *zi* Yuxian or Yuruo, native of Jiangning (Nanjing). He excelled in painting landscapes in the style of the Yuan masters and was known for his elegant works.

Artist's inscription: Executed for an old man Yun in mid-winter of the year *bingshen* [1656]

Artist's signature: Shi Lin

Artist's seals: Yuxian shi, Shi Lin, Yuruo

With two collectors' seals



15

蕭晨 (1658—1736 年後)

東山絲竹圖

水墨設色紙本立軸

51.5 x 37 厘米

蕭晨，字靈曦，號中素，江蘇揚州人。山水、人物，師法唐、宋。此幅東山絲竹圖，描繪東晉謝安¹隱居東山，以絲竹陶冶性情的故事。人物設色妍雅，衣紋清勁流走。

款識：蘭陵蕭晨

鈐印：蕭晨；靈曦

藏印：藩賞；區漢波藏；漢波銘心之品；正心誠意齋印；珩齋；張祥凝眼福記

¹謝安 (320—385)，字安石，東晉陽夏人，早歲居會稽，後隱居東山，東山乃謝安邀歌姬“絲竹歌舞”之地。年四十餘，始出為桓州司馬。累官至太保，卒贈太傅，故世稱謝太傅。

15

XIAO Chen (1658–after 1736)

Musicians at Dongshan

Hanging scroll, ink and colour on paper

51.5 x 37 cm

Xiao Chen, *zi* Lingxi, *hao* Zhongsu, native of Yangzhou, Jiangsu province. His landscape and figure paintings are modelled after the Tang and Song masters. His figure paintings are renowned for their refined colours, and the fluent and energetic brush strokes used to depict the drapery, as reflected in this depiction of Xie An¹ and his musicians.

Artist's signature: Lanling Xiao Chen

Artist's seals: Xiao Chen, Lingxi

With six collectors' seals

¹Xie An (320–385), *zi* Anshi, native of Yangxia, who settled in Kuaiji at his early age. A scholar of the Eastern Jin, Xie secluded in Dongshan where he enjoyed music and dance. When he was forty-odd years old, he left Dongshan to serve as the Commander of Huanzhou. Later he was promoted to Grand Guardian. After his death, he was given the title of Grand Mentor.



蘭陵蕭晨



16

**惲源濬 (十八世紀)
陳邦彥 (1678—1752)**

書畫合冊

甲辰 (1724) 年及戊戌 (1718) 年作

水墨設色紙本冊頁八張

各 30 x 13.5 厘米

惲源濬，字哲長，善吹鐵簫，因自號鐵簫，武進 (江蘇常州) 人。惲壽平 (1633—1690) 族裔，花卉款字俱仿壽平，沒骨畫法頗得神肖。水墨寫生，尤得神韻。

陳邦彥，字世南，號春暉、春暉老人、匏廬，浙江海寧人。康熙四十二年 (1703) 進士，官禮部侍郎。善書法，尤工小楷。行草出入二王而得董其昌神髓，能亂真。

頁 1

題字：家香山 (惲向，1586—1655，惲壽平伯父) 筆墨頓挫渾脫，疎疎數筆，便覺丘壑無際。此圖得其意致，無其氣力。

款識：甲辰 (1724) 夏五月 鐵簫惲源濬

鈐印：鐵簫；源濬

藏印：不堪持贈

頁 2

題字：玉潤春霞。南田草衣 (惲壽平) 寫生，不為黃荃 (903—965) 之刻劃，徐熙 (九世紀末—975 後) 之縱放，獨師趙承旨 (趙孟頫，1254—1322)、唐六如 (唐寅，1470—1523)、十洲 (仇英，1494—1561) 以秀逸閑澹為宗，故與時徑迥別。

款識：鐵簫源濬

鈐印：源濬、哲長、鐵簫

頁 3

題字：紫雲珠帳。臨白雲溪外史 (惲壽平) 筆法

款識：鐵簫

鈐印：康內鐵簫

頁 4

題字：猶記惠山半潭秋水，一房山中，雨後薄涼，夕陽滿砌，狀紅數株，醉顏相映。此景殊難再得，寫此如置身舊園也。

款識：鐵簫識

鈐印：鐵簫

藏印：龍山觀主

16

**YUN Yuanjun (18th century)
CHEN Bangyan (1678—1752)**

Painting and Calligraphy

Dated 1724 and 1718

Album of eight leaves, ink and colour on paper

Each 30 x 23.5 cm

Yun Yuanjun, *zi* Zhezhang, *hao* Tiexiao, native of Wujin (Changzhou), Jiangsu province. His painting and calligraphy are in the style of his ancestor, Yun Shouping (1633–1690). He excelled in the *mogu* (boneless) method and sketching in ink.

Chen Bangyan, *zi* Shinan, *hao* Chunhui, Chunhui laoren and Paolu, native of Haining, Zhejiang province. He became a *jinsshi* in 1703 and was later promoted to Vice Minister of the Ministry of Rites. He excelled in calligraphy, especially small regular script. His running script is in the style of Wang Xizhi (321–361) and Wang Xianzhi (344–386), and influenced also by the work of Dong Qichang (1555–1636).

Leaf 1

Artist's inscription: In the Yun family style, catching the spirit but lacking energy.

Artist's signature: Painted in summer during the fifth month of the year *jiachen* [1724], Tiexiao Yun Yuanjun

Artist's seals: Tiexiao, Yuanjun

With one collector's seal

Leaf 2

Artist's inscription: Spring flowers in the style of Nantian caoyi [Yun Shouping, 1633–1690]

Artist's signature: Tiexiao Yuanjun

Artist's seals: Yuanjun, Zhezhang, Tiexiao

Leaf 3

Artist's inscription: Wisteria in the style of Baiyunxi waishi [Yun Shouping, 1633–1690]

Artist's signature: Tiexiao

Artist's seal: Kangnei Tiexiao

Leaf 4

Artist's inscription: [Prose] in memory of an old garden

Artist's signature: Tiexiao

Artist's seal: Tiexiao

With one collector's seal

頁 5 至 8

陳邦彥書法

鍾紹京書遁甲神經

每至甲子及餘甲日，服上清太陰符十枚，又服太陽符十枚，先服太陰符也，勿令人見之，寧與人千金，不與人六甲陰。

太元玄冥，六甲所生，窈窕空虛，六府內靈，坐在立亡，日月俱并，迴氣密席，坐我命青，甲子之祖，名曰桃平，龍衣虎屨，在帝之庭。右唐鍾紹京書遁甲神經，有宣和政和小璽，宋徽宗標識，倪元鎮家藏有元鎮跋語，筆法精妙，迴腕藏鋒，得子敬神髓，趙文敏正書寔祖之。余從真跡臨寫數行。鍾書世無傳本，自此可以意求耳。

柳城懸書清靜經

左玄真人曰：學道之士，持誦此經萬遍，十天善神，衛護其人。玉符保身，金液鍊形，形神俱妙，與道合真。正一真人曰：家有此經，悟解之者，災瘴不侵，眾聖護門，神昇上界，朝拜高尊，功滿得就，想感帝君，誦持不退，身騰紫雲。

余為庶常時，以柳書書館閣試文，但用碑帖小變，未見清靜經也。此帖蘇門高子業家藏，今歸義興吳光祿丞，澈如宋榻精妙下真跡，一等耳。

歐陽詢書

炎景流金無鬱蒸之氣，微風徐動，有淒清之涼，信安體之佳，所誠養神之勝地，以杖導之有泉湧出，匪唯乾象之精，蓋亦坤靈之寶。歐書米南宮評以為真到內史，此九成宮碑，其烜赫有名者。

褚遂良書

三微固祉五曜垂文，光昭司牧，對越唐勛族，著玄牝家傳縉雲高祖，配天一人，有慶太宗神武維幾，作聖良書，自得高文成性。褚書近隸法。孟法師碑是已，哀冊似王僧虔亦米書所自出。

戊戌（1718）夏五仿董文敏臨帖請

立翁老先生正書

款識：陳邦彥

鈐印：陳邦彥印；世南

Leaves 5 – 8

Daoist canon and proses by Chen Bangyan

Artist's inscription: Imitation of Dong Wenmin [Dong Qichang, 1555–1636]'s copied manuscripts the fifth time for the old gentleman Liweng in summer of the year *wuxu* [1718]

Artist's signature: Chen Bangyan

Artist's seals: Chen Bangyan yin, Shinan



家香出茅茨頌
 挫渾脫疎、
 數竿便覺立
 登無際此圖
 得其意致無
 其氣力
 甲辰夏五月
 鐵蕭隱齋

1



玉洞春霞
 南草亦寫生不方
 黃卷之刺割徐歷之
 縱放獨勝趙承旨氣
 六北山以秀逸南溪乃
 宗故与时迥別
 鐵蕭隱齋

2



紫雲珠帳
 怡白雲漢外
 文華波
 鐵蕭

3



猶記惠牛潭秋水一房
 山中雨後薄涼夕陽滿砌
 狀紅穀株醉顏相映此境
 殊難再得寓此如置身龍
 園也
 鐵蕭識

4

鍾紹京書道甲神經

每至甲子及餘甲日服上清太陰符十枚又服太陽符十枚先服太陰符也勿令人見之寧與人千金不與人六甲陰太元玄冥六甲所生窈窕空虛六府內靈

坐在立止日月俱并迴氣密席坐我命青甲子之祖名曰桃平龍衣虎帟在帝之庭右唐鍾紹京書道甲神經有宣和政和小璽宋徽宗標識倪元鎮家藏有元鎮跋語筆法精妙迴腕藏鋒得子敬

神髓趙文敏正書寔祖之余從真跡臨寫數行鍾書世無傳本自此可以意求耳

柳誠懸書清靜經

左玄真人曰學道之士持誦此經萬遍十天善神衛護其人玉符保身金液鍊形神俱妙與道合真正一真人曰家有此經悟解之者灾瘴不侵衆聖護門神昇上界朝拜高尊功滿得就想感帝君誦持不退身騰紫雲

余為庶常時以柳書書館閣試文但用碑帖小變未見清靜經也此帖蘇門高子業家藏今歸義興吳光祿丞澈如宋榻精妙下真跡一等耳

歐陽詢書
炎景流金無鬱蒸之氣微風徐動有淒清之涼信安體之佳所誠養神之勝地以杖藜之有泉涌出匪唯乳象之精蓋亦坤靈之寶

宮碑其烜赫有名者

褚遂良書
三微固祉五曜垂文光昭司牧對越唐勳族著玄牝家傳縉雲高祖配天一人有慶太宗神武維箴作聖良書自得

高文成性

褚書近隸法孟法師碑是已哀冊似王僧虔亦宋書所自出
戊戌夏五仿董文敏臨帖請

立翁老先生正書

陳邦彥



17

華岳 (1682—1756)

鍾馗

甲寅 (1734) 年作

水墨淡設色紙本立軸

163.5 x 77 厘米

華岳，字秋岳，原字德高，號新羅山人、白沙道人、東園生，福建上杭¹人。由於出生貧寒，華岳終身不仕，加上故鄉無人賞識，他只好離鄉寓居杭州，成為一位以賣畫為生的職業畫家。他在杭州的時候，常往揚州賣畫，生活清苦。

華岳在中國繪畫史的地位一直備受爭論，一些藝術史學家認為他屬於揚州八怪之一，另一些則認為他與揚州八怪背道而馳。²華岳善畫山水、花鳥、人物，更潛心詩文，可說是一位“詩書畫三絕”的藝術家。

鍾馗在傳說中能驅鬼降魔及降福消災，因此人們習慣於年終把鍾馗像貼於家中以保平安。明末至清初，人們早在端午節時便把鍾馗像貼上。

華岳純以水墨描繪鍾馗持扇的側面立像，富有文人畫氣息。他以淡墨勾勒鍾馗輪廓，並利用洗練而略深的線條描寫衣摺紋理，濃淡墨色對比和渲染，為畫面增添生動的效果。

款識：甲寅五月五日寫于講聲書舍³ 新羅布衣生

鈐印：太素道人

¹上杭古稱新羅，是華岳的出生地。

²見周汝式“Rubric and Art History”，in *Phoebus 6, Chinese Painting under the Qianlong Emperor*, Arizona State University, 1991年，第二號，頁329—350。

³“講聲書舍”是華岳在杭州住所的名稱。

17

HUA Yan (1682–1756)

Zhong Kui

Dated 1734

Hanging scroll, ink and light colour on paper

163.5 x 77 cm

Hua Yan, *zi* Qiuyue, Desong, *hao* Xinluo shanren, Baisha daoren and Dongyuan sheng, native of Shanghang¹, Fujian province. Hua Yan was compelled by life circumstances to abandon his aspirations for a career as an official. In his hometown his talent went unappreciated, partly because of his humble background. Disappointed, he travelled to Hangzhou from where he made frequent visits to the city of Yangzhou, staying for prolonged periods of time, to sell his works of art.

Hua Yan's position in the history of Chinese painting is controversial with some art historians considering him to be one of the “Eight Eccentrics of Yangzhou”; others see him as the opposite of what the Yangzhou rebels represented.² Proficient in landscape, bird-and-flower as well as figure painting, Hua Yan's achievements lie in his consistent efforts to cultivate himself through literary study.

Zhong Kui is a legendary demon queller. As the legend developed he assumed the role of an extinguisher of evil and protector of good fortune. Thus it was customary to hang images of Zhong Kui in the home from the end of the lunar year until the new lunar year. From the late Ming to the early Qing period it became customary to hang images of Zhong Kui from the fifth lunar month onwards. This work was painted according to the practices of the period.

This standing figure of Zhong Kui in profile, holding a folded fan, is painted in pure ink, catering more to the taste of the literati. Zhong Kui's features are delineated in pale ink while his garments are drawn in lines of darker tones. Shading and layers of wash add variety to the monochrome pictorial surface.

Artist's signature: Painted on the fifth day of the fifth month in the year *jiayin* [1734], at Jiangsheng shushe³, Xinluo buyi sheng
Artist's seal: Taisu daoren

¹ In ancient times, Xinluo was known as Shanghang where Hua Yan was born.

² See Ju-hsi Chou, “Rubric and Art History”, in *Phoebus 6, Chinese Painting under the Qianlong Emperor*, Arizona State University, 1991, no. 2, pp. 329–350.

³ Jiangsheng shushe was the name of Hua Yan's Hangzhou home.

甲寅五月五日寫于講齋
書舍新羅布衣生



18

高鳳翰 (1683—1749)

杏林圖

乾隆八年 (1743) 年作

水墨設色紙本冊頁，裱成手卷

28 x 44.5 厘米

高鳳翰，字西園，號南村，又號且園，晚號南阜山人，嘗自稱老阜，一號石頭老子、松懶道人等，膠州（山東膠縣）人，一作濟甯（山東濟寧）人。先後出任安徽歙縣縣丞、績溪縣令，去官後流寓揚州。五十五歲時右手患病致廢，用左手作畫，用筆益蒼勁老辣，奔放縱逸。

高鳳翰工書畫，善山水，縱逸不拘於法，純以氣勝，兼北宋之雄渾，元人之靜逸。此杏林圖是高氏六十歲時左手書寫作品，利用強烈對比的色調來突出畫面，敷色鮮麗。

題籤：性命之交 高南阜左手書

引首：杏林橘井¹有遺香 南阜老弟高鳳翰左手

鈴印：苦書生；高子名翰之印；苟能通其言，嘗謂不學可；別調；五雲雙星研齋



18

GAO Fenghan (1683-1749)

The Apricot Groves

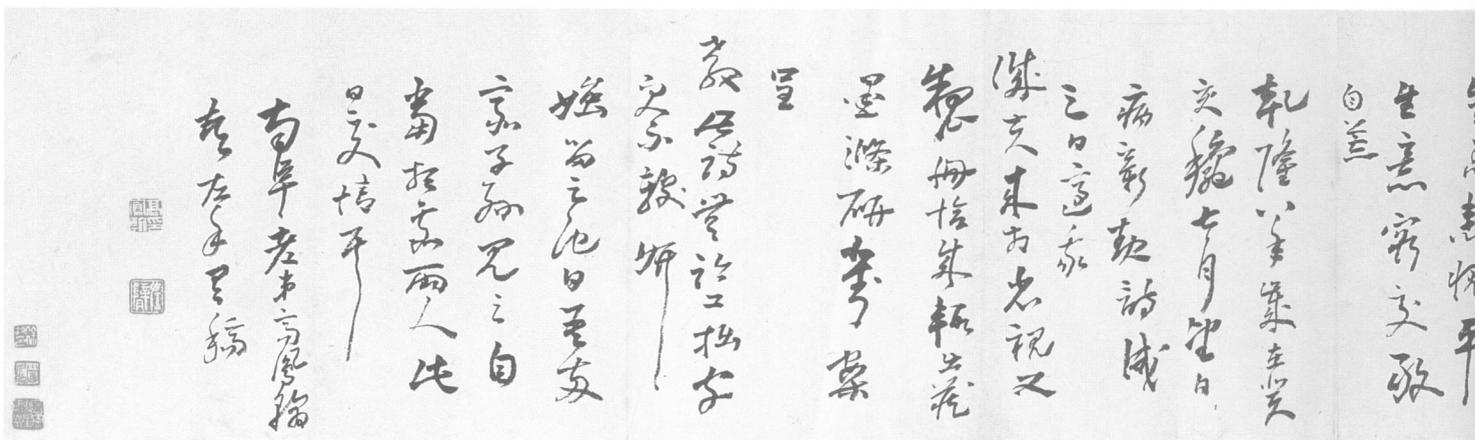
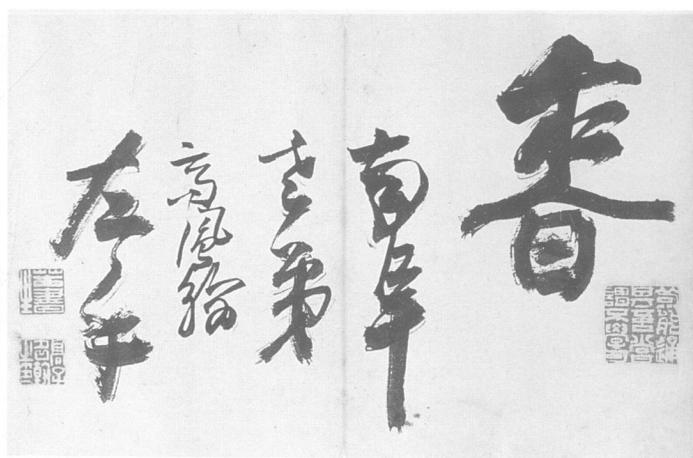
Dated 1743

Album mounted as a handscroll, ink and colour on paper

28 x 44.5 cm

Gao Fenghan, zi Xiyuan, hao Nancun, Qieyuan, Nanfu shanren, Laofu, Shiwan laozi and Songlan daoren, native of Jiaozhou (Jiaoxian) or Jining, Shandong province. Gao's official career did not begin until 1729, when he took up an appointment as Assistant Magistrate of Shexian, Anhui Province. In 1734 a new assignment took him to Taizhou, Jiangsu Province. He settled in Yangzhou after resigning from official life. His right hand was paralyzed when he was fifty-five years old. Henceforth he used his left hand to write and paint. Despite his disability, Gao's brushwork retained a forceful and unrestrained quality.

He was a prolific artist who excelled in painting landscapes in a spontaneous style, fusing the monumentality of Northern Song painting and the tranquility of the Yuan masters. This painting of the Apricot Groves was painted when he was sixty years old and shows his mastery of the brush by his left hand and use of strong contrast of colour tones.



款識：杏林圖 為誠之兄贈 弟翰左手并題

鈐印：西：園

藏印：八圃所藏

題署：南阜老弟高鳳翰頓首左手書稿

鈐印：高鳳翰印；左臂

藏印：乾雷；徐放印；八圃所藏；五雲雙星研齋

曾刊於《乾隆時代繪畫展》圖錄（1986），編號 28。

杏林和橘井兩詞，都源出中國古代兩位醫師行醫濟世的故事。杏林典出三國時間籍醫師董奉，據《神仙傳》卷十記載：董奉在廬山為人治病，不取錢物，使人重病愈者，使栽杏五株，輕者一株，如此十年，計得十萬餘株，郁然成林。董奉以栽杏作為醫酬，待杏子成熟後，他又將杏子變賣成糧食，救濟廬山貧苦百姓和飢民。由於董奉行醫濟世的高尚品德，“杏林”就成為醫藥界的代名詞。而橘井泉香的典故，則典出西漢時蘇耽，據《歷世真仙體道通鑒》（《仙鑒》）記載：蘇耽，漢代湖南桂陽人，修仙得道，仙去時囑咐母親植橘鑿井，明年天下瘟疫，受病鄉人但食一橘葉，飲泉水一盞白癒。翌年果然發生疫情，他的母親按所囑方法以橘泉為病人治病，救人無數，橘井泉香可治病，一時傳為佳話。

Title slip: "Life's best friend" written left-handed by Gao Fenghan

Frontispiece: "Lingering Fragrance in Apricot Groves and Tangerine Well"¹ written left-handed by Gao Fenghan
With five artist's seals

Artist's inscription: Apricot Groves, painted left-handed as a gift for my elder brother Chengzhi

Artist's signature: Han

Artist's seal: Xi, Yuan

With one collector's seal

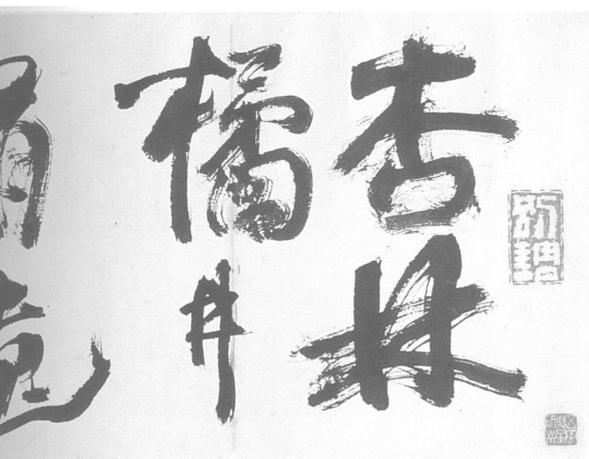
Left-handed postscript by the artist

Artist's seals: Gao Fenghan yin, Zuobi [left arm]

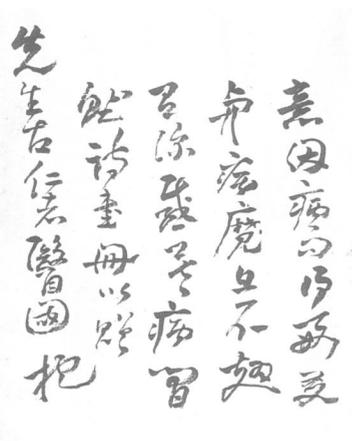
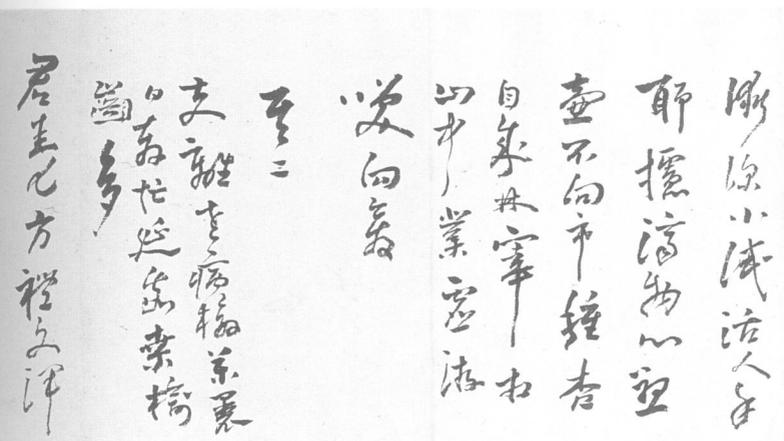
With four collectors' seals

Published in *The Elegant Brush: Chinese Painting under the Qianlong Emperor 1735–1795*, 1986, cat. no. 28.

¹ Both the Apricot Groves and Tangerine Well are legends of well-known medical professionals in ancient China. The legend of the Apricot Groves originally came from Dong Feng, who was an herbalist during the Three Kingdoms period (220–280). Native of Fujian, Dong once practiced medicine on Mount Lu. As recorded in Chapter 12 of *Legends of Supernatural Beings*, Dong Feng treated patients without charging fees. When he cured patients of serious illnesses, he would ask them to plant five apricot trees; when he cured patients of general illnesses, he would ask them to plant only one tree. It was called Apricot Groves because after many years and many patients, the meadow was full of beautiful apricot trees. When the apricots were mature, he built a warehouse so that people could exchange a litre of rice for a litre of apricots. The rice was used to help patients with financial difficulties and thus Dong Feng's Apricot Grove saved many lives. Another Daoist master Su Dan, better known as Su Xiangong, native of Guiyang, was famous in his village for his filial piety. According to *Records of the Immortals*, before he became an immortal according to Heaven's will, he instructed his mother that, "a pestilence will happen next year. The well in our yard and the tangerine tree beside our house will look after you on my behalf. Just fetch a litre of water and pick a tangerine leaf to save a patient's life." The next year, as Su has predicted, a huge pestilence spread throughout the country. Victims from near and far went to Su's mother for help. She followed her son's instructions curing all the victims with the water from the well and the tangerine leaves. Hence the Tangerine Well has become a symbol of the medical profession.



引首 Frontispiece



19

黃慎 (1687—1770)

麻姑進爵圖

水墨紙本立軸

177 x 92 厘米

黃慎，字躬懋，又字恭懋，號癯瓢，福建寧化人，寓居揚州。他的詩文及書法均自學成家，繪畫專攻人物畫，間畫山水、花鳥，後來以人物畫聞名，兼勤讀詩書及研習書法。他早年師從著名的福建畫家上官周(1665—1744)¹，後融合書法與繪畫，以狂草筆法入畫。他成熟時期的繪畫，在用筆方面，與他的書法很相似，筆法別具一格，自成面目。

麻姑是女性壽神，傳說中麻姑曾“見東海三為桑田”，可見她的壽長，因此以麻姑比喻吉祥長壽。民間相傳農曆三月三日王母壽辰，舉行蟠桃盛會，麻姑特在絳珠河畔用靈芝釀酒，獻給王母作賀禮，謂之“麻姑獻壽”。以麻姑進爵為題材的麻姑獻壽圖一般多用作婦女壽辰時的賀禮。

傳說中的麻姑面目清秀，但是雙手似鳥爪，此幅正是一例。畫中麻姑身穿闊袖衣，左手持爵，左側立一仙鹿。

在中國書畫中，唐代顏真卿(709—785)遺有楷書麻姑仙壇記，至明清兩代麻姑更是常見的人物畫題材，著名傳世作品包括石濤(1642—1707)所繪麻姑圖和小楷麻姑仙壇記，以及任薰(1835—1893)、任頤(1840—1896)和齊白石(1863—1957)作的麻姑獻壽圖等。而在黃慎傳世的作品中，最少有五幅是以麻姑為題材的繪畫。²

款識：十二碧城棲第幾，颺車繡旛搖鳳尾；
七月七日降人間，酒行百斛歌樂豈；
矜相狡獪試經家，長鎗頃刻成丹砂；
長著六銖歷寒暑，頂分雙髻學林鴉；
花香玉饌擊麟脯，千載蕉花獻紫府；
不知此去又何年，咨尔方平總真主；
珊瑚鐵網海已枯，桑田白景更須臾；
況睹蓬壺經口淺³，御風天外舞憑虛。
寧化黃慎寫。

鈐印：黃慎；恭壽

藏印：超英珍藏；芸皋監賞；東谷監；乘石監；西邨鑑賞；雪杭監；另兩方殘印

19

HUANG Shen (1687—1770)

Goddess Magu

Hanging scroll, ink on paper

177 x 92 cm

Huang Shen, *zi* Gongmao, *hao* Yingpiao, native of Ninghua, Fujian province. He later settled in Yangzhou. He was a self-taught poet, calligrapher and painter. Trained initially as a portrait painter, Huang Shen remained primarily a painter of figures, although he also occasionally painted landscape and bird-and-flower subjects. He first modelled his figures on the works of Shangguan Zhou (1665–1744), a well-known Fujianese painter of his time. He then tried to incorporate the techniques of running script into painting figures. Figures in his mature works are delineated with brushwork closely resembling his distinctive calligraphy, and thus easily identifiable in authorship.

Magu, a Daoist goddess of longevity, was a popular subject in Ming and Qing dynasty figure painting. According to one legend, she was the maiden of the Queen Mother of the West who had seen the East Ocean turn into land and back into ocean three times, showing how long she had lived. When it was the birthday of the Queen Mother of the West, she prepared a cup of wine made from fungus as a gift. The popularity of Magu is probably related to her eternal youth, symbolism of long life. Thus paintings of her holding a winecup are presented as birthday gifts for women.

Magu is depicted here as a legendary figure, with delicate facial features and bird claw-like fingers. Wearing a wide robe and holding a *jue*-beaker in her left hand, she is accompanied by a holy stag.

In Chinese painting and calligraphy, Magu appears in works of calligraphy such as *Magu xiantan ji* by Yan Zhenqing (709–785) of the Tang dynasty. Other masterpieces include works by famous masters such as Shitao (1642–1707), Ren Xun (1835–1893), Ren Yi (1840–1896) and Qi Baishi (1863–1957). Huang Shen's extant oeuvre includes five works of the same subject.¹

Artist's inscription:²

In which of the twelve celestial abodes, does she reside?

See yonder the wind chariot and the embroidered banners, whose phoenix tail flutters.

On the Seventh day of the Seventh month, [the goddess] descended to earth.

In the merriment, a hundred *hu* of wine were consumed.

Proudly she displayed her cunning [skill] in [Cai] Jing's home;

曾刊於《乾隆時代繪畫展》圖錄（1986），編號 55。

¹上官周（1665—1744），字文佐，號竹庄，汀州長汀官坊人。清代民間著名畫家，除人物畫有卓越成就外，山水亦負盛名。

²見張萬夫《揚州畫派書畫全集：黃慎》，天津人民美術出版社，圖 77、78、97、189、277。

³周汝式指出另外兩幅黃慎繪畫的麻姑圖也有相同的題款，見 *The Elegant Brush: Chinese Painting under the Qianlong Emperor 1735–1795*，頁 222—223。和現藏揚州博物館，刊載於李萬才著，《東海布衣：黃慎傳》圖十二的繪畫比較，此畫在題款的末二句缺“幾”字。

Her magic turned grains of rice to cinnabar.
A single gossamer robe fit her all the seasons;
The twin buns of her hair made silhouette of crows on tree branch.
The floral scent and precious morsels were but backdrops for the
qilin steak;
While the offerings of banana flowers, blooming once in a
thousand years,
Were made to heaven.
After this, one wonders, when would the [immortals] be together
again?
Then direct the queries to [Wang] Fangping, the overseer of the
divine affairs.
As the corals were locked in the iron-wire net, the ocean bed
became parched and dry.
Made into mulberry orchards, which too would vanish in a second.
[Several times, the goddess] witnessed:
The sea around [Peng]lai and [Fang]hu had turned shallow.³
Riding on the wind and the waves, [she] danced in mid-air.

Artist's signature: Painted by Huang Shen of Ninghua

Artist's seals: Huang Shen, Gongshou

With eight collectors' seals

Published in *The Elegant Brush, Chinese Painting under the Qianlong Emperor 1735–1795*, 1986, cat. no. 55.

¹ See Zhang Wanfu, ed., *Yangzhou Huapai Shuhua Quanji – Huang Shen*, Tianjin Renmin Chubanshe, plate nos 77, 78, 97, 189 and 277.

² The translation of the artist's inscription is quoted from Chou Ju-hsi, *The Elegant Brush – Chinese Painting under the Qianlong Emperor 1735–1795*, pp. 222–223.

³ Chou has pointed out that identical inscriptions appear on two other paintings of Magu by Huang Shen, see *ibid.* A comparison with the one in Yangzhou Museum, reproduced as plate 12 in Li Wancai, *Donghai Buyi*, shows the character *ji* (several) is missing in the second-to-last line.

20

余省 (1692—1774 年後)

柳雁圖

水墨設色紙本橫幅

24.5 x 67 厘米

余省 (1692—1767)，字曾三，號魯亭，江蘇常熟人。乾隆年間 (1736—1795) 供奉內廷，曾受業於蔣廷錫 (1669—1732)。¹ 善花鳥、蟲魚、翎毛，尤善長畫蝶、工蘭竹、水仙。

康熙 (1662—1722) 末年，西方畫家受到朝廷的賞識，把西洋繪畫技法傳入宮廷，余省因而有機會觀摩西方畫家的作品，並在自己的繪畫上參用西法，賦色妍麗。

《國朝書畫家筆錄》記載余省的繪畫“工麗有餘，神韻略減”，² 屬於宮廷繪畫。畫中的葉以沒骨法繪畫，明顯是受到清代早期畫家恽壽平 (1633—1690) 的影響。

除了余省款識外，此畫幅上還有四字題款“樂意相關”，出自古詩“樂意相關禽對語”，寫在“乾隆宸翰”印上。

款識：臣余省恭畫

鈐印：余：省

¹ 蔣廷錫，字揚孫、酉君，號西谷、南沙、青桐居士，江蘇常熟人。康熙四十二年 (1703) 進士，官至大學士，工書善畫，花鳥畫極有韻致。

² 寶鎮編輯，〈國朝書畫家筆錄〉，見《清代傳記叢刊》，頁 82—161。

20

YU Xing (1692–after 1774)

Willow and Wild Geese

Horizontal scroll, ink and colour on paper

24.5 x 67 cm

Yu Xing, *zi* Zengsan, *hao* Luting, native of Changshu, Jiangsu province. Yu Xing was a bird-and-flower artist serving in the painting academy of the Qianlong Emperor (1736–1795). He specialized in painting birds-and-flowers, insects in particular butterflies and fish, as well as orchids, bamboo and narcissus. He was a student of Jiang Tingxi (1669–1732),¹ a successful official at court who was also known for painting in the same genres.

Yu Xing occasionally adopted western methods, to which he may have been exposed in view of the vibrant activities of western painters at the imperial academy from the late years of the Kangxi reign (1662–1722) onwards. Yu Xing is likely to have had direct contact with his western colleagues, or learned about western methods of painting through seeing their works.

Yu Xing's works are described by one art historian as “neat and beautiful” conforming to general expectations of academic works.² However, freedom of execution can be seen in the leaves of this work depicted in a boneless method, showing the influence of the early Qing master, Yun Shouping (1633–1690).

In addition to the artist's signature, the painting bears a four-character inscription by Qianlong which reads “le yi xiang guan”, literally “happy to be connected”, a line borrowed from an ancient poem. Unusually, each character is superimposed upon the four corners of an imperial Qianlong seal.

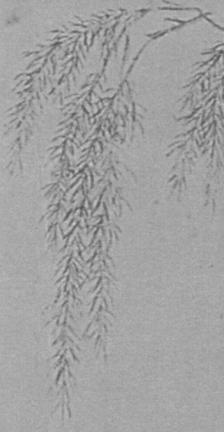
Artist's signature: Your servitor Yu Xing painted with respect

Artist's seals: Yu, Xing

¹ Jiang Tingxi, *zi* Yangsun, Youjun, *hao* Xigu, Nansha, Qingtong jushi, native of Changshu, Jiangsu province. He became a *jinshi* in 1703, and was later promoted to serve as the Grand Secretary. He was a prolific painter of bird-and-flower subjects and an accomplished calligrapher.

² Dou Zhen ed., “Guochao Shuhua jia bilu”, *Qingdai Zhuanji Congkan*, pp. 82–161.

樂意
相閑





巨
余
省
恭
畫
景
圖

鄭燮 (1693—1765)

墨竹圖

乾隆二十七年 (1762) 作

水墨紙本立軸

195 x 114.5 厘米

鄭燮，字克柔，號板橋。江蘇興化人，乾隆元年 (1736) 進士。鄭板橋在揚州八怪中最廣為人熟悉，他出生於儒士世家，登進士後曾當過十二年七品官，頗以為傲。¹可是他的仕途並不如意，後來更因為境遇不佳而求退，²在六十歲辭官轉以鬻畫維生。當時職業畫家仍備受歧視，鄭燮在家書中曾提及感到羞愧以賣畫維生，並認為文人應該多關注社會。³另一方面，他訂下賣畫潤格，創畫家公開以銀易畫的先河，傳頌一時。

他的書法別樹一幟，自創六分半書，融合篆、隸、行、楷書，並以篆、隸為主。繪畫尤善畫蘭、竹、石，曾自述“專畫蘭竹五十餘年，不畫他物，彼務博我務專，安見專之不如博乎。”⁴

蘭、竹是文人畫家喜歡繪畫的的題材，鄭板橋喜歡畫竹，認為竹挺勁孤直，具有一種剛正和倔強不馴之氣。⁵這幅大型墨竹作品是鄭氏七十歲時的傑作，描繪修竹七枝，按題字可知是以七竹比喻七賢，形簡意足，竹姿疏落有致，顧盼有情。

款識：紫菴先生宰濰縣多惠政，至今有吳口七賢祠。七賢而獨稱吳公，蓋重吳也。燮宰是邑，謁其祠，葺而新之，在縣西五十步不遠，故得常至而拜獻焉。玉樹親翁索予畫，因寫七竹以比七賢。亦以見賢者之必有後也。乾隆二十七年歲在壬午三月既望，板橋弟鄭燮拜書。

鈐印：鄭燮之印；濰夷長；丙辰進士；檄欖軒

藏印：楊氏鏗清珍藏

曾刊於《中國文物集珍：敏求精舍銀禧紀念展覽》圖錄 (1985)，編號 83。

¹ “十年縣令”是他其中一個印章，見上海博物館編，《中國書畫家印鑑款識》，北京：文物出版社，第二冊，頁 1455。

² “進又無能退又難，宦途踟躕不堪看”，〈板橋題畫〉，頁二十四上，見《鄭板橋全集》，北京：中國書店，1985。

³ “……若王摩詰、趙子昂輩，不過唐宋間兩畫師耳，試看其平生詩文，可曾一句道著民間痛癢？……老而窮窘不得已，亦借此筆墨為餬口覓食之，資其實可羞可賤……”見〈板橋家書〉，頁三十六下及三十七上。

⁴ 〈板橋題畫〉，頁二十下。

⁵ “咬定青山不放鬆，立根原在破岩中。千磨萬擊還堅勁，任爾東風西北風。”見〈板橋題畫〉，頁二十四下。

ZHENG Xie (1693–1765)

Bamboo

Dated 1762

Hanging scroll, ink on paper

195 x 114.5 cm

Zheng Xie, *zi* Kerou, *hao* Banqiao, native of Xinghua, Jiangsu province, obtained his *jinshi* degree in 1736. Better known as Zheng Banqiao, Zheng Xie is probably one of the better-known painters of the so-called “Eight Eccentrics of Yangzhou”.

Born to a scholarly family, after he obtained his *jinshi* degree he was assigned the position of magistrate which he held for over ten years.¹ Zheng Xie’s official career must however have been somewhat disappointing.² At the age of sixty he resigned from office to take up the life of a professional painter at Yangzhou. He felt ashamed to live on “brush and ink” produced solely for aesthetic pleasure which he considered trivial compared with the duties of the scholar elite in caring for the welfare of the community.³ Yet he was forthcoming about his status, even producing a price-list of his works, the first ever in the history of Chinese art.

Zheng Xie’s calligraphy is unique, executed in a style that he called *liufenban* (six-and-half), which integrates running and regular scripts with the more classical clerical and seal scripts. He painted only bamboo, orchid and rocks believing that being a “specialized” rather than “broad” artist would allow him to excel.³

Bamboo and orchids are, of course, familiar literati subjects. Zheng Xie admired the resilience of bamboo.⁴ This monumental bamboos painting was executed by Zheng Xie at the age of seventy, three years before his death. It depicts seven bamboo symbolizing the seven sages according to the artist’s colophon. The image is simply but rhythmically depicted.

Artist’s inscription: [Prose] written to *Zi’an xiangsheng*, the magistrate of Weixian, in the third month of the year *renwu*, twenty-seventh year of Qianlong [1762]

Artist’s signature: Banqiao di Zheng Xie written with respect

Artist’s seals: Zheng Xie zhi yin, Weiyizhang, Bingchen jinshi, Ganlanxuan [studio of Zheng Banqiao]

With one collector’s seal

Published in *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, 1985, cat. no. 83.

¹ One of his seals reads “magistrate for 10 years”. See *Zhongguo shuhua jia yinjian kuanshi*, Shanghai Museum ed., Beijing, Wenwu Chubanshe, v. 2, p. 1455.

² *Banqiao tihua*, 24a, *Zheng Banqiao quanji*, Beijing, Zhongguo Shudian, 1985.

³ *Banqiao jiashu*, 36b–37a.

⁴ *Banqiao tihua*, 20b.



柴菴先生宰 淮縣多惠政至今有吳曰七賢祠七賢而稱吳公蓋重其也
 煥宰是邑謂其祠昔而新之在縣西五十步不遠於白帶玉而於柴菴
 玉樹歎公常予畫因寓之以此七賢亦以見賢者之必有後也
 乾隆二十七年歲在壬子三月 沈中 板橋 鄭燮 畫

22

蔡遠 (約十七至十八世紀)

山水

水墨設色扇面

19 x 53 厘米

蔡遠，字月遠，號天涯、紫帽山人、紫渭山人，原籍福建，僑居江蘇常熟。虞山畫派¹弟子，學山水於王翬（1632—1717），擅長摹古，亦能寫生，技法嫻熟，筆情幽雅。

款識：涼意引詩筇，碧雲通一徑，
時聞清露滴，鳥夢猶未醒，
倚竹不愁寒，秋聲最可聽。
葭谷中翰 紫渭山人蔡遠

鈐印：月遠；蔡遠

¹清初以常熟虞山命名的中國山水畫重要流派，簡稱“虞山派”。創始人為王翬。

22

CAI Yuan (c. 17th–18th century)

Landscape

Fan, ink and colour on paper

19 x 53 cm

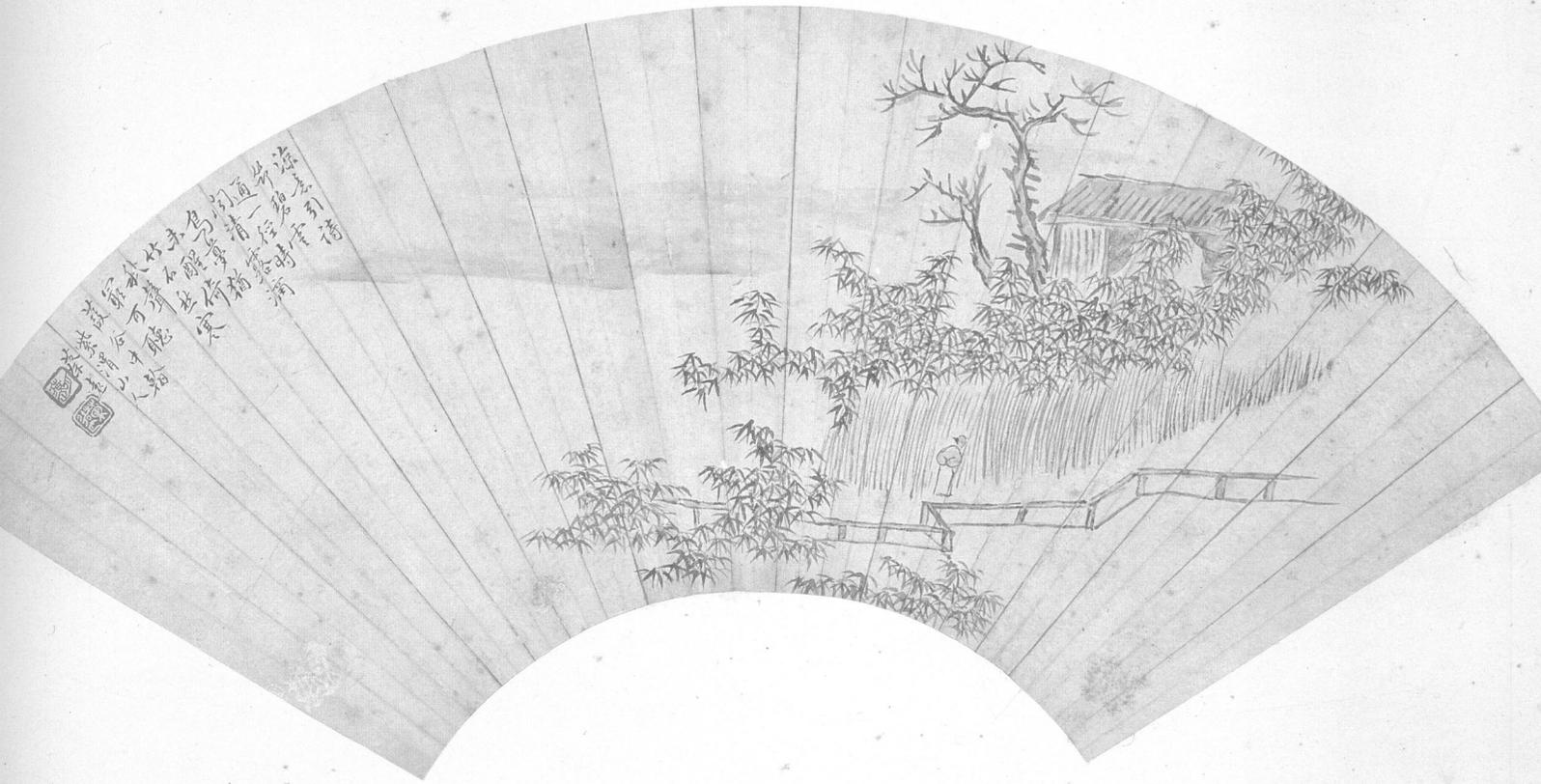
Cai Yuan, *zi* Yueyuan, *hao* Tianya, Zimao shanren and Ziwei shanren, native of Fujian province. He later settled in Changshu, Jiangsu province. Cai was a follower of the Yushan Painting School¹, excelled in painting in the style of the ancient masters and sketching. He studied landscape painting under Wang Hui (1632–1717). His works are characterized by skilful brushwork and refinement.

Artist's inscription: [Poem] [for] Jiagu Zhonghan [Secretary of the Grand Secretariat]

Artist's signature: Ziwei shanren Cai Yuan

Artist's seals: Yueyuan, Cai Yuan

¹ The Yushan Painting School, named after a mountain in Changshu, Jiangsu province, was founded by Wang Hui in the early Qing dynasty.



秋山隱居
丁巳年
吳昌碩
畫

23

董邦達 (1699—1769)、張若澄 (1722—1770)

桃竹鴨子圖

水墨設色紙本立軸

119 x 51.5 厘米

董邦達，字孚存、非聞，號東山，浙江富陽人。雍正十一年（1733）進士，乾隆二年（1737）授編修，仕至禮部尚書。好書畫，篆隸得古法，山水取法元人，善用枯筆。

張若澄，字鏡壑、鍊雪，號款花廬主人，安徽桐城人。乾隆十年（1745）進士，官至內閣學士兼禮部侍郎，擅長水墨花卉、山水，兼長翎毛。

此幅由董邦達畫竹，張若澄寫桃花鴨子，張兄若藹¹題款和梁詩正²題跋，各展所長，相得益彰。

款識：宜廬清咏寫長公（蘇軾，1037—1101）詩意。

東山畫竹，鍊雪畫桃花鴨子。

鈐印：張若藹印；晴嵐

題跋：竹外桃花三兩枝，春江水暖鴨先知；

萋萋滿地蔓芽短，正是河豚欲上時。

錄蘇長公句 詩正

鈐印：養仲；詩正

¹張若藹（1713—1746），字晴嵐，安徽桐城人。雍正十一年（1733）傳臚，官禮部尚書，以書畫供奉內廷。善畫山水、花鳥。

²梁詩正（1697—1763），字養仲，號蕙林，浙江錢塘人。雍正年間進士。乾隆時官至東閣大學士，執掌翰林院。

23

DONG Bangda (1699–1769), ZHANG Ruocheng (1722–1770)

Bamboo, Plum Blossom and Duck

Hanging scroll, ink and colour on paper

119 x 51.5 cm

Dong Bangda, *zi* Fucun, *Feiwen*, *hao* Dongshan, native of Fuyang in Zhejiang province. He became a *jinshi* in 1733 and was promoted to Junior Compiler in 1737. He was later appointed as Minister of the Ministry of Rites. He was a prolific calligrapher and painter in the classical style. His landscapes are in the style of the Yuan masters and known for their use of dry brushwork.

Zhang Ruocheng, *zi* Jinghe, *Lianxue*, *hao* Hualu zhuren, native of Tongcheng in Anhui province. He became a *jinshi* in 1745 and was later promoted to serve as Grand Secretary of the Grand Secretariat and Vice Minister of the Ministry of Rites. He excelled in painting flowers, landscapes, as well as birds.

This painting is a collaborative work between four artists: Dong executing the bamboo, Zhang Ruocheng painting the plum blossoms and duck, while Zhang Ruo'ao¹ (1713–1746), his elder brother wrote the inscription, with an additional colophon by Liang Shizheng² (1697–1763).

Inscription by Zhang Ruo'ai: Collaborative works after a poem by Su Shi [1037–1101], with bamboo executed by Dongshan [Dong Bangda], and plum blossoms and duck painted by Lianxue [Zhang Ruocheng].

Inscriber's seals: Zhang Ruo'ai yin; Qinglan

Additional colophon of a poem by Su Shi inscribed by Liang Shizheng

Inscriber's signature: Shizheng

Inscriber's seals: Yangzhong, Shizheng

¹ Zhang Ruo'ai, *zi* Qinglan, the elder brother of Zhang Ruocheng. Appointed as List Leader in 1733 and later promoted to Minister of the Ministry of Rites. He was a gifted court calligrapher and painter of landscape and bird-and-flower paintings.

² Liang Shizheng, *zi* Yangzhong, *hao* Xianglin, native of Qiantang, Zhejiang province. He became a *jinshi* in the Yongzheng era and was appointed as Grand Secretary of the Eastern Pavilion in charge of the Hanlin Academy during the Qianlong era.

舟分桃花三雨枝春江
水暖串尖知菱藕满地
莖芽短正是河豚欲上
时 録在香句 诗正 印



直廬清暇合書古詩云
東山竹葉香 宛花串子
印

24

錢載 (1708—1793)

蘭花

戊申 (1788) 年作

水墨紙本冊頁八張

30 x 19 厘米

錢載，字坤一、根苑，號匏尊，晚號萬松居士、百福老人，齋名籜石齋，秀水（浙江嘉興）人。乾隆十七年（1752）進士。工詩文，精畫，善水墨，尤工蘭竹，著色花卉，簡淡超脫，蘭石天然逸致。

此八張蘭花冊頁乃錢載八十一歲時作品，清淡秀雅，構圖錯落有致，神趣橫溢。

題籤：錢籜石老人墨蘭 惠宇

鈐印：嚴惠宇

頁 1

鈐印：籜石齋

藏印：墨瀾閣收藏圖書

頁 2

鈐印：籜石齋

藏印：左清石收藏印

頁 3

鈐印：萬松居士

藏印：左清石收藏印

頁 4

鈐印：萬松居士

藏印：墨瀾閣收藏圖書

頁 5

鈐印：籜石齋

藏印：左清石收藏印

頁 6

鈐印：籜石齋

藏印：墨瀾閣收藏圖書

頁 7

鈐印：萬松居士

藏印：左清石收藏印

頁 8

款識：戊申五月十日仿陳古白¹ 百福巷八十一老人錢載

鈐印：錢載；萬松居士

藏印：墨瀾閣收藏圖書

¹ 即陳元素，活躍於明代萬曆至崇禎年間（十七世紀初期），字古白，長洲（江蘇蘇州）人。萬曆三十四年（1606）應鄉試不第。工詩文書畫，尤善寫蘭。

24

QIAN Zai (1708–1793)

Orchids

Dated 1788

Album of 8 leaves, ink on paper

30 x 19 cm

Qian Zai, zi Kunyi, Genyuan, hao Paozun, Wansong jushi, Baifu laoren, native of Xiushui (Jiaxing), Zhejiang province. He became a *jinshi* in 1752. He excelled in poetry, prose and paintings. His paintings, in particular those of bamboo and orchid, adopt a simple and elegant style.

This album was painted by Qian Zai at the age of eighty-one, characterized by light colour and lively composition.

Title slip: Ink orchid painted by the old man Qian Tuoshi, Huiyu
Inscriber's seal: Yan Huiyu

Leaf 1

Artist's seal: Tuoshizhai

With one collector's seal

Leaf 2

Artist's seal: Tuoshizhai

With one collector's seal

Leaf 3

Artist's seal: Wansong jushi

With one collector's seal

Leaf 4

Artist's seal: Wansong jushi

With one collector's seal

Leaf 5

Artist's seal: Tuoshizhai

With one collector's seal

Leaf 6

Artist's seal: Tuoshizhai

With one collector's seal

Leaf 7

Artist's seal: Wansong jushi

With one collector's seal

Leaf 8

Artist's signature: Painted after Chen Gubai¹ [active early 17th century] on the tenth day of the fifth month, at the age of eighty-one, Qian Zai, [resided in] Baifuxiang [Lane of Hundred Fortune]
Artist's seal: Qian Zai, Wansong jushi

With one collector's seals

¹ Chen Yuansu, zi Gubai, native of Suzhou, Jiangsu province. He failed in the civil service examination in 1606. He was an accomplished poet, essayist, painter and calligrapher, particularly famous for his orchids.



1



2



3



4



5



6



7



8

25

于敏中 (1714—1779)

山水

水墨設色紙本小冊頁十六張

各 12.5 x 17 厘米

于敏中，字叔子、重棠，號耐圃，江蘇金壇人。雍正七年（1729）中舉，乾隆丁巳年（1737）狀元，歷官文華殿大學士兼戶部尚書。

于氏書法風格近董其昌（1555—1636）。此山水圖冊中所題十六景均為唐代詩人兼畫家王維（701—761）所營造的園林——輞川別業中的景區，饒有詩情畫意。

扉頁：

藏印：杜陵華林；海上叻煙舊廬

- 頁1 華子岡
- 頁2 孟城坳
- 頁3 輞口庄
- 頁4 文杏館；斤竹嶺
- 頁5 木蘭柴；茱萸泚
- 頁6 宮槐陌
- 頁7 鹿柴
- 頁8 北垞
- 頁9 柳浪；臨湖亭
- 頁10 樂家澗
- 頁11 金屑泉
- 頁12 南垞
- 頁13 白石灘
- 頁14 竹里館
- 頁15 漆園
- 頁16 椒園

王右丞輞川圖書畫卷，臨寫分冊，標識展玩，為宜時手臨撫，略得大意，未必有合畫禪三昧也。于敏中題

鈐印：中

25

Yu Minzhong (1714–1779)

Landscape

Album of miniatures, 16 leaves, ink and colour on paper

Each 12.5 x 17 cm

Yu Minzhong, *zi* Shuzi, Chongtang, *hao* Naipu, native of Jintan, Jiangsu province. He became a *juren* in 1729 and ranked first in the civil service examination of 1737. He later served as Grand Secretary of Wenhuan and Minister of the Ministry of Education.

Yu's calligraphy is close in style to that of Dong Qichang (1555–1636). This landscape album depicts sixteen poetic scenes of the *Wangchuan* villa established by Wang Wei (701–761) of the Tang dynasty.

Frontispiece

With two collectors' seals

Leaves 1–16

Inscribed with sixteen scenes of the *Wangchuan* villa

Leaf 16

Artist's inscription: This painting and calligraphy album depicts individual scenes of Wang Youcheng [Wang Wei]'s *Wangchuan* villa inscribed with titles; this rough copy cannot meet Wang Wei's criteria of incorporating painting with *zen*.

Artist's signature: Yu Minzhong

Artist's seal: Zhong



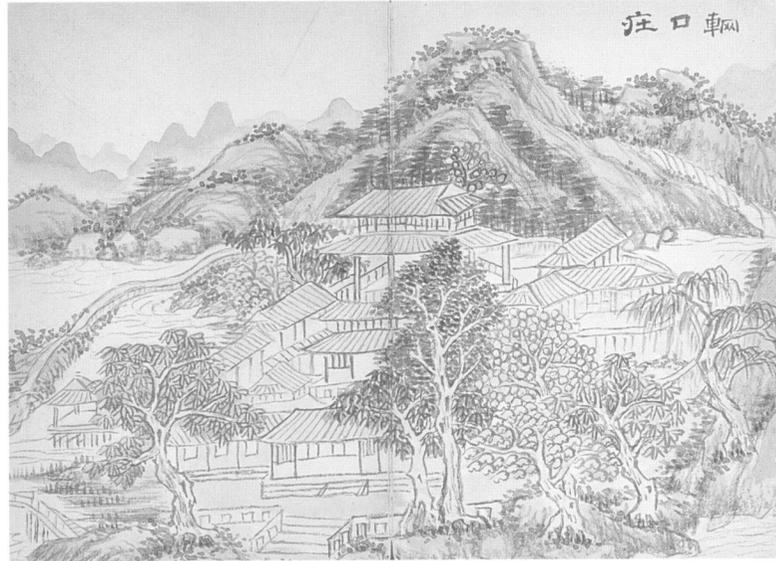
扉頁 Frontispiece



1



2



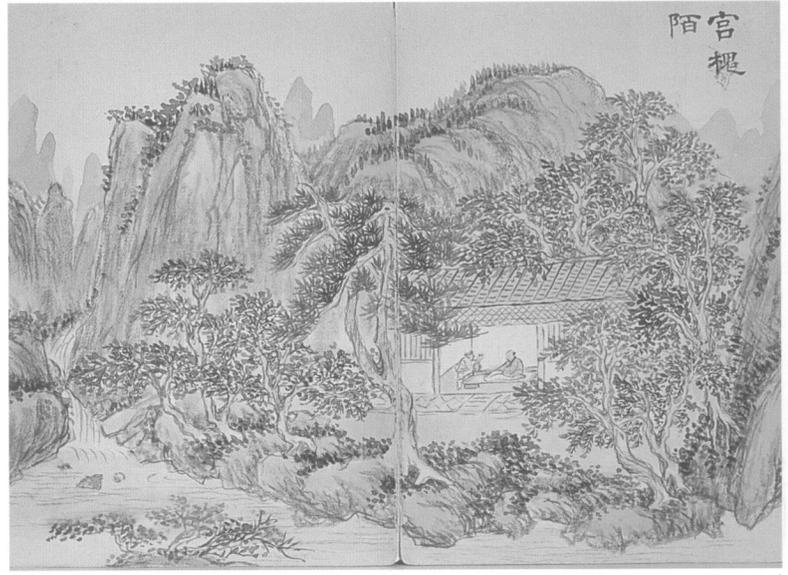
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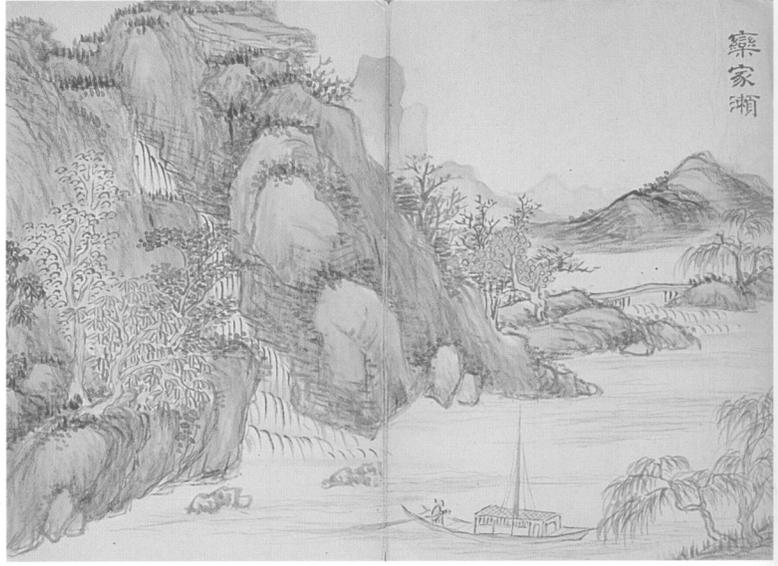
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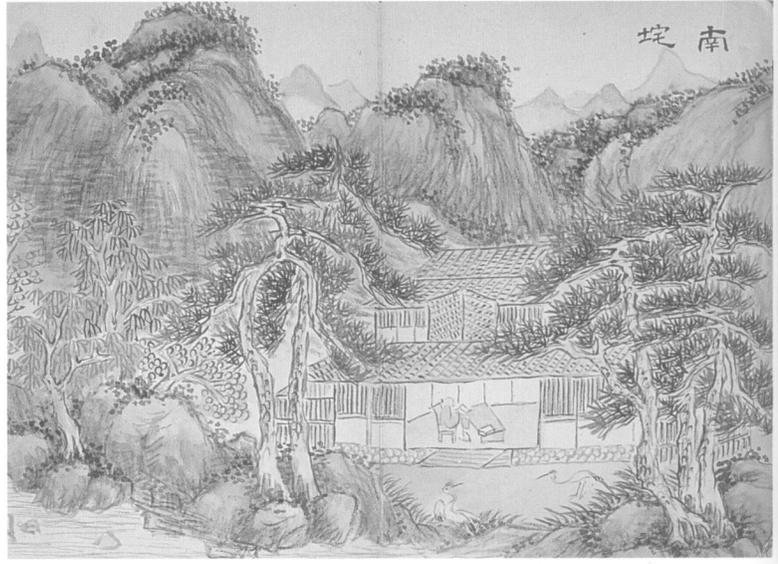
9



10



11



12

白石灘



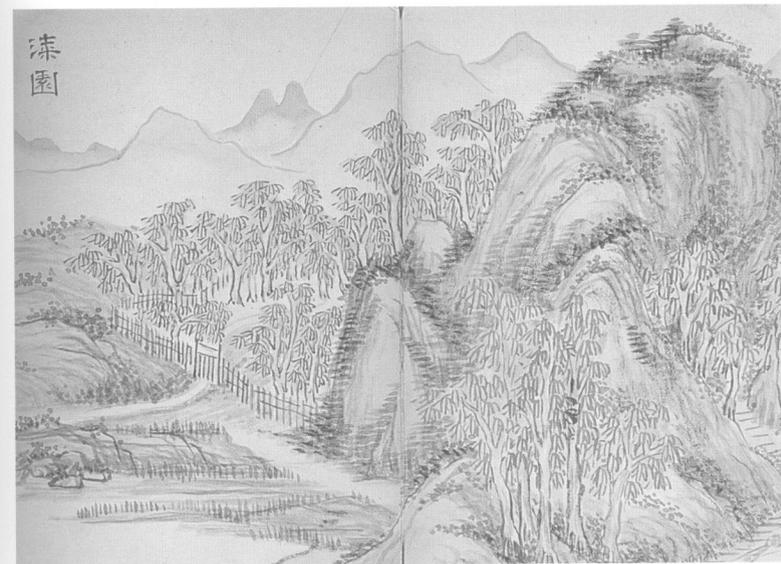
13

竹里館



14

漆園



15

樹園



16

26

王昱（活躍於 1680 至 1750 年後）

山水

辛亥（1731）年作

水墨設色紙本立軸

63 x 36.5 厘米

王昱，字日初，號東莊，亦稱東莊老人，又號雲槎山人。江蘇太倉人，原祁（1642—1715）族弟。喜作山水，遊京師，從原祁學，盡窺宋元諸家之奧。其山水淡而不薄，疏而有致。

此畫仿黃公望寫山水的平淡天真風格，山水不單是對客觀風景的描述，更表達畫家自己的心情意境。

款識：辛亥九秋，縱遊鄧尉諸名勝，景與意會，隱躍有得。雨窗試筆，漫仿癡翁（黃公望，1269—1354）大意，愧未能為山容寫照也。東莊農隱畫并誌

鈐印：王昱；日初；平澹；江左吳衣

26

WANG Yu (active 1680–after 1750)

Landscape

Dated 1731

Hanging scroll, ink and colour on paper

63 x 36.5 cm

Wang Yu, *zi* Richu, *hao* Dongzhuang, Dongzhuang laoren, Yuncha shanren, native of Taicang, Jiangsu province. A fellow clan member and student of Wang Yuanqi (1642–1715), Wang was a renowned landscape painter who followed the styles of the Song and Yuan masters. His landscape is known for its spare and elegant brushwork.

This landscape imitates the literati style of Huang Gongwang, characterized by simple strokes and light colours. Such landscapes do not just depict scenes but also reflect the mood and personality of the artist.

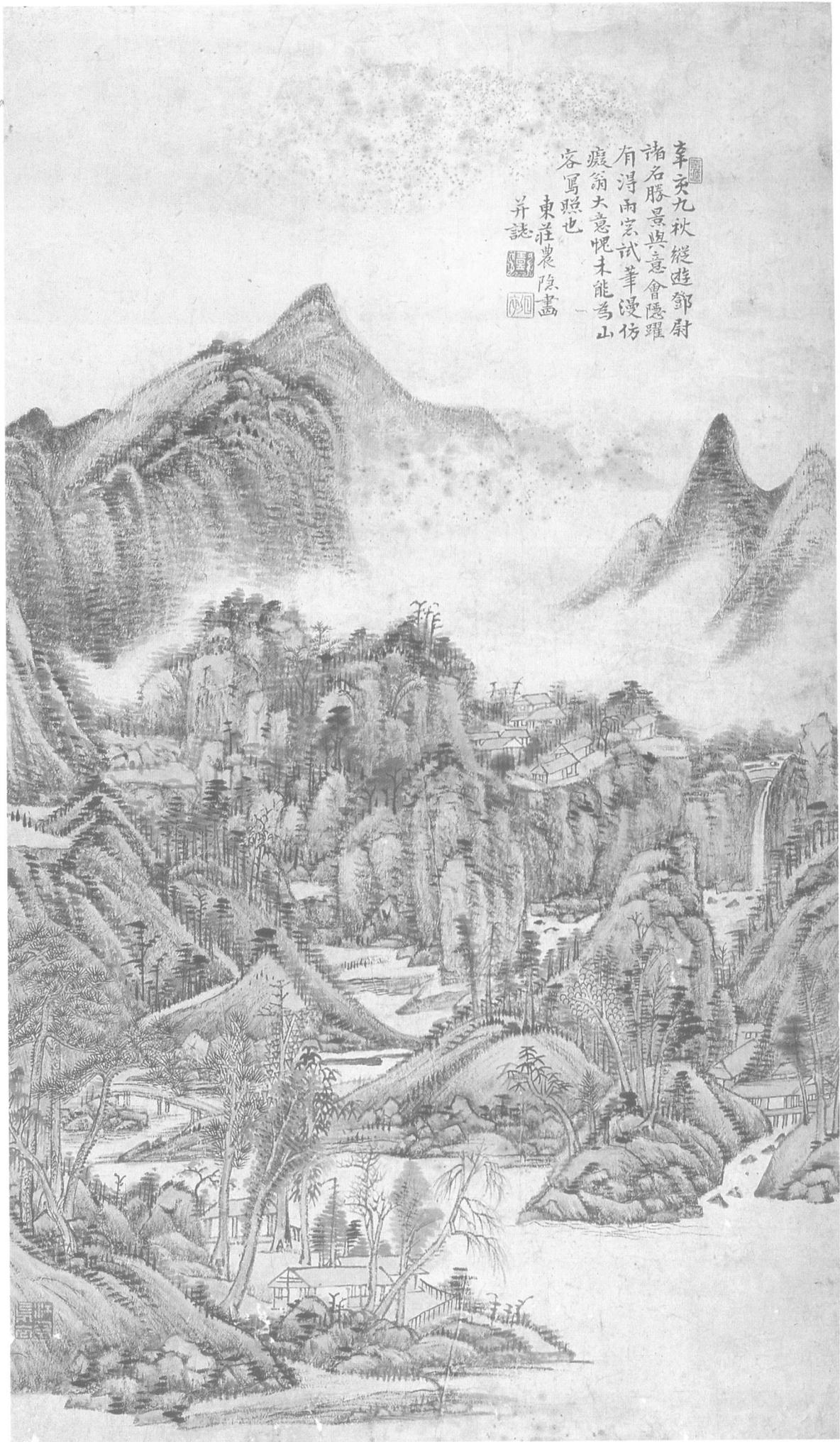
Artist's inscription: In the ninth month, autumn, of the year *xin Hai* [1731], [I] traveled extensively over scenic spots of Dengwei [a hill near Suzhou]. My mind was seemingly able to respond to the scenes. Under the window on a rainy day, I tried my brush, painting in the style of Chiweng [Huang Gongwang, 1269–1354], but regret my inability to depict the mountains.

Artist's signature: Painted and inscribed by Dongzhuang nongyin

Artist's seals: Wang Yu, Richu, Pingtan, Jiangzuo wuyi

辛亥九秋從遊鄧尉
諸名勝景與意會隱躍
有得兩宏試筆漫仿
癡翁大意愧未能為山
容寫照也

東莊農隱畫
并誌



27

王宸 (1720—1797)

瀟湘圖

癸丑 (1793) 年作

水墨淺絳紙本手卷

51.5 x 355 厘米

王宸，字子凝、紫凝、子冰，號蓬心、蓬薪、蓬樵，晚署老蓬仙、蓬樵老、瀟湘翁、柳東居士、蓮柳居士，自稱蒙叟、玉虎山樵、退官衲子，江蘇太倉人。王時敏 (1592—1680) 六世孫，王原祁 (1642—1715) 曾孫。乾隆二十五年 (1760) 舉人，官至湖南永州知府。

王宸工詩，書法近顏真卿 (709—785)，山水承家學，以宋元為宗，深得黃公望 (1269—1354) 法，與王玖、王愷、王昱合稱小四王。¹ 此卷乃王宸於七十四歲時背摹董北苑 (董源，?—962) 瀟湘圖² 的作品，描繪瀟湘³ 平遠景致，利用披麻皴和點苔法表現江南一帶的自然面貌。

引首：篆書“瀟湘圖”

款識：嘉慶己未歲 (1799) 二月 星衍 (孫星衍，1753—1818) 題

鈐印：孫氏伯淵；東方廉使

藏印：玉堂粉署之章；五色雲見

款識：癸丑春二月背摹董北苑瀟湘圖真蹟第十二卷
蓬心王宸時年七十有四。

鈐印：王宸之印；子冰；柳東

藏印：蔣穀孫；顯堂真鑑

題跋 1

己酉 (1789) 冬余與蓬心於秋帆尚書長沙行署中，同觀北苑瀟湘圖真蹟，以目前所歷之境持較此圖，毫髮無異。是時蓬心年七十矣。蓬心之畫，妙傳家學，雄視海內者五十餘年，又出守永州以來，湘煙衡雨，出沒筆端，千變萬狀，莫可縱跡，乃自觀此畫而畫格益進。所用皴法，幾可亂右軍之真甚矣。學問之事，靡有窮盡，而親參善知識，為尤要也。去年冬蓬心解官僑寓江夏，背摹此圖至十餘卷，此卷為吾同年友孫葆年廉使作，允其經意之筆，余舊有題，蓬心瀟湘圖絕句，並錄於尾。

剪取瀟湘十里青，雲峰深處草聞聲，客中一夜高樓雨，添得煙波入洞庭。黃鶴樓頭月半斜，滄江吹笛到長沙，相逢畫與人俱老，同照湘流感鬢華。

乾隆癸丑 (1793) 暮春之初丹徒王文治

鈐印：王文治印；曾經滄海

題跋 2

雲霧出楓林，煙深停水驛，來往石崖間，迷離竟朝夕，欲畫 (題) 啼猿聲，寒峰數重碧。題王蓬心太守瀟湘圖卷

姚鼐 (1731—1815)

鈐印：姬傳；姚鼐；夢穀

27

WANG Chen (1720—1797)

Rivers Xiao and Xiang

Dated 1793

Handscroll, ink and light colour on paper

51.5 x 355 cm

Wang Chen, *zi* Zining, Zibing, *hao* Pengxin, Pengqiao, Lao Pengxian, Pengqiaolao, Xiaoxiangweng, Liudong jushi, Lianliu jushi, self-called Mengsou, Yuhu shanqiao, Tuiguan Nazi, native of Taichang, Jiangsu province. He was a descendent of Wang Shimin (1592–1680) and great grandson of Wang Yuanqi (1642–1715). He became a *juren* in 1760 and was appointed as Prefect of Yongzhou, Hunan province.

Wang Chen was a prolific poet and artist. His calligraphy was influenced by that of Yan Zhenqing (709–785) while his painting was styled after the Song and Yuan masters, in particular the works of Huang Gongwang (1269–1354). Alongside Wang Jiu, Wang Su and Wang Yu, these four artists were known as the Lesser Four Wangs.

Wang Chen painted this scroll as a copy from memory of Dong Yuan's *Rivers Xiao and Xiang scroll*¹ when he was seventy-four years old. It depicts the natural scenery of the Rivers Xiao and Xiang² in the Jiangnan district in level distance using hemp-fibre modelling strokes and the dotting technique.

Frontispiece: *Xiao Xiang Tu* [Painting of Rivers Xiao and Xiang] in seal script by [Sun] Xingyan [1753–1818] dated to the second month of the year *jiwei*, Jiaqing reign [1799]

With two inscriber's seals and two collectors' seals

Artist's inscription: The twelfth copy of the original painting *Rivers Xiao and Xiang* by Dong Beiyuan [Dong Yuan, ?–962] from memory in the second month of the year *guichou* [1793]

Artist's signature: Pengxin Wang Chen at the age of seventy-four

Artist's seals: Wang Chen zhi yin, Zibing, Liudong

With two collectors' seals

With three colophons by Wang Wenzhi (1730–1802) dated 1793, Yao Nai (1731–1815) and Sun Xingyan dated 1799.

¹ *Rivers Xiao and Xiang* is a short handscroll by the Five Dynasties painter Dong Yuan (?–962).

² The Xiao and Xiang are two rivers in Hunan province, which join and flow together into Lake Dongting. It is also a common term for the river districts south of the Yangtze River.

題跋 3

北苑圖中小謝詩，雲山迴互水逶迤；
使君按部行春處，太守含毫望古時。
湘竹空濛聞妙樂，企舟仿佛駐靈旗；
十年讀畫聯吟地，回首秦關有所思。

曩在關中畢秋帆中丞節署見北苑瀟湘圖

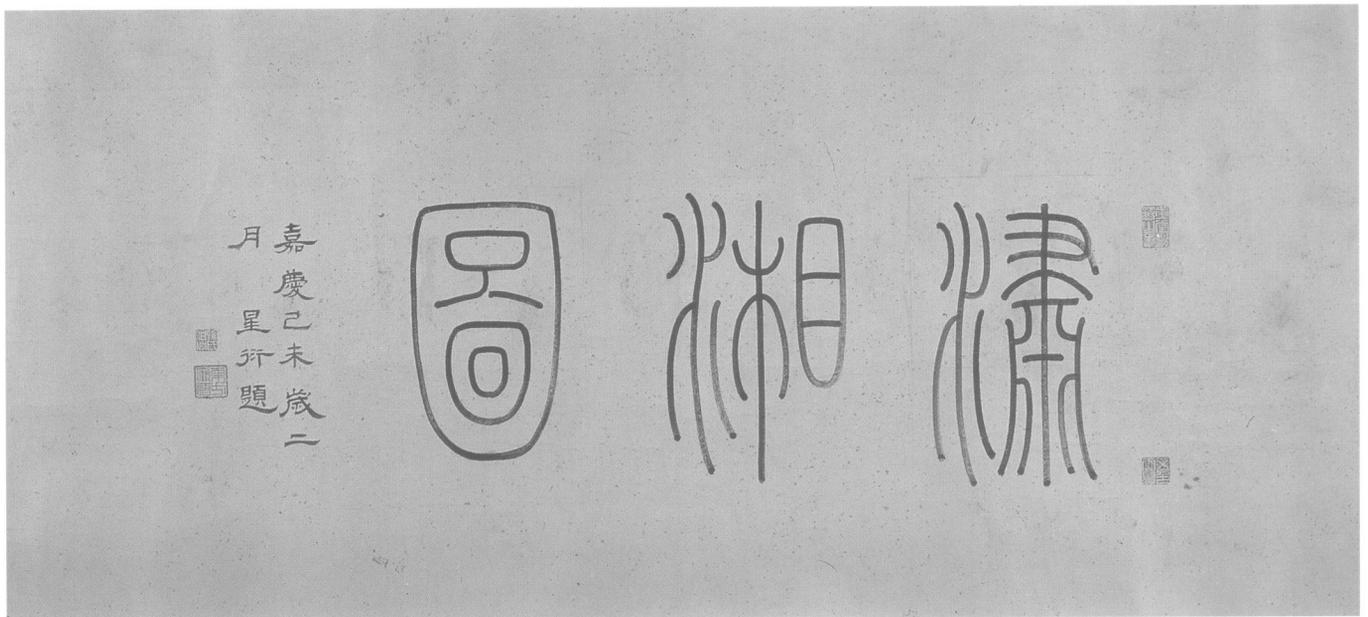
星衍題 時歲己未（1799）

鈐印：孫星衍印；丁未對策上第；繡衣執法大夫印

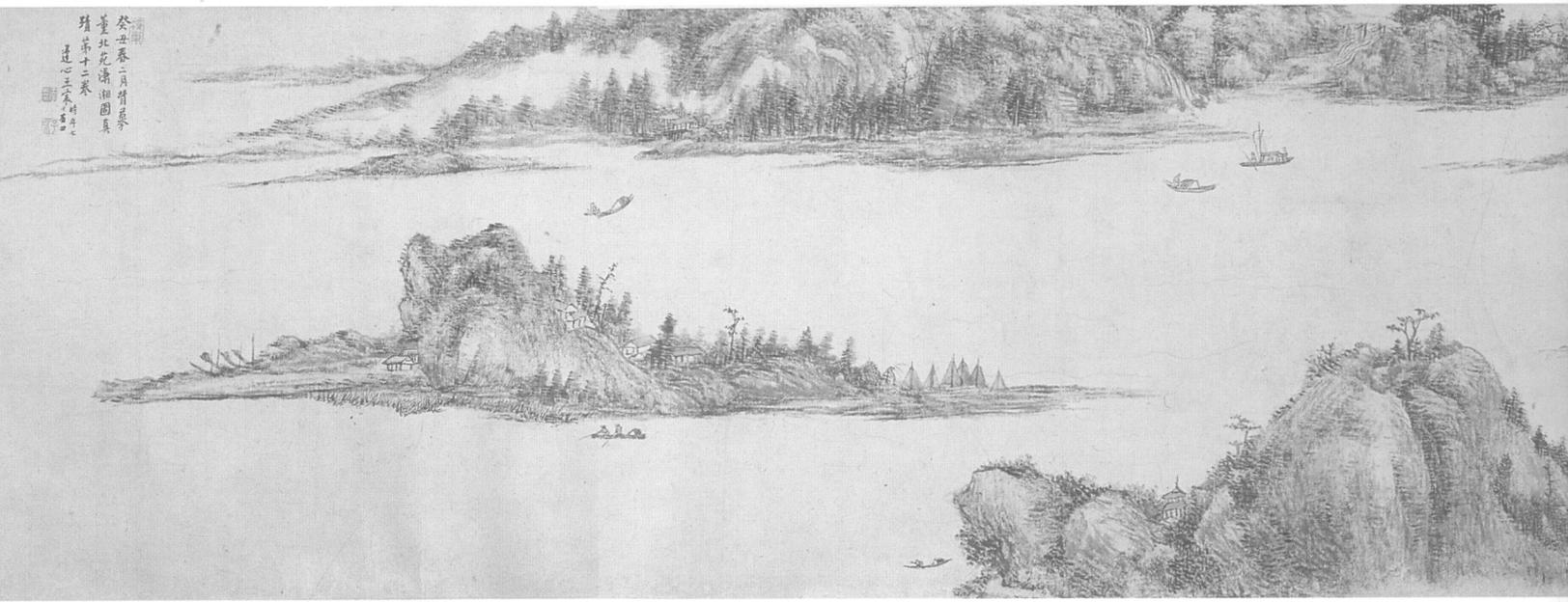
¹小四王中王愷是王時敏的族侄，王昱是王原祁的族弟，王玖則是王翬的曾孫。他們師承家學，名重一時。

²五代畫家董源所作《瀟湘圖》是幅短橫卷，描寫江南河岸洲渚之間的漁人、旅客的活動情況。

³瀟湘指湖南省境內的瀟河與湘江，二水匯入洞庭湖；瀟湘也泛稱江南河湖密佈的地區。

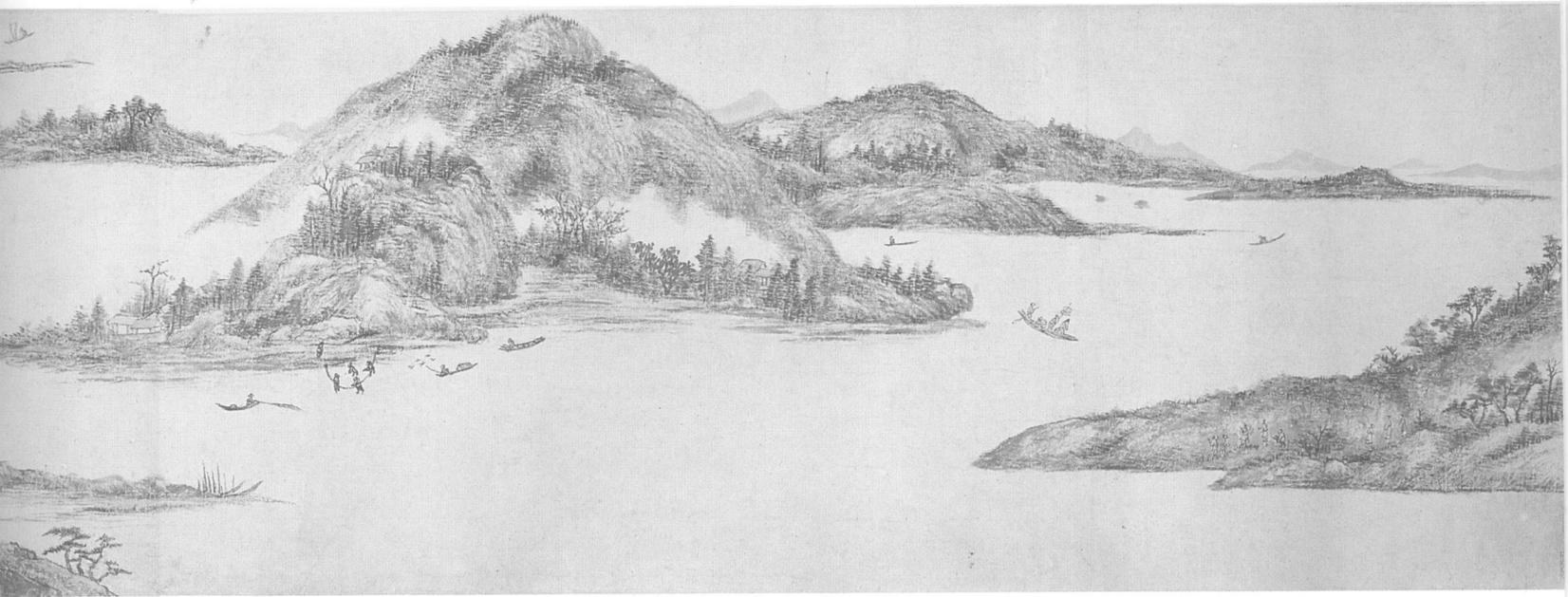


引首 Frontispiece



癸丑春三月
畫北苑清湖圖
卷第十二景
王遂心

雲霧出楓林煙深停水驛
 東注石崖間遠離竟朝夕
 欣
 畫題猿聲寒岫數重碧
 頌王遂心太守滿湖圖卷 姚鼐
 北苑圖中小湖詩
 山迴互水逶迤
 使君按部行春愛
 太守含毫望古時湘竹
 空濛聞妙樂金舟仿
 佛駐靈旗十年謬魚
 龍陰地回首羨閩有
 思
 王遂心
 王遂心
 王遂心



已酉冬余与莲心在秋帆画室长沙行署中因
 觀北苑瀟湘圖真蹟以目前所歷之境持較此
 圖實製莫異是時蓮心年七十矣蓮心之畫妙
 傳家學確視海內者五十餘年又出守永州以末
 法煙衝面出沒筆端千變万狀莫可蹤跡乃
 自觀此畫而畫格益進所用鼓法矣可亂石軍
 之真甚矣學問之李靡有窮盡而觀亦善知
 識為尤安也去年冬蓮心歸官寓富江夏背
 摹此圖至十餘卷此卷為吾同年友孫孫年
 應使作其經志之卷余舊有題道心瀟
 湘圖絕句并錄於尾

剪取瀟湘十里青雲浮深處單閣馨室中
 一夜高樓西添日煙波入洞庭
 黃鶴樓頭月半斜滄江吹笛到長河
 畫與人俱老同照湘流感鬢華
 乾隆癸丑暮春之初月徒王文治

28

羅聘 (1733—1799)

葫蘆圖

水墨紙本立軸

29 x 38 厘米

羅聘，字遜夫，號兩峰，自號花之寺僧，江蘇揚州人，一作安徽歙縣人。金農（1687—1764）高弟，為揚州八怪之一。羅聘繪畫題材廣泛，山水、人物、花鳥，無不臻妙。

羅聘在北京及揚州都很聞名，尤其是他繪畫了《鬼趣圖》後，結識了不少文人學士，包括翁方綱（1733—1818）¹和錢載（1708—1793）²等人，他們許多都是負責編修《四庫全書》的翰林學士。

羅聘二十多歲認識金農（1687—1763），並成為金農的入室弟子。金農當時已七十歲，他教授羅聘詩文及繪畫。此幅葫蘆圖由金農題跋，彌足珍貴。

金農題款：一壺千金³

此君家遠祖，易林中語也。兩峰為五斗先生依樣畫之。予書此語以為五斗千金⁴發兆。昔耶居士

鈐印：金吉金印

藏印：陳年；半丁審定

¹翁方綱生平和作品見本圖錄編號 68。

²錢載生平和作品見本圖錄編號 24。

³“一壺千金”語出《鶡冠子·卷下·學問》：“中河失船，一壺千金。”比喻輕微的物件，遇上適當時機就變得很珍貴。金農利用葫蘆的“葫”與一壺千金的“壺”字同音，聯繫畫與字。

⁴“千金”可解作一千兩黃金，但亦可解作女兒。

28

LUO Pin (1733–1799)

Gourds

Hanging scroll, ink on paper

29 x 38 cm

Luo Pin, *zi* Dunfu, *hao* Liangfeng and *Huazhisiseng*, native of Yangzhou, Jiangsu province or Shexian, Anhui province. Luo was a student of Jin Nong (1687–1764) and one of The Eight Eccentrics of Yangzhou. He excelled in painting landscapes, figures as well as birds and flowers.

Luo Pin made a name for himself in the capital and in his native city, particularly after his scroll depicting ghosts, *Guiqutu*, became widely admired. His circle of friends included celebrities of the time such as Weng Fanggang (1733–1818)¹ and Qian Zai (1708–1793)², many of whom were Hanlin scholars involved in the compilation of the *Siku Quanshu*, one of Emperor Qianlong's ambitious scholarly projects.

Luo Pin was in his twenties when he met his teacher Jin Nong (1687–1763), who was already seventy at the time. Even though they were two generations apart in age, the student had a strong affection for and greatly admired his teacher who taught him poetry and painting. This piece was painted by Luo and inscribed by his teacher, making it both rare and meaningful.

Inscription by Jin Nong: Yi Hu³ Qianjin⁴

This phrase was taken from the *Book of Changes*, and the painting is executed by Liangfeng [Luo Pin] for Mr. Wudou. I write these lines to wish Mr. Wudou's daughter well.

Inscriber's signature: Xiye jushi

Inscriber's seals: Jin Jijin yin

With two collectors' seals

¹ See cat. no. 68 for Weng's biographical details and work.

² See cat. no. 24 for Qian's biographical details and work.

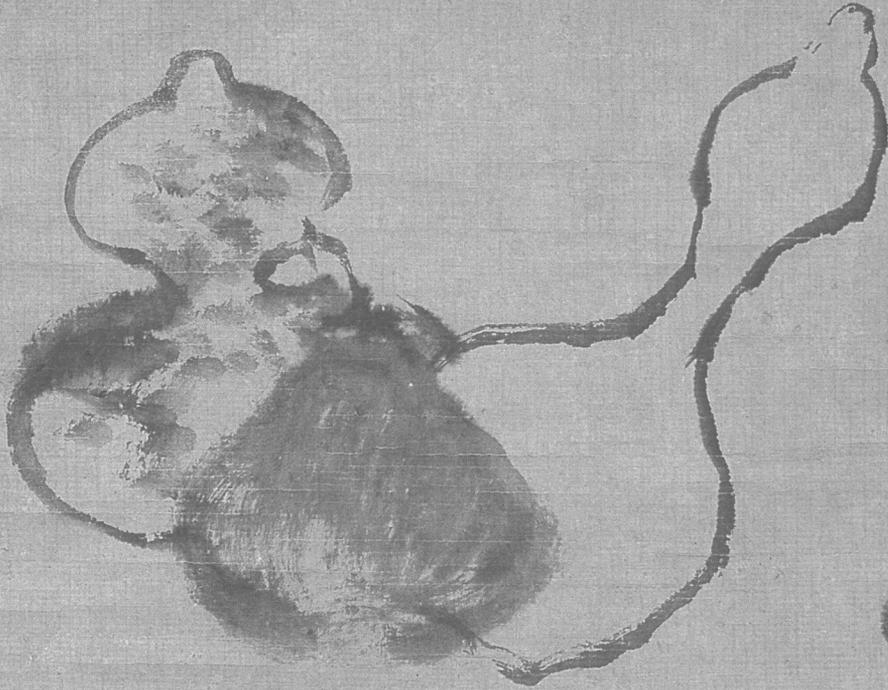
³ The Chinese pronunciation of *hu*, meaning pot, is also a homonym for gourd, hence the depiction of gourds.

⁴ The term *qianjin* carries two meaning. One denotes a thousand tael of gold representing treasure, and the other a respectful term for one's daughter.

一亩千金

此君家遠祖易林中語也而豈非
多斗先生依樣畫虎乎書于
澹川為斗之金族雅

昔那居士



29

羅聘 (1733—1799)

山石圖

水墨淺絳紙本立軸

202 x 64 厘米

羅聘生平見本圖錄第 28 號。

此畫繪一塊聳立大石，差不多佔了整幅畫面。石象徵堅忍，是文人畫家喜歡繪畫的題材。畫中通過筆墨的濃淡，以及線條與皴擦的變化，把大自然生動的氣息躍然紙上。

羅聘喜歡藉繪畫諷刺時弊，題字中提及的女媧是中國神話中，以五色彩石補青天的神仙，隱喻為世界帶來和平及穩定。羅聘因不滿清對漢族儒士的懷疑態度，藉此題材反映當時社會不平的狀況。

款識：畫此一塊石，時作風雨吼；女媧世已無，誰是補天手！

兩峰道人題

鈐印：兩峰詩畫

藏印：正氣齋鑑賞印；紫陽東漢人家；蘇氏伯安珍藏

29

LUO Pin (1733–1799)

Rock

Hanging scroll, ink and light colour on paper

202 x 64 cm

See cat. no. 28 for biographical details.

Almost the entire height of this lateral scroll is occupied by a single rock. A sign of strength and endurance, rocks constitute a favourite subject among the literati. The interplay of ink tones, and lines and dots, increase the plasticity of the rock, imbuing it with life.

Luo Pin was fond of sharing his feelings on the difficulties of his time. The message in this work is more explicit. By alluding to Nuwa, the legendary figure who is said to have brought peace and order to the world by mending the sky with multi-coloured rocks, Luo Pin is commenting on the unsettled political situation, caused by the distrust of the intellectual élite by the ruling Manchus.

Artist's inscription: [Poem]

Artist's signature: Liangfeng daoren

Artist's seal: Liangfeng shihua

With three collectors' seals



畫一塊石晴泥風雨吼
女媧母已可怪是補天手

丙午道人題



30

甘天寵（活躍於十八世紀下半葉）

山水

壬辰（1772）年作

水墨紙本立軸

120 x 57 厘米

甘天寵，字正盤，號儕鶴，廣東新會人。乾隆三十五年（1770）貢生。

甘氏擅長書畫，筆墨蒼莽瘦勁，表現出瘦秀孤高的韻致。

款識：壬辰小春作呈

鏞邦學長先生一笑 儕鶴甘天寵

鈐印：群玉山樵；白石仙

藏印：蒼梧審定；黃氏維能珍藏

30

GAN Tianchong (active latter half of the 18th century)

Landscape

Dated 1772

Hanging scroll, ink on paper

120 x 57 cm

Gan Tianchong, *zi* Zhengpan, *hao* Chaihe, native of Xinhui, Guangdong province. He became a *gongsheng* in 1770.

Gan was renowned for his painting and calligraphy characterized by a slim, refined and eccentric style, and by the use of bold and energetic brush strokes.

Artist's inscription: Executed this painting in spring of the year *renchen* [1772] for my classmate Yongbang

Artist's signature: Qihe Gan Tianchong

Artist's seals: Qunyu shanqiao, Baishi xian

With two collectors' seals

壬辰小春作是
鑄邦學長先生一笑

信齋
龍





31

袁棠 (1760—1810)

倉山月話圖

丁卯 (1807) 年作

水墨設色紙本手卷

27.5 x 127.5 厘米

袁棠，字湘湄，江蘇吳江人。嘉慶元年 (1796) 舉人。行楷出入晉、唐諸家。工詩善畫，畫風蒼秀迥媚。

此手卷為袁棠小住隨園¹時寫倉山夜色作品，饒有詩意。

題籤：袁湘湄倉山月話圖 藝風堂舊藏 揖珊題

鈐印：羸樓

引首：篆書“倉山月話圖”

款識：光緒十九年 (1893) 三月六日

銅梁王瓘 (1847—?)

31

YUAN Tang (1760–1810)

Conversing in Moonlit Mountains

Dated 1807

Handscroll, ink and colour on paper

27.5 x 127.5 cm

Yuan Tang, *zi* Xiangmei, native of Wujiang, Jiangsu province. He became a *juren* in 1796. His running and regular scripts are in the style of the Jin and Tang masters. He was a prolific poet and painted in a bold and vigorous style.

This handscroll, depicting a poetic night scene at Cangshan, was painted while Yuan was taking a short break at Suiyuan.¹

Frontispiece: *Conversing in Moonlit Mountains* in seal script by Wang Guan (1847–?) on the sixth day of the third month in 1893



引首 Frontispiece

鈐印：王瓘之印：孝禹

款識：倉山月話圖 嘉慶丁卯九月既望小住隨園為
蘭邨弟作 甘林棠

鈐印：臣棠私印

卷末題跋：吳雲（1811—1883）題記，嘉慶丁卯（1807）年楊芳燦（1754—1816）寫《倉山月話圖記》、《憶舊遊》、嘉慶十四年（1809年）陳鴻壽（1768—1822）題記等共四十則。

¹隨園為乾隆年間著名詩人袁枚（1716—1798）所築園林。袁枚，字子才，號簡齋，晚號隨園老人，錢塘（浙江杭州）人，乾隆四年（1739）進士，入翰林散館，三十三歲辭官卜居南京小倉山，修築隨園，過了五十多年清狂自在的享樂生活。

Artist's inscription: Conversing in Moonlit Mountains, dedicated to Lancun while residing at Suiyuan on the sixteenth day of the ninth month in the year *dingmao* of the Jiaqing era [1807]

Artist's signature: Ganlin Tang

Artist's seal: Chen Tang si yin

Forty postscripts are attached at the end of the scroll, including those by Wu Yun (1811–1883), Yang Fangcan (1754–1816) dated 1807, and Chen Hongshou (1768–1822) dated 1809.

¹Suiyuan was a garden established by Yuan Mei (1716–1798), a famous poet during the Qianlong era. Yuan Mei, *zi* Zicai, *hao* Jianzhai and Suiyuan laoren, native of Qiantong (Hangzhou, Zhejiang province). He became a *jinshi* in 1739 and served in the Hanlin Academy. He resigned at the age of thirty-three and lived as a recluse for over fifty years at Suiyuan, a garden he created at Cangshan, Nanjing.

32

朱昂之 (1764—1841 年後)

山水

水墨紙本立軸

178 x 94.5 厘米

朱昂之，字青立，津里，江蘇武進人，僑居吳中（江蘇蘇州），屬吳門畫派的職業畫家。他的山水得力於惲壽平（1633—1690）和王翬（1632—1717），筆意勁峭，自成一格。

款識：香光（董其昌，1555—1636）筆意，從唐人王洽¹潑墨中來，不僅米襄陽²高彥敬³法也。

津里昂之

鈐印：朱昂之

¹王洽是唐代著名畫家，善畫山水、松石、雜樹。相傳他酒酣作畫，將墨潑於絹素，隨其濃淡形狀，用手抹之，畫出山石雲水，號稱“潑墨”。

²即米芾（1050—1107），宋代著名書畫家。初名黻，字元章，號海岳外史，自號鹿門居士。原籍湖北襄陽，後定居江蘇潤州，官至書畫博士、禮部員外郎。他擅長山水，所畫雲山樹石，鬱氣逼人，創“米點山水”。

³即高克恭（1248—1310），元代著名畫家，字彥敬，號房山。祖籍西域（今新疆省），遷籍山西大同，後居燕京（北京）。元大德年間（1297—1307）時，為刑部尚書。山水潑染筆法嚴謹，用墨上濃下淡，有獨創風格。

32

ZHU Angzhi (1764–after 1841)

Landscape

Hanging scroll, ink on paper

178 x 94.5 cm

Zhu Angzhi, *zi* Qingli and Jinli, native of Wujin, Jiangsu province. He later settled in Wuzhong (Suzhou, Jiangsu province) and became a professional painter of the Wu School of Painting. His landscape paintings executed with vigorous and spontaneous brushworks are revealing the influence of the work of Yun Shouping (1633–1690) and Wang Hui (1632–1717).

Artist's inscription: The brushwork of Xiangguang [Dong Qichang, 1555–1636], assimilating the styles of Mi Xiangyang [Mi Fu, 1050–1107]¹ and Gao Yanjing [Gao Kegong, 1248–1310]², also derives from the splash-ink technique of Wang Qia³ of the Tang dynasty

Artist's signature: Jinli Angzhi

Artist's seals: Zhu Angzhi

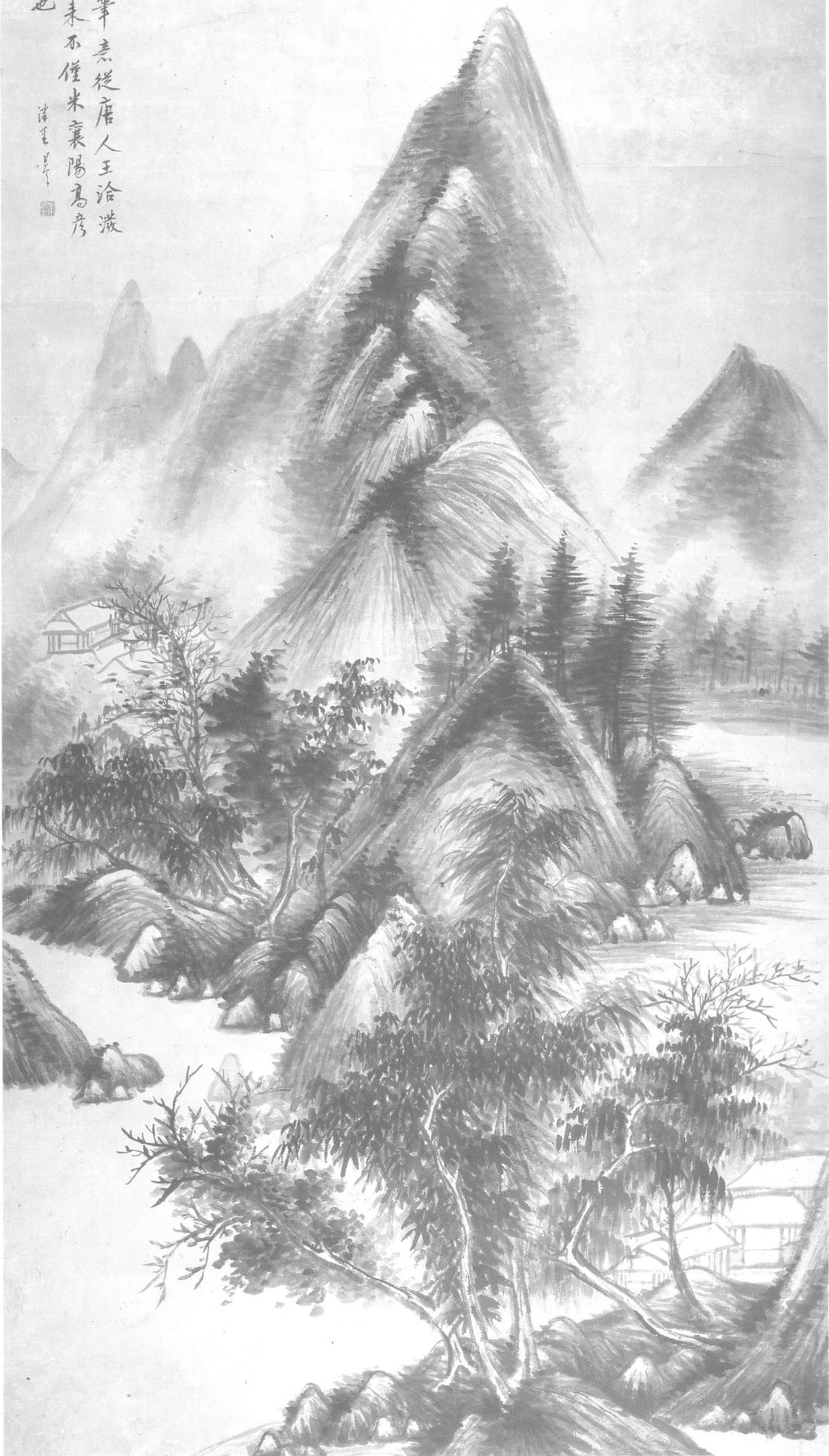
¹ Mi Fu is a famous painter and calligrapher of the Song dynasty. His original name Fu, *zi* Yuanzhang, *hao* Haiyue waishi and Lumen jushi, native of Xiangyang, Hubei province. He later settled in Rengzhou, Jiangsu province and served as Erudite of Painting and Calligraphy and Vice Director of the Ministry of Rites. He excelled in painting landscapes and is famous for his dotting methods in depicting mountains, known as *midian* (Mi dots).

² Gao Kegong, *zi* Yanjing, *hao* Fangshan, is a famous painter of the Yuan dynasty. A native of Xinjiang province, he later moved to Datong in Shanxi province and finally settled in Beijing. He served as Minister of the Ministry of Justice during the Dade reign (1297–1307) of the Yuan dynasty. His landscape painting is characterized by the strict use of brushwork and the unique style of ink gradation from dark to light.

³ Wang Qia is a famous painter of the Tang dynasty who excelled in painting landscapes, pines and rocks. He is renowned for his “splash ink” technique in painting landscape scenes on silk.

香光筆意從唐人王洽
澱墨中來不似米襄陽
為度敬法也

清王



33

朱昂之 (1764—1841 年後)

山水 / 行書

水墨金箋扇面

18 x 53 厘米

朱昂之生平見編號 32。

朱氏書法學董其昌，行草筆墨精妙。山水臨古則深得古人神髓。

山水

款識：偶見梅花庵主（吳鎮，1280—1354）小幀，因擬其遺意。

昂之

鈐印：昂之

書法

釋文：小書樓下千竿竹，深火爐前一盞燈；

此處與誰同伴宿，燒丹道士坐禪僧；

莫言魯國書生儒，莫托杭州刺史欺；

醉客請君閑眼望，綠楊風下有紅旗。

款署：鑑齋¹四兄先生。昂之

鈐印：昂之

¹ 范宜賓，字半池，號鑑齋，乾隆年間官至給事中。善花卉，筆致秀媚。

33

ZHU Angzhi (1764–after 1841)

Landscape/Calligraphy in Running Script

Fan, ink on gold paper

18 x 53 cm

See cat. no. 32 for biographical details.

Zhu's calligraphy is in the style of Dong Qichang (1555–1636). He was known for his refined running and cursive scripts. His landscapes after classical works successfully grasp the essence of the ancient masters.

Landscape

Artist's inscription: In imitation of the miniature works by the late Meihua anzhu [Wu Zhen, 1280–1354]

Artist's signature: Anzhi

Artist's seal: Anzhi

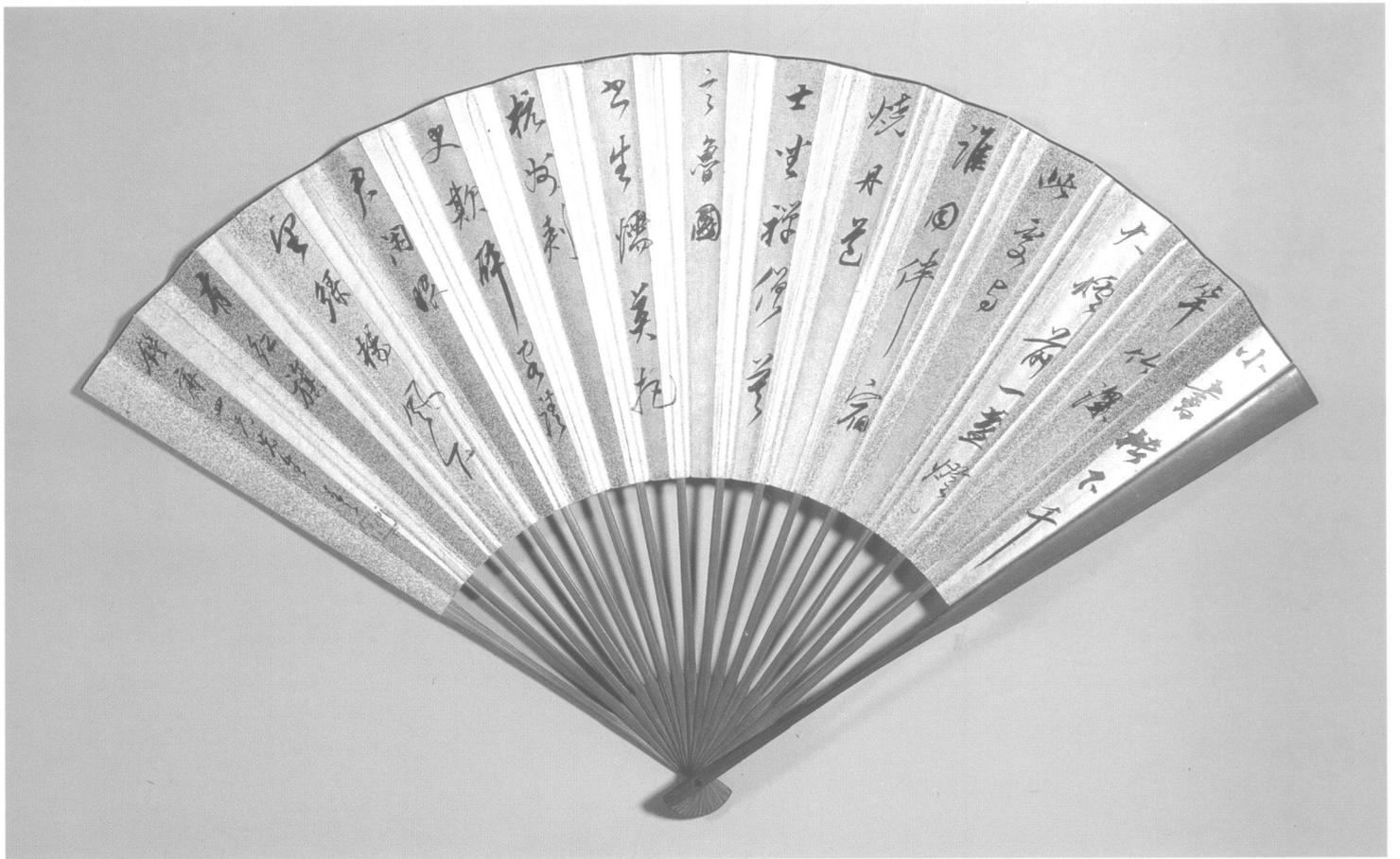
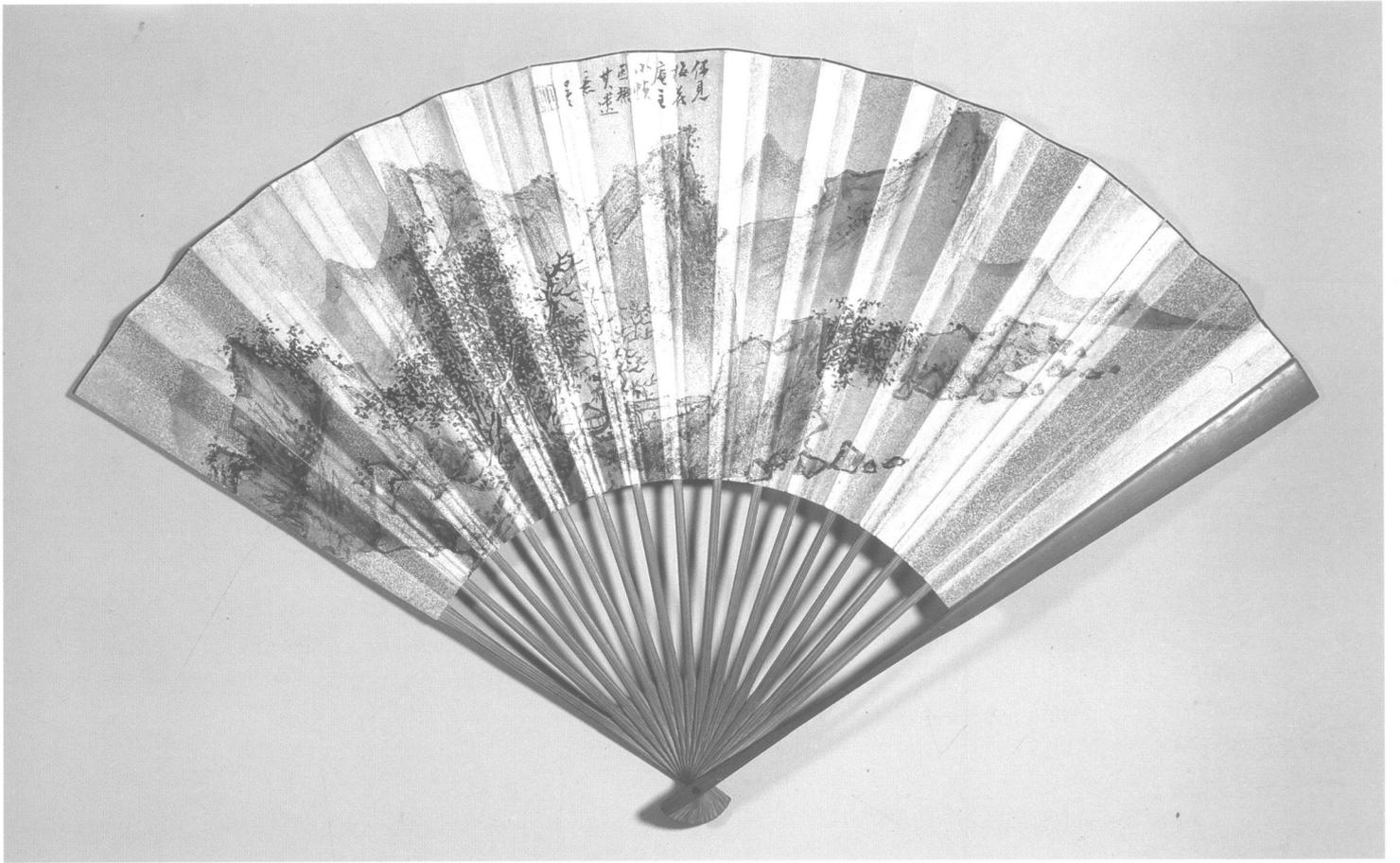
Calligraphy

Artist's inscription: [Poem], [dedicated to] Mr. Jiangzhai¹

Artist's signature: Anzhi

Artist's seal: Anzhi

¹ Fan Yibin, zi Banchi, hao Jianzhai. He served as Supervising Censor during the Qianlong era, and was a prolific painter of elegant and charming flowers.



34

改琦 (1774—1829)

花卉

道光丁亥 (1827) 年作

水墨 / 水墨設色絹本冊頁十二張
各 43.5 x 12 厘米

改琦，字伯蘊，號香白，又號七癡，別號玉壺外史。先祖本西域（新疆）人，家松江（屬上海市）。幼喜詩文繪畫，工人物、山水及花草，蘭竹小品。花卉學憚南田（憚壽平，1633—1690），工細清麗。

頁 1

石菖蒲圖

款識：東坡先生菖蒲贊¹清且泚，惟石與水養於一器，養非其地，瘠而不死。夫孰知其理，不如此何以固五臟而堅髮齒。

玉壺外史撫宋本并書

鈐印：琦印：江陽

頁 2

牡丹

款識：國色朝酣酒，天香夜染衣。

沱江（陳括，十六世紀）²有此圖，因擬之。

鈐印：改伯韞

藏印：紗羅郭

頁 3

蕙蘭

款識：蕙似士大夫

山谷（黃庭堅，1045—1105）語。

鈐印：七癡

頁 4

碧桃

款識：湔裳襟餘水之涯，上日何人肯在家：

祇有東風偏解事，一枝吹放碧桃花。

玉壺山人

鈐印：改琦

頁 5

荷花

款識：蒲塘香雨

擬石田翁（沈周，1427—1509）

鈐印：七癡

34

GAI Qi (1774–1829)

Flowers

Dated 1827

Album of twelve leaves, ink/ink and colour on silk
Each 43.5 x 12 cm

Gai Qi, *zi* Boyun, *hao* Xiangbai, Qixiang, and Yuhu waishi, native of the West Region (Xinjiang) and settled in Songjiang (near Shanghai). He was fond of poetry, literature and painting in his early years. He excelled in painting figures, landscape, orchid and bamboo as well as flowers in the refined and exquisite style of Yun Shouping (1633–1690).

Leaf 1

Stone and pots

Artist's inscription: [Quoting an article by Su Shi]

Artist's signature: Executed after a Song work by Yuhu waishi

Artist's seals: Qi yin, Jiangyang

Leaf 2

Peonies

Artist's inscription: [Poem on peonies], in imitation of the painting by Tuojiang [Chen Gua, 16th century]

Artist's seal: Gai Boyun

With one collector's seal

Leaf 3

Orchids

Artist's inscription: The orchid is like a scholar-official, Shangu [Huang Tingjian, 1045–1105] states

Artist's seal: Qixiang

Leaf 4

Peach Blossoms

Artist's inscription: [Poem on peach blossoms]

Artist's signature: Yuhu shanren

Artist's seal: Gai Qi

Leaf 5

Lotuses

Artist's inscription: Fragrant rain on the lotus pond, in imitation of [the work by] Shitian weng [Shen Zhou, 1427–1509]

Artist's seal: Qixiang

頁 6

楊柳

款識：風來楊柳邊

雪巷生

鈐印：改琦

Leaf 6

Willows

Artist's inscription: The wind blows through the willows

Artist's signature: Xuexiang sheng

Artist's seal: Gai Qi

頁 7

枇杷

款識：秋蕊冬華春實夏熟。

六如（唐寅，1470—1523）本。

鈐印：壺史

Leaf 7

Loquats

Artist's inscription: Autumn bud, winter flower, spring fruit, summer ripen, [in imitation of] the work by Liuru [Tang Yin, 1470–1523]

Artist's seal: Hushi

頁 8

蕉石圖

款識：長葉娟娟舞白鸞，為嫌顏色污豪端

只將水墨輕勾染，便是當時雪裡容

摹白石翁（沈周）并錄原句

鈐印：改伯鯤；華亭改琦畫印

Leaf 8

Banana and Rocks

Artist's inscription: [Poem], in imitation of the work [by] Baishi weng [Shen Zhou]

Artist's seal: Gai Boyun, Huating Gai Qi huayin

頁 9

梅花

款識：嫩寒清曉

鈐印：琦印

Leaf 9

Plum Blossoms

Artist's inscription: Light cool dawn

Artist's seal: Qi yin

頁 10

茶花

款識：秋心在襟

鈐印：壺史

Leaf 10

Camellia

Artist's inscription: Autumn in bosom

Artist's seal: Hushi

頁 11

杞菊圖

款識：苦瓜（石濤，1641—約 1710）杞菊圖本

鈐印：琦印

Leaf 11

Chinese wolfberry and Chrysanthemums

Artist's inscription: In imitation of Kugua [Shitao, 1641–c. 1710]'s

Chinese wolfberry and Chrysanthemums

Artist's seal: Qi yin

頁 12

水仙

款識：道光丁亥四月寫於邗上³

七薌改琦并識

鈐印：琦印；壺史

Leaf 12

Narcissus

Artist's inscription: Painted in Hanshang [Yangzhou] in the fourth month of the year *dinghai* in the Daoguang era [1827]

Artist's signature: Inscribed by Qixiang Gai Qi

Artist's seals: Qi yin, Hushi

¹ 宋代蘇軾（1037—1101）有《石菖蒲贊》，讚頌石菖蒲忍寒苦，安淡泊，與清泉白石為伍的品格。

² 陳道復（1483—1544）之子，字子正，號沱江，畫花卉有父風。

³ 即今江蘇揚州。



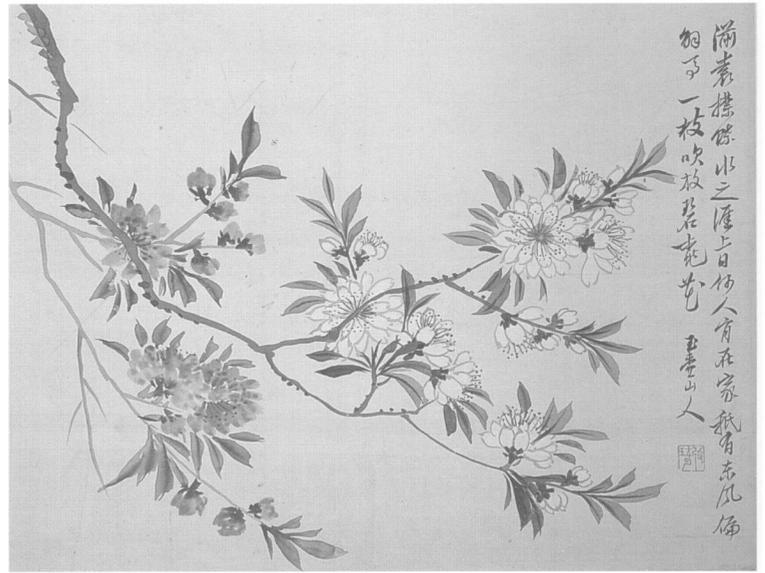
1



2



3



4



蒲塘香雨
抱石思羽



5



風來楊柳邊



6



秋蕊冬華春實
夏熟



7



長葉猶之蘇白
曾為強顏色
清豪
端只將水畫
輕勾染便足
當時雪裏
香



8



9



10



11



12

35

王素 (1794—1877)

嬰戲圖

水墨設色紙本冊頁二十張

各 21.5 x 16 厘米

王素，字小梅，晚號遜之，甘泉（江蘇揚州）人。幼師鮑芥田，又多臨華岳（1682—1756）作品。凡人物、花鳥、走獸、蟲魚，無不入妙。

此冊共二十張以孩童嬉戲為主題的嬰戲圖，描繪兒童嬉戲時生動活潑的姿態，以及專注喜悅的神情，是宋元以來中國畫家喜好的題材。

頁 1

款識：春風走馬上林歸

鈐印：王素

頁 2

款識：葡萄方熟群兒爭

鈐印：王素

頁 3

款識：不為拋石戲，團作打錢遊

鈐印：中郎

頁 4

款識：錦街賽燈

鈐印：小梅

頁 5

款識：鞦韆庭院日遲遲

鈐印：小梅

頁 6

款識：試拽青龍地上行

鈐印：素

頁 7

款識：小園鬪草來

鈐印：小梅

頁 8

款識：大來欲作李將軍，試削竹弓習野射

鈐印：小梅

頁 9

款識：瓜園鬥鳥

鈐印：小梅之印

35

WANG Su (1794–1877)

Children at Play

Album of 20 leaves, ink and colour on paper

Each 21.5 x 16 cm

Wang Su, *zi* Xiaomei, *hao* Xunzhi, native of Ganquan (Yangzhou), Jiangsu province. He studied painting under Bao Jietian at his early age, later he copied works by Hua Yan (1682–1756). He was versatile in painting figures, birds and flowers, animals, as well as fish and insects.

In figure painting, the representation of children at play has been popular since the Song and Yuan dynasties. This album of 20 leaves depicts lively scenes of children-at-play that succeed in capturing the joyous spirit of the children.

Each leaf bears an inscription of the game depicted and is stamped with a seal of the artist.

Leaf 1

Artist's seal: Wang Su

Leaf 2

Artist's seal: Wang Su

Leaf 3

Artist's seal: Zhonglang

Leaf 4

Artist's seal: Xiaomei

Leaf 5

Artist's seal: Xiaomei

Leaf 6

Artist's seal: Su

Leaf 7

Artist's seal: Xiaomei

Leaf 8

Artist's seal: Xiaomei

Leaf 9

Artist's seal: Xiaomei zhi yin

頁 10

款識：稚子誇多力，風竿臂能舞，他時一長成，應得健如虎。

鈐印：王：素

頁 11

款識：不似村兒太憨蠢，亦知雅玩可怡情。

鈐印：中子

頁 12

款識：吟長先生清正 王素寫于竹里舊館

鈐印：小梅

頁 13

款識：庭院深深蹴鞠忙

鈐印：王素

頁 14

款識：華屋鬧春未肯閒

鈐印：王郎

頁 15

款識：風攜清籟入雲霄

鈐印：小梅

頁 16

款識：秋園為樂自多方，叫跳只須瞞阿爺。

鈐印：小梅

頁 17

款識：九枝鐙下聽彈詞，六曲屏中偷演劇。

鈐印：小梅

頁 18

款識：放鴿閒時便賭棋

鈐印：素

頁 19

款識：一家富貴自平安

鈐印：小梅

頁 20

款識：兒童亦愛西天佛，破卻工夫雪作成。

鈐印：王素之鈐

曾刊於《中國文物集珍：敏求精舍銀禧紀念展覽》圖錄（1985），

編號90；*Transcending Turmoil: Painting at the Close of China's Empire,*

1796-1911（1992），編號38。

Leaf 10

Artist's seal: Wang, Su

Leaf 11

Artist's seal: Zhongzi

Leaf 12

Artist's seal: Xiaomei

Leaf 13

Artist's seal: Wang Su

Leaf 14

Artist's seal: Wang Lang

Leaf 15

Artist's seal: Xiaomei

Leaf 16

Artist's seal: Xiaomei

Leaf 17

Artist's seal: Xiaomei

Leaf 18

Artist's seal: Su

Leaf 19

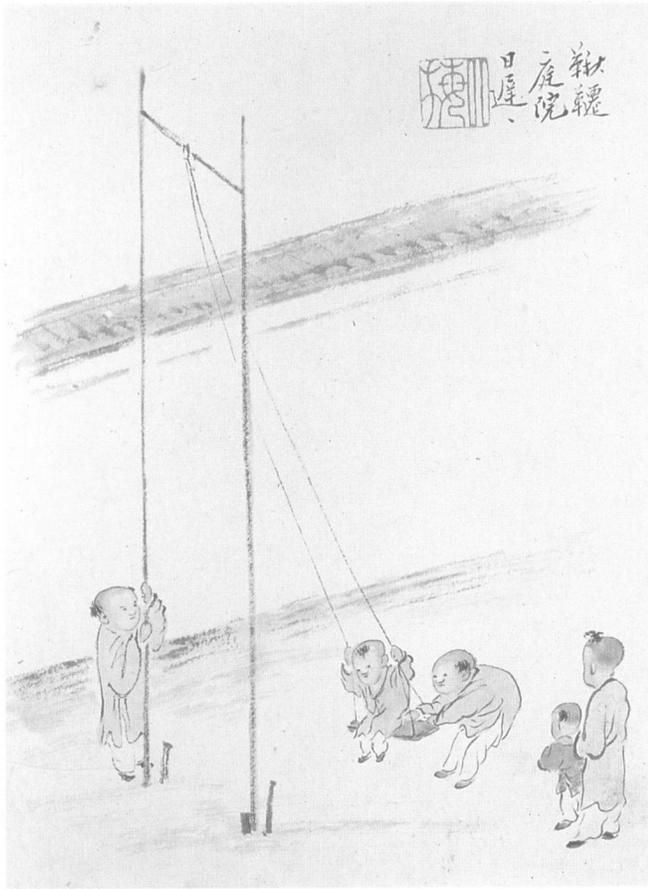
Artist's seal: Su

Leaf 20

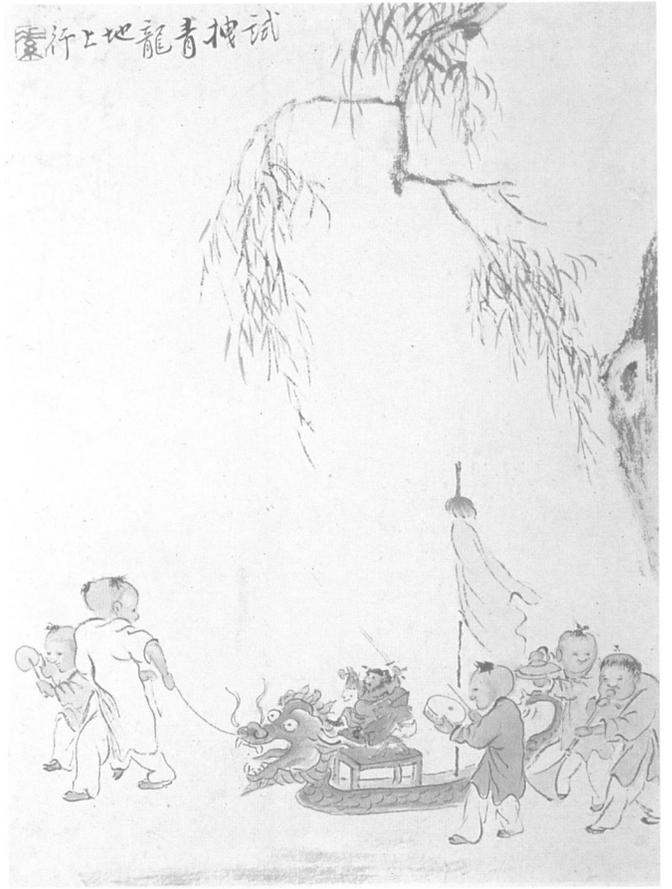
Artist's seal: Wang Su zhi xi

Published in *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, 1985, cat. no. 90; *Transcending Turmoil: Painting at the Close of China's Empire, 1796-1911*, 1992, cat. no. 38.





5



6



7

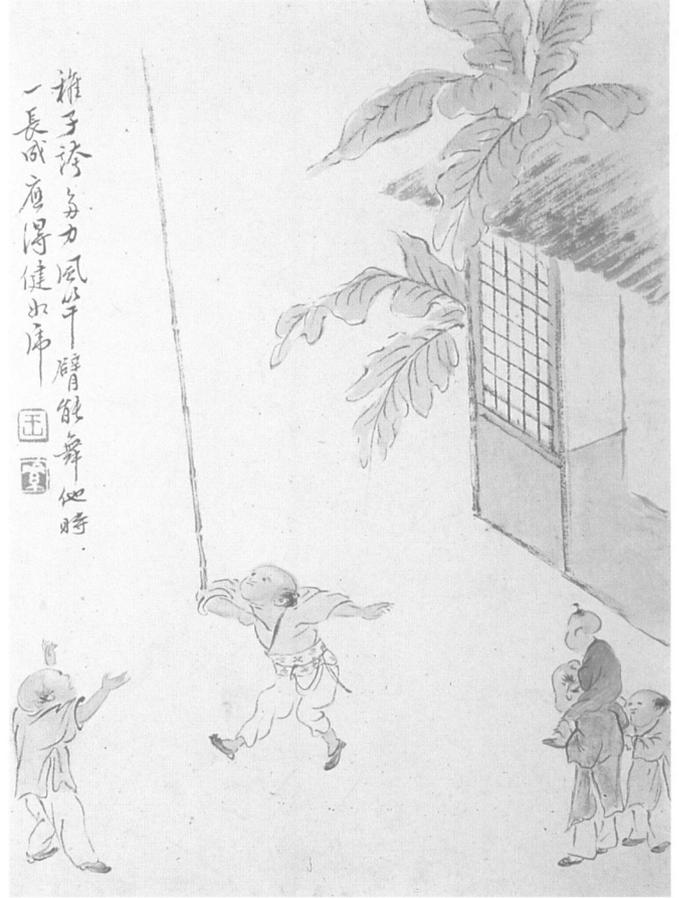


8



瓜園鬪鳥
 中序

9



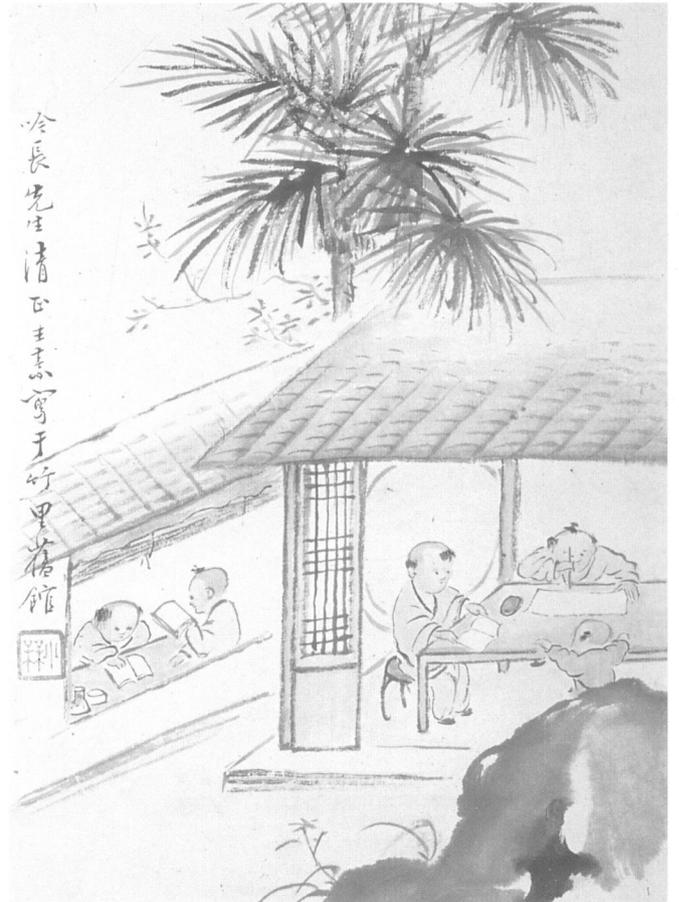
稚子誇多力風中一臂能舞他時
 一長成應得健如飛
 中序

10



不似却兒不慙意
 不知雅玩可怡情
 中序

11

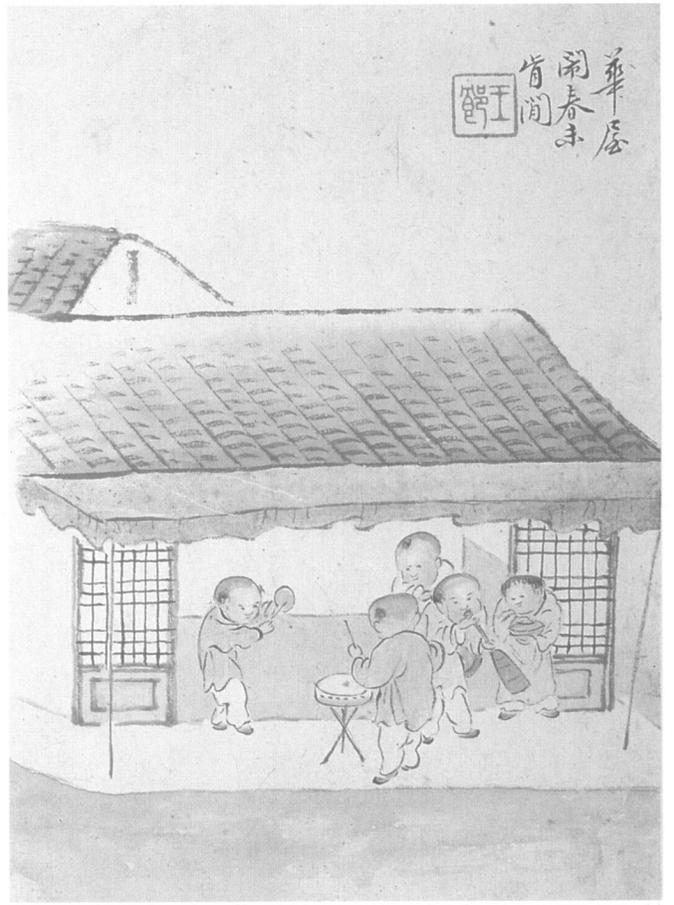


吟長先生清正志氣寫于竹里書館
 中序

12



13



14



15



16



17



18



19



20

36

(釋) 可韻 (?—1818)

花卉

水墨 / 水墨設色紙本冊頁十二張

各 25 x 29 厘米

可韻上人，活躍於清代嘉慶年間 (1796—1821)，原名不詳，字鐵舟，號木石山人、聽蕉山人等，湖北武昌人。工書善畫，長於花卉和山水。

頁 1

靈芝蘭花圖

款識：蘭草延年 寫奉霽亭老居士誨正

鐵舟呈奉

鈐印：鐵舟

頁 2

菊花圖

款識：婷婷秋水，嫵嫵西風；

即不涉江，而伊人宛在乎。

鈐印：可韻；木石山人

頁 3

水仙圖

款識：凌波仙子

鈐印：可韻；米舫

頁 4

牡丹圖

款識：謝公裙屐羊公帶，合是風流第一家。

鈐印：方外畫史

藏印：南湖鑑藏

頁 5

蓮花圖

鈐印：可韻之印；鐵舟

頁 6

楊柳圖

鈐印：游戲三昧

頁 7

牡丹圖

款識：晞髮秋影傷，黃眉映墨妝；午時人搗葉，衣上有立霜。

鈐印：皆大歡喜

36

Monk Keyun (?—1818)

Flowers

Album of twelve leaves, ink/ink and colour on paper

Each 25 x 29 cm

Monk Keyun, original name unknown, *zi* Tiezhou, *hao* Mushi shanren and Tingjiao shanren, was active during the Jiaqing reign (1796–1821) of the Qing dynasty. Native of Wuchang, Hubei province, he excelled in calligraphy and painting, in particular flowers and landscapes.

Leaf 1

Fungus and Orchids

Artist's inscription: Dedicated to the old lay Buddhist disciple Qiting

Artist's signature: Tiezhou

Artist's seal: Tiezhou

Leaf 2

Chrysanthemums

Artist's inscription: [Prose]

Artist's seals: Keyun, Mushi shanren

Leaf 3

Narcissus

Artist's inscription: Immortal of the River Luo

Artist's seal: Keyun, Mifang

Leaf 4

Peony

Artist's inscription: [Poem]

Artist's seal: Fangwai huashi

With one collector's seal

Leaf 5

Lotuses

Artist's seal: Keyun zhi yin, Tiezhou

Leaf 6

Willows

Artist's seal: Youxi sanmei [the three joys of playing games]

Leaf 7

Poem

Artist's inscription: [Poem]

Artist's seal: Jieda huanxi [all are happy]

頁 8

芭蕉圖

款識：西窗一夜瀟瀟雨，不礙尊前小綠天

鈐印：著意便不佳

Leaf 8

Banana Tree

Artist's inscription: [Poem]

Artist's seal: Zhuoyi bian bujia [it's no good to paint tentatively]

頁 9

松樹圖

鈐印：木石山人：可韻

Leaf 9

Pine Tree

Artist's seals: Mushi shanren, Keyun

頁 10

蘭花圖

款識：娟娟新月無人處，恰有晚風花朵開。

鈐印：癸未自草

Leaf 10

Orchids

Artist's inscription: [Poem]

Artist's seal: Guiwei zicao

頁 11

竹圖

鈐印：竹裡秋聲酒一壺

Leaf 11

Bamboo

Artist's seal: Zhuli qiusheng jiu yihu [enjoying a pot of wine in the bamboo groove, listening to the autumn sounds]

頁 12

梅花圖

款識：流水空山見一枝

仿梅華道人（吳鎮，1280—1354）

鈐印：既貞且節

Leaf 12

Plum Blossoms

Artist's inscription: [Poem], in imitation of Meihua daoren [Wu Zhen, 1280–1354]

Artist's seal: Jizhen Qiejie [both faithful and upright]

頁 13

近人香翰屏（1889—1978）題跋，並鈐印兩方。

Leaf 13

Colophon by Xiang Hanping (1889–1978)

With two inscriber's seals



1



2



3



4



5



6



7



8



9



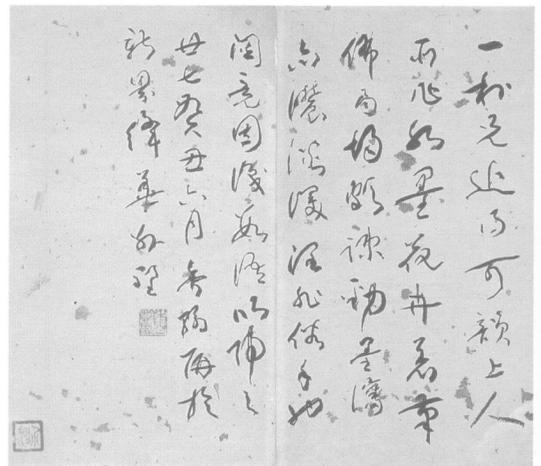
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11



12



13

37

程庭鷺 (1796—1858)

山水冊

癸丑 (1853) 年作

水墨設色紙本冊頁十四張

各 15.5 x 24.5 厘米

程庭鷺，初名振鷺，字蘊真，後改名庭鷺，字序伯，號蘊鄉、紅蘊生、夢龕等。嘉定（上海）人，清代詩人、篆刻家、畫家。早歲問業於錢塘（杭州）陳文述（1771—1843），居吳門（江蘇蘇州）多年。

程氏畫山水從文徵明入手，筆墨勁秀。三十多歲時得錢杜（1764—1845）指授，風格清蒼雅秀，近李流芳（1575—1629）。¹

在嘉定一帶，文人畫風大盛，程庭鷺深受影響。他的繪畫風格源自明代吳派，上溯宋元大師作品。此輯山水冊頁可見程氏清雅蒼渾的畫風。

頁 1

款識：只看沙激縈行處，曾倚青林送暮潮。

鈐印：序伯

藏印：猛庵審定

頁 2

款識：樵路入雲遠，前山夕照明；秋風血滿紙，木葉作溪聲。

鈐印：序伯

頁 3

款識：寫到煙光澹不濃，溪廬簇簇樹重重；

溪翁不放尋詩艇，荷插劇雲何處峰。

鈐印：序伯

頁 4

款識：鶴林園

鈐印：序伯

頁 5

款識：八杉草堂圖

耕煙（王翬，1632—1717）本背摹之

鈐印：序伯

頁 6

款識：吹簫凌極浦，日暮送夫君；

湖上一回首，青山卷白雲。²

以右丞（王維，699—759 或 701—761）句寫北苑

（董源，？—962）瀟湘

鈐印：序伯

頁 7

款識：藏書樓上頭，讀書樓下屋；

懷哉千載心，俯仰數椽足。

鈐印：序伯

藏印：義州李放；狷崖審定真蹟

37

CHENG Tinglu (1796–1858)

Landscape

Dated 1853

Album of fourteen leaves, ink and colour on paper

Each 15.5 x 24.5 cm

Cheng Tinglu, original name Zhenlu, *zi* Yunzhen, later changed his name to Tinglu, *zi* Xubo, *hao* Hengxiang, Hong Hengsheng, Meng'an etc. A native of Jiading (Shanghai), Cheng was a poet, seal-carver and painter. In his early years he studied literature under Chen Wenshu (1771–1843) of Qiantang (Hangzhou).

In painting landscapes, Cheng Tinglu met his mentor Qian Du (1764–1845) in his late thirties.¹ Cheng's works are characterized by their simple, bold and elegant expression similar to that of Li Liufang (1575–1629).

Jiading and its vicinity boasted a strong tradition of literati painting, and Cheng was a supporter and propagator of this tradition. His art was influenced by the Wu School of the Ming and the masters of the Song and Yuan dynasties.² This album of fourteen leaves is an example of his simple, elegant, and bold style.

Leaf 1³

Artist's inscription: [Poem]

Artist's seal: Xubo

With one collector's seal

Leaf 2

Artist's inscription: [Poem]

Artist's seal: Xubo

Leaf 3

Artist's inscription: [Poem]

Artist's seal: Xubo

Leaf 4

Artist's inscription: Helin Yuan [Garden of Cranes and Trees]

Artist's seal: Xubo

Leaf 5

Artist's inscription: Thatched Cottage of Eight Firs, painting from memory after a version by Gengyan [Wang Hui, 1632–1717]

Artist's seal: Xubo

頁 8

款識：開軒僅尋丈，水竹亦蕭疎；
客來請起敬，題摘了翁（陳瓘，1057—1122或1062—1126）書。
楊鐵崖（楊維禎，1296—1370）詩意

鈐印：序伯

藏印：李放嗣守；繪境軒

頁 9

款識：凍筆雄奇墨瀋無，愈空濛處愈荒蕪；
松圓家法依然在，畫出江天落木圖。
仿吾家僞龔（程嘉燧，1565—1643）意

鈐印：序伯

頁 10

款識：西山雲氣深，徙倚一舒嘯；
浩蕩忽塞開，為君展遐眺。
高房山（高克恭，1248—1310）有此意趣

鈐印：序伯

頁 11

款識：堂後林陰密，堂前湖水深；
感君懷我意，千里夢相尋。
學卞潤甫（卞文瑜，十七世紀）句

鈐印：序伯

頁 12

款識：幽谷以成陰，流泉漱石清；
不妨風月夕，來此聽琮琤。
鐵崖（楊維禎，1296—1370）句

鈐印：序伯

頁 13

款識：山寺迷松色，溪雲挾雨聲。
擬劉完庵（劉珏，1410—1472）設色

鈐印：序伯

頁 14

款識：江貫道（江參，宋代）溪山雪霽

鈐印：序伯

款識：比年所遇名蹟，有時時往復胸臆間者，輒略存其意，凡得
一十四幀，當為篋中粉本云。癸丑（1853）仲冬十日程庭鸞記。

鈐印：庭鸞；程長儒

藏印：李放審定；父子崢嶸書畫學；繪境軒讀畫記

附頁有另一則咸豐三年（1853）程夢龔自題跋，及三家題記。

冊頁 1 與 7 曾刊於 *Transcending Turmoil: Painting at the Close of China's Empire 1796–1911*，編號 23。

¹見 Claudia Brown and Ju-hsi Chou, *Transcending Turmoil: Painting at the Close of China's Empire, 1796-1911*, Phoenix Art Museum, 1992, 頁 72。

²出自王維〈輞川一畝湖〉，載《全唐詩》，中華書局，北京，1960，第四冊，卷一二八，頁 1301。

Leaf 6

Artist's inscription: [Poem]⁴

Painting according to Youcheng [Wang Wei]'s poem [in the style] of Beiyuan [Dong Yuan, ?-962]'s *Rivers Xiao and Xiang*

Artist's seal: Xubo

Leaf 7

Artist's inscription: [Poem]

Artist's seal: Xubo

With two collectors' seals

Leaf 8

Artist's inscription: [Poem]

[Inspired by] the poetic atmosphere in the poems of Yang Tieya [Yang Weizhen, 1296–1370]

Artist's seal: Xubo

With two collectors' seals

Leaf 9

Artist's inscription: [Poem]

Following the ideas of Jie'an [Cheng Jiasui, 1565–1643]

Artist's seal: Xubo

Leaf 10

Artist's inscription: [Poem]

Go Fangshan [Gao Kegong, 1248–1310]'s paintings may have this flavour

Artist's seal: Xubo

Leaf 11

Artist's inscription: [Poem]

Emulating Bian Runfu [Bian Wenyu, 17th century]

Artist's seal: Xubo

Leaf 12

Artist's inscription: [Poem]

Lines from Tieyai [Yang Weizhen, 1296–1370]

Artist's seal: Xubo

Leaf 13

Artist's inscription: [Poem]

Following the way of applying colours by Liu Wan'an [Liu Jue, 1410–1472]

Artist's seal: Xubo

Leaf 14

Artist's inscription: [After] *Snow Clearing on Streams and Mountains* by Jiang Guandao [Jiang Cen, Song dynasty]

Artist's seal: Xubo

Additional inscription: In past years, I have encountered a number of famous works. Some of these whirl around in my mind. Therefore I took some of the ideas and obtained fourteen leaves, to be kept in the suitcase as *fenben* [sketches]. On the tenth day of mid-winter [eleventh month], the year of *guichou* [1853], Cheng Tinglu so recorded.

Artist's seals: Tinglu, Cheng Changru

With three collectors' seals

With one colophon by Cheng Tinglu dated 1853 and three postscripts.

Leaves 1 and 7 have published in *Transcending Turmoils: Painting at the Close of China's Empire, 1796–1911*, 1992, cat. no. 23

¹ See Claudia Brown and Ju-hsi Chou, *Transcending Turmoil: Painting at the Close of China's Empire 1796-1911*, Phoenix Art Museum, 1992, p. 72.

² A work affirming his connection with the Wu school is "Discussing the Past in the Shade of Pine Trees" of 1838 painted in the style of Qian Gu (1508–after 1578), a student of Wen Zhengming's (1470–1559). See *More than Keeping Cool*, cat. no. 69.

³ For English translations of the poems on the leaves 1 & 7, see *Transcending Turmoil*, cat. no. 23, pp. 72–73.

⁴ Wangchuan: Yihu, in *Quantangshi*, Zhonghua Shuju, Beijing, 1960, vol. 4, juan 128, p. 1301.



1



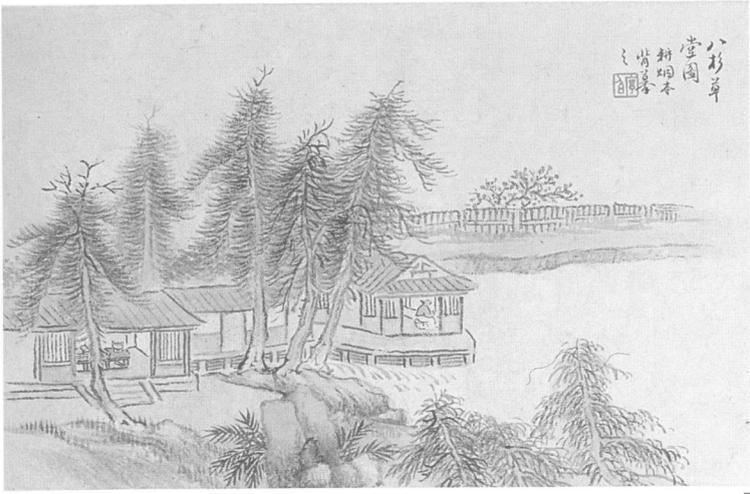
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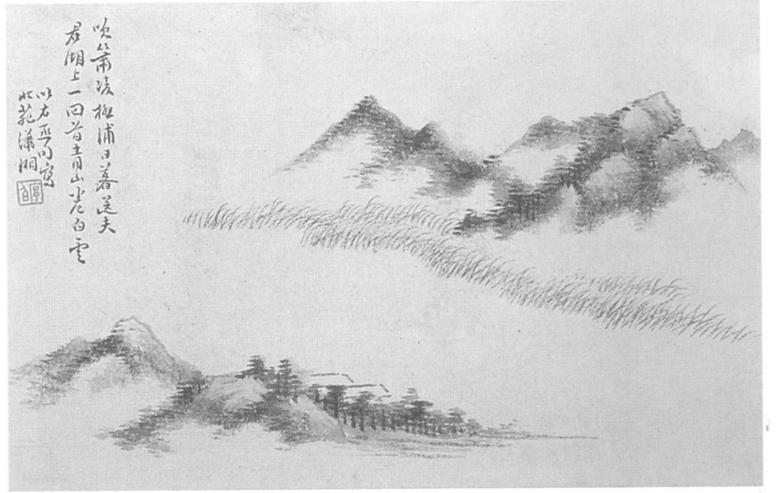


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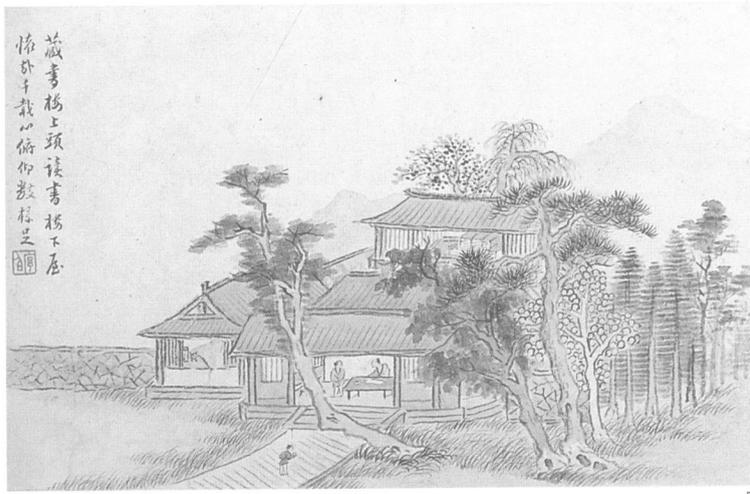
八杉草
堂園
耕烟本
之

5



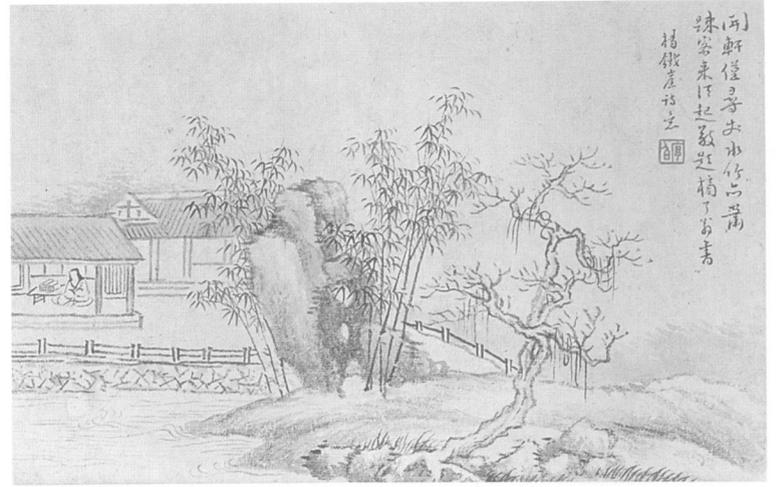
吹箫吹笙
居湖上一回
山出石在
白云
以石瓦
北苑溪烟

6



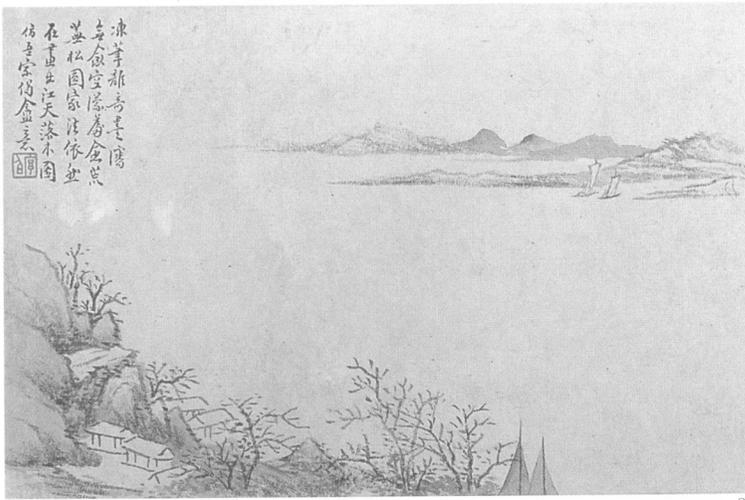
成歲書
橋上頭
橋下屋
橋外千
散心偏
如散林
芝

7



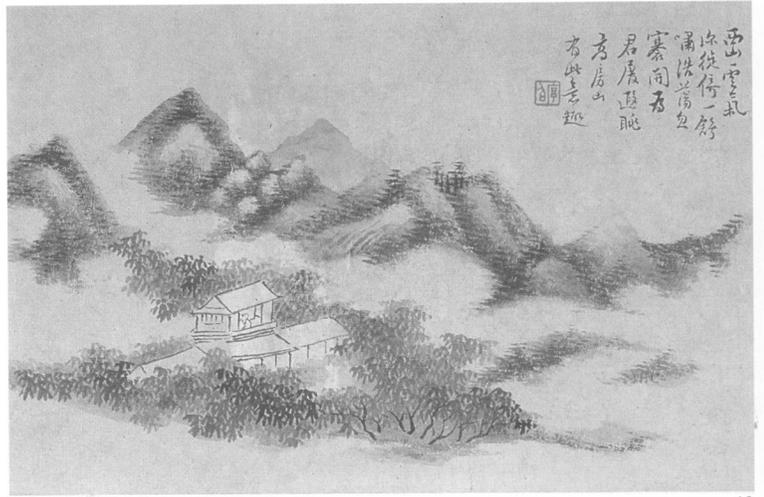
所軒僅
尋水竹
六萬
珠客來
汗起
散心
橋下
散林
芝

8



冰筆新寫是唐
畫人似陸房金
並松園家法依
在畫中見天
仿畫家伯金去

9



西山雪氣
你從行一舒
滿山皆白
君展遊眺
方居山
有此老趣

10



堂後林陰容堂
若湖水成感君懷我
三子呈多相
畫于潤甫

11

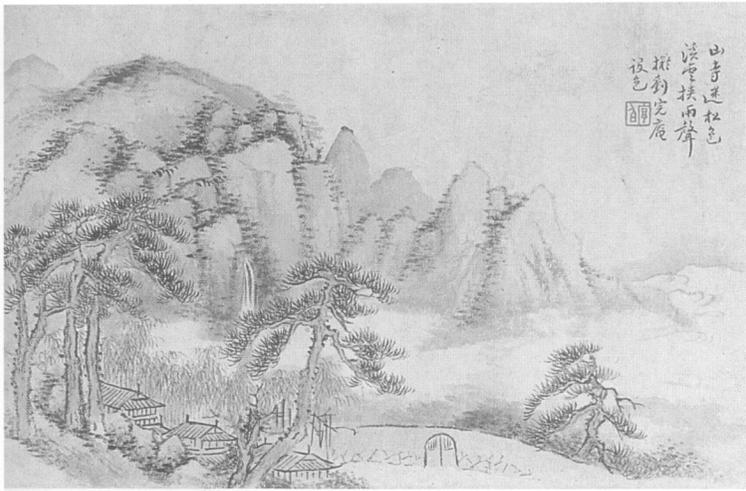


幽谷成陰
流水不流石
不流日月
以此壯
錢厚

12

彦伯畫法秀潤精
雅非曾有卷軸者
未易臻此境所勝
國能六瀾者殆如恒
沙終以主宰為第
一而以一種士氣人不能
到故也此毋難臨者
家不規之形似而神味
具足殆寫以自娛者
玩其跋語其自負心
不淺矣 乙巳六月四日
李蒼伯識

歐陽公稱書九事其七云蕭條澹泊
此類畫之意是者皆之隨者未必識
也初飛之運途長遠之物易見而嚴
和閑靜境遠心難形之亦乃者下內皆
遠近重複此畫工之執非特贊之
事也
有筆者墨謂之畫者弱者趣謂之
筆墨滿灑凡此謂之韻畫夜常奇
謂之趣
此石中說畫巨畫宜遠觀則若
物象無出觀與境出情遠思托
之畫畫此吊氣韻之說也
近世畫家專尚南宗中道華原洪谷河
陽許大宋其後皆年秀同其雄奇未
為定論也
作畫如畫雨度空觸石一任灑灑遮露
的而不可預定要不失天賦之巧耳



山寺近松色
溪谷扶雨聲
擬到先庵
漫色

13



江雲區
比年不遇名
蹟有時往復
酌勝湖方極
畧存其志
凡日一而頓首
於仲冬十日
程在均社

14

昔人稱世若子脫累毫楮其金而肉而
其氣愈壯其金愈少而愈愈長其造古語
如河中洲似翠中賀若
文章之能道而為繪事流者自是甚矣
其後世以此三習之能也
其語云仙官皆有職事其為人未列
其級者特行自在其所以為言甚多然
又稱平原蕭散古語乃天官非學可
致而四而博者即知之余所畫之一道
大以蕭散去流子正清眼識神品之居遠
以下者未同游行自也然之居神
以下者其性之權利去其後愈遠也此之
三子年其悟入甚固托其師智以解嘲
幸免海泥

寒夜剪燈復展之冊數憶昔人所謂
及而見而及雜書冊首與之向解者
之商之咸豐三年七月十日其父金店
士書於小松園閣

美
美
美

己丑二月二十日詞體學人李致仕於徐城
程衡鄉名宦篤守序伯嘉生諸生
嘉定以心先生著李卡衡路地在
為君同於衡鄉自號以志德狂
飲其重清蒼渾灑迥迥復剛狂不
吳越河石魯味若有以恬善智齊
初。非陳中仍。今謂其抱書風之
姿抱煙霞之氣詩情在境一如其人
誠定論也逆輯錄其書徽素一書尤
有研於文獻其控鐵筆由一書以
溯余淡十年以稿也夢前身乃南
屏有翁焉僧教一號翁庵子祖慶
辨雅齋也其山水墨林今誌卷十八
不觀此冊五六年矣頃者陳審研研
即下榻寒齋深潤感感書畫因檢之
同觀其賞之餘輒語其事跋在右推
新字折有官費。任一書也子輔業刻
宣統己丑三月廿五日會居士觀于詞館

38

王禮 (1813—1879)¹

鯢魚圖

水墨設色紙本立軸

30 x 40 厘米

王禮，字秋言，號秋道人或秋道士、蝸寄生，別署白蕉研主，江蘇吳江人，久寓上海。幼嗜筆墨，從沈石蕪²學寫花鳥，勁秀灑落，筆如刻鐵。人物宗陳洪綬（1598—1652）。

此鯢魚圖³屬水族題材，乃仿效善畫龜的翁雒⁴（1790—1849）作品，形像生動傳神。

款識：輪囷縮項隱團沙，淺水裙襴漾墨花；
容尔委蛇圖畫裡，空江閒煞老漁父。
鯢魚畫中所罕見者，小海翁嘗寫之，并愛其詩之工而且妙，
特一效之。 秋老人禮

鈐印：秋言

藏印：花迎劍佩

¹ 《藝林年鑑》作（1817—1885）。

² 沈榮，字石蕪，號甌史，又號耦梅居士、四海顛生，元和（江蘇蘇州）人。

³ 另一幅王禮作十鯢圖見 *Transcending Turmoils: Painting at the Close of China's Empire, 1796-1911, 1992*, 圖錄編號 77。

⁴ 翁雒，字穆仲，號小海，江蘇吳江人。初寫人物，中年後專攻花鳥、草蟲、水族，尤善畫龜，筆精墨妙，生動盡致。

38

WANG Li (1813-1879)¹

Turtles

Hanging scroll, ink and colour on paper

30 x 40 cm

Wang Li, *zi* Qiuyan, *hao* Qiu daoren, Qiu daoshi, Wojisheng and Baijiao yanzhu, native of Wujiang, Jiangsu province. He lived in Shanghai for many years. Wang enjoyed painting as a child, and studied bird-and-flower painting under Shen Shixiang². His figure paintings, however, were influenced by Chen Hongshou (1598-1652).

Turtles are classified as reptiles, a rare subject in Chinese painting. This is Wang's vivid copy of the work of Weng Ke³ (1790-1849), renowned for his turtle paintings. Another painting of ten turtles by Wang Li is illustrated in *Transcending Turmoils: Painting at the Close of China's Empire, 1796-1911, 1992*, cat. no. 77.

Artist's inscription: [Poem], in imitation of the turtle works by Xiao Haiweng [Weng Ke, 1790-1849] rarely depicted, fond of the well-versed poem.

Artist's signature: Qiu laoren Li

Artist's seal: Qiuyan

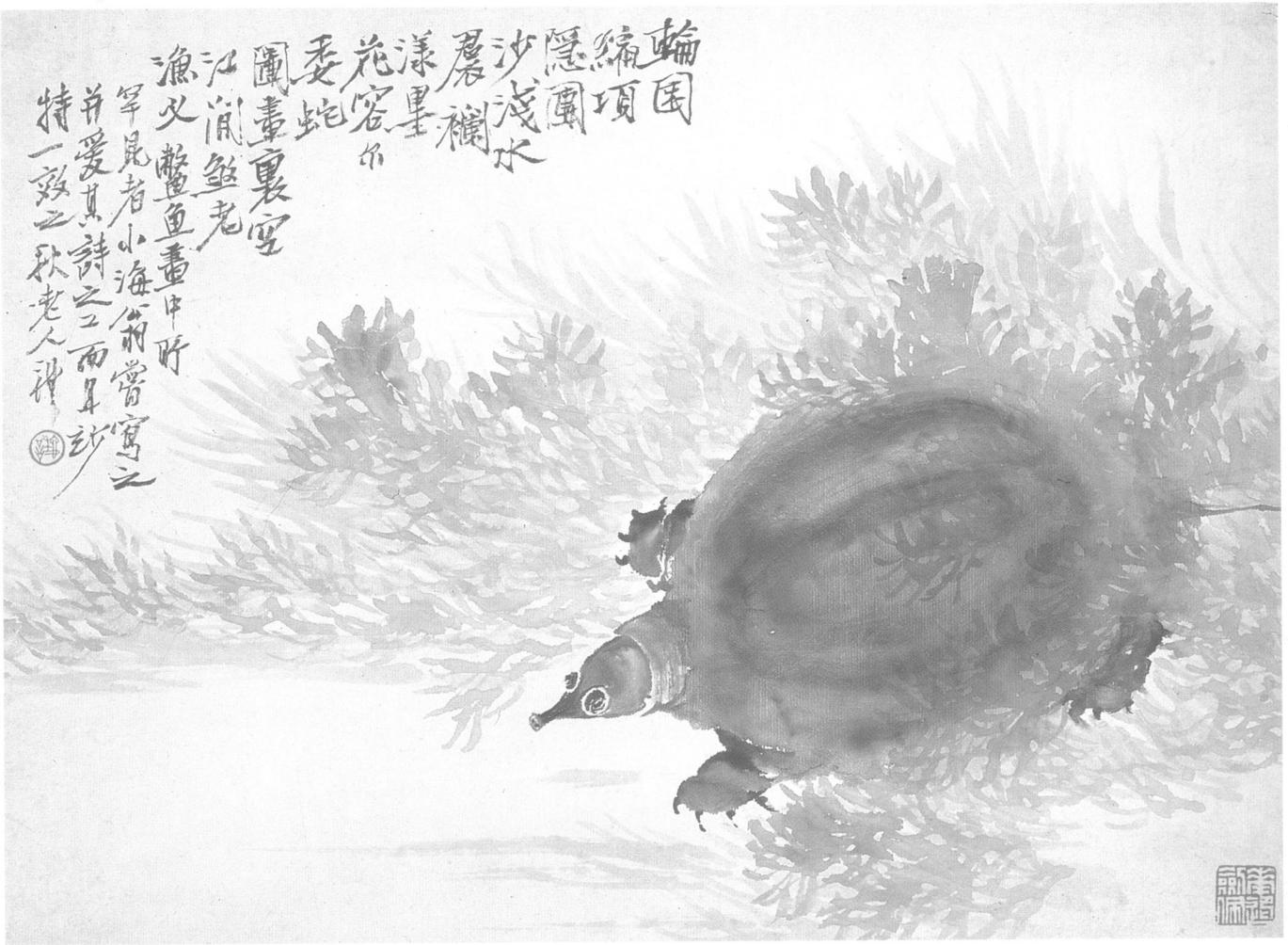
With one collector's seal

¹ *Yilin nianjian* suggests the date to be 1817-1885.

² Shen Rong, *zi* Shixiang, *hao* Oushi, Oumei jushi, Sihai diansheng, native of Suzhou, Jiangsu province.

³ Weng Ke, *zi* Muzhong, *hao* Xiaohai, native of Wujiang, Jiangsu province. He is a prolific painter of figures, birds and flowers, insects and aquatic subjects, in particular turtles in a vivid and refined style.

輪囷
 縮項
 隱園
 沙淺水
 層欄
 漾墨
 花容尔
 委蛇
 圍畫裏空
 江間魚老
 漁父盤魚畫中野
 罕見者小海翁嘗寫之
 并愛其詩之而早抄
 持一效之秋老人神



39

任熊 (1823—1857)

列仙酒牌

咸豐三年 (1853) 作

水墨紙本白描四十八張，裱成書冊

各 25 x 12 厘米

任熊，字渭長，號湘浦，浙江蕭山人，曾至上海賣畫。工人物、山水和花鳥。人物風格脫胎自陳洪綬 (1598—1652)，筆力雄厚，氣韻靜穆，富有裝飾趣味。

此書冊為原版白描真跡。據記載任熊和蔡照¹於咸豐三年(1853)秋合作刊印木刻版畫列仙酒牌²，翌年二月完工。初版印四十部，後有續印，扉頁用朱色套印，即所謂流通本。

任熊描繪人物著重刻劃動態，衣紋線條剛勁飄麗，筆致細膩。此酒牌用白描繪四十八位道教神仙，配上不同酒令，把這種以牌作令的方法融入了文化意趣。“酒牌”又稱“酒令牌子”、“酒籌”、“葉子”等，是古代文人雅士飲酒行令時助興的工具，一般是在縱五寸、橫三寸的硬紙片上印上酒令及版畫而成。

任熊繪製列仙酒牌，相信是受到陳洪綬的水滸葉子的影響。水滸葉子取材於梁山泊一百零八個草莽英雄，列仙酒牌則以四十八位神仙為題材，又名列仙出酒。³列仙起自上古的廣成子，迄宋代的林逋，也包括民間廣為流傳的嫦娥、老子、張果老、韓湘子、藍采和、張道陵等。每幅繪一線描人物，附任熊題寫神仙姓名、贊語和飲酒法則。這冊白描原作，人物線條繁簡相參，富於韻律變化，⁴彌足珍貴。

封面

款識：列仙酒牌

鈐印：王祖蔭印；念慈

扉頁

款識：列仙酒牌 任熊渭長作

鈐印：筆芸山舍

頁 1

款識：廣城子 名山曰崆峒，翳維爾之道通。默坐者飲。

頁 2

款識：嫦娥 碧海青天夜夜心。貌殊眾者飲。

頁 3

款識：老子 玄之道德五千言，不予藥，不与仙，不言白日昇青天。壽者飲。

頁 4

款識：關令尹 關門令尹誰能識，執者飲，新相知以爵。

頁 5

款識：王子晉 左挹浮丘袖，右拍洪崖肩。有妹者飲。

39

REN Xiong (1823–1857)

Drinking Cards with Illustrations of Daoist Immortals

Dated 1853

48 leaves mounted into a book, ink on paper

Each 25 x 12 cm

Ren Xiong, *zi* Weichang, *hao* Xiangpu, native of Xiaoshan, Zhejiang province. He excelled in figure, landscape, and bird-and-flower paintings. His figure painting style evolved from that of Chen Hongshou (1598–1652). His vigorous brush strokes are characterized by decorative elements.

Among Ren's works, his figure paintings are known for their vivid depiction of the figure with energetically-executed yet elegant drapery, and refined brushwork. This album features forty-eight Daoist immortals inscribed with different drinking rules. These original works, delineated in *baimiao* style by Ren Xiong, are recorded as having been engraved by Cai Zhao¹ and printed into forty editions of woodblock illustrations from the autumn of 1853 to the second month of the following year.² Additional copies were later made for circulation.

These original leaves for prints of drinking cards show a drinking game used to urge guests to drink more wine at feasts. The game was used in China as a social catalyst to raise the spirits of guests attending a feast.

Ren Xiong designed a set of woodblock-printed drinking cards with illustrations of the Daoist immortals under influence by Chen Hongshou's woodblock illustrations of *The Water Margin* (*Shuihu Yezi*).

Chen's prints depict 108 heroes and heroines of the story of the water margins of Liang Shan Po, while the subject of Ren's illustrations are the 48 Daoist immortals. The immortals include those from Guangchengzi of the classical Yellow Emperor period to Lin Bu of the Song dynasty, popular figures such as Chang'e, Laozi, Zhang Guolao, Han Xiangzi, Lan Caihe and Zhang Daoling. Each leaf depicts a figure in *baimiao* (ink outline) style, inscribed with the immortal's name, a piece of prose and drinking game rules. This album is a gem of original line drawings by Ren Xiong.

Cover

Inscription: Lie Xian Jiu Pai [Drinking Cards with Illustrations of Daoist Immortals]

With two collectors' seals

頁 6

款識：弄玉 同聲相應，同氣相求，執者與對席，擲對對則彼飲，不對則自飲。

頁 7

款識：任光 鍾趙簡子來聘於市，飲上座。

頁 8

款識：黃初平 羊成石，成羊即此，可以喻滄桑，今朝有酒須盡觴。飲滿座。

頁 9

款識：琴高 道不行，浮于海。飲食魚者大杯。

頁 10

款識：桂父 采葵復采桂，尚不免乎公五累。常齋者飲。

頁 11

款識：黃安 吾坐此龜，已見三生頭矣。科飲者飲。

頁 12

款識：毛玉姜 有美人兮山之阿，能長者飲。

頁 13

款識：黃石公 安知兆秦之隱君子各酌。有著述者一盃。

頁 14

款識：張良 高鳥飛，良弓藏。借箸而籌辟穀才。方下箸者先酌。舉座作快樂飲。

頁 15

款識：孫登 穴地而坐，彈琴以嬉，善琴者飲。

頁 16

款識：謝自然 相傳漢時乘鸞有之。坐席者一杯。

頁 17

款識：東方朔 拔劍割肉，抑何壯也。好肉食者飲。

頁 18

款識：劉政 朝餐若木華，暮飲鬲津水。能為丸緣木百戲者，戲之諸客酬以爵。

頁 19

款識：清平吉 忽往兮悠來，撰其旂兮徘徊。飲武士大杯。

頁 20

款識：鍾離權 咄哉周孝侯，何不從子遊，舉座拇戰，好坐者大觥。

頁 21

款識：衛叔卿 服雲母，駕雲車，架輿者之席飲大觥。勿多言，多言倍之。

頁 22

款識：劉綱 合諸眷屬，皆大歡喜。好內者代執者二盃。

Frontispiece

Artist's inscription: Lie Xian Jiu Pai [Drinking Cards with Illustrations of Daoist Immortals]

Artist's signature: Painted by Ren Xiong, Weizhang

Artist's seal: Biyun shanshe

Leaves 1–48 feature Daoist immortals, including Guangchengzi, Chang'e, Laozi, Guan Lingyin, Wang Zijin, Longyu, Ren Guang, Huang Chuping, Qin Gao, Gui Fu, Huang An, Mao Yujiang, Huang Shigong, Zhang Liang, Sun Deng, Xie Ziran, Dongfang Su, Liu Zheng, Qing Pingji, Zhongli Quan, Wei Shuqing, Liu Gang, Cai Jing, Hugong, Mei Fu, Zhang Daoling, Nu Wan, Xu Fu, Lingyang Ziming, Su Xiangong, Deng Boyuan, Chen Anshi, Tao Angong, Guo Pu, Ge Hong, Tao Hongjing, Wang Lie, Xue Chao, Xu Zhangqiong, Zhang Gao, Ye Fashan, Lan Caihe, Xu Chen, Han Xiang, Lu Weiliang, Luo Yu, Chen Tuan and Lin Bu.

A catalogue of all the immortals is listed on a leaf at the end of the line drawings.

Numerous postscripts by Yao Nai (1731–1816), Cao Xun, Ren Qi and Lan Shufu at the end of the book.

¹Cai Zhao, original name Zhaochu, *zi* Rongzhuang, native of Xiaoshan, Zhejiang province. He was a prolific engraver of stone, bamboo, as well as woodblock prints.

²Ren Xiong collaborated with the famous woodblock printer Cai Zhaochu in the production of the woodcut prints. The so-called Four Great Illustrations of Ren Xiong comprise the present set of Daoist immortals, *Portraits and Biographies of Illustrious Forebears from Yuyue*, *Portraits and Biographies of Ancient Masters*, and *Portraits and Biographies of Swordsmen*.

頁 23
款識：蔡經 不有黃金之鞭，著其脊仙人之名。烏乎之執者先飲。舉席核駁覆。

頁 24
款識：壺公 壺中日月長。投壺百中者飲。

頁 25
款識：梅福 隱于監門，誰識子真。姓多遇木字者飲。

頁 26
款識：張道陵 投崖一千尺，只有白玉床。洞視塵世煙蒼蒼。飲山居人。

頁 27
款識：女丸 盜道，無沙有壽，不飛。喜僂寫者飲。

頁 28
款識：徐福 去之海上尋三山，扁舟未識何時還。執者酬遠游者以爵。

頁 29
款識：陵陽子明 僂乎是翁，釣魚得龍。契水者飲。

頁 30
款識：蘇仙公 驅犢放牛，于公何求。姓名草頭者飲。

頁 31
款識：鄧伯元 青精之飯，色如蠶珠，飽食終日，其樂于之。清癯者免飲。

頁 32
款識：陳安世 餓書生，不求飽，與爾期，明日早。主者捧爵飲，傭賃者入席。復戲諸客以大觥。客有偕至者倍。

頁 33
款識：陶安公 丁當火，鍊成剛。好煨者飲。

頁 34
款識：郭璞 囊經維縑，致天子問。擅地理者飲爵。

頁 35
款識：葛洪 孰與天之友，嶺南太守。與仕宦善者飲。

頁 36
款識：陶宏景 山之阿，松交柯，好風來，恣詠歌。樓居者飲。

頁 37
款識：王烈 飲石髓，不知醉，獨憐嵇中散，所願不得遂。合藥者飲。

頁 38
款識：薛昭 懷丹而走，雲容得偶。飲越席者以大觥。

頁 39
款識：許飛瓊 天風吹下步虛聲。座有同姓，各飲二盃。

頁 40
款識：張果 小子饒舌，吾杖不可以多得。多言者飲。

頁 41
款識：葉法善 爾毋為，星垣平之，詐也。習符籙者飲。

頁 42
款識：藍采禾 持大拍板，唱踏踏謔。能歌者免飲。

頁 43
款識：許宸 旌羽曼曼，珮珠溥溥，儼乎其為，侍班之官。名父子飲。

頁 44
款識：韓湘 子能奪造化乎。催己一飲。

頁 45
款識：盧眉娘 雲水身心固不樂，鳳環束腕為也。眉長者以量飲。

頁 46
款識：羅郁 塵羈勞勞孰能割，吾欲贈之以條脫。羅珍玩者飲。

頁 47
款識：陳搏 全吾之真也，樂天堯天之仁也。嗜暝者飲。

頁 48
款識：林逋 孤山之麓，妻梅而子鶴。飛花飲。

目錄：廣成子 嫦娥 老子 關令尹 王子晉 弄玉 任光 黃初平 琴高 桂父 黃安 毛玉姜 黃石公 張良 孫登 謝自然 東方朔 劉政 清平吉 鍾離權 衛叔卿 劉剛 蔡經 壺公 梅福 張道陵 女丸 徐福 陵陽子明 蘇仙公 鄧伯元 陳安世 陶安公 郭璞 葛洪 陶宏景 王烈 薛昭 許長瓊 張杲 葉法善 藍采禾 許宸 韓湘 盧眉娘 羅郁 陳搏 林逋

冊末有姚燮（1731—1816）、曹岫（子嶙）、任琪（竹君父）、藍叔甫等人題跋。

¹蔡照，原名照初，字容莊，浙江簞山人，善刻畫金、石、竹和雕版藝術。

²任熊白描人物畫《列仙酒牌》、《於越先賢傳》、《劍俠傳》、《高士傳》合為“任渭長四種”，經蔡照雕版為畫譜，成為當時稱絕的版畫精品。

³見《任渭長人物牌畫四種之四：高士傳圖像》後記，頁五。

⁴同上，頁五至六。



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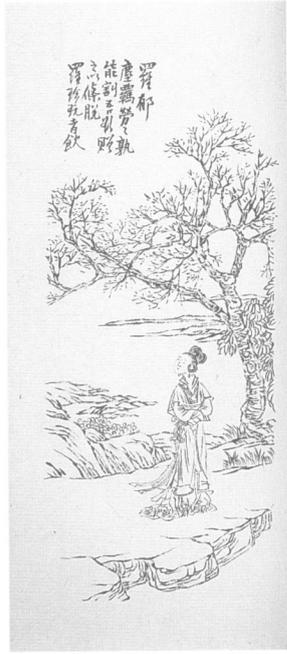
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居巢 (1811—1899)、居廉 (1828—1904)

書畫合冊

1860年代作

水墨設色紙本冊頁八張

各 28 x 42 厘米

居巢，字梅生，號梅巢，顏所居曰今夕庵，廣東番禺（廣州）人。所繪山水、花卉秀雅，草蟲則活靈活現，書法力迫惲壽平（1633—1690），工詩詞。

居廉，字古泉，自號隔山老人。廣東番禺（廣州）人。善繪花卉、翎毛、草蟲及人物，設色妍麗，筆致工整。他是居巢的從弟，畫風與其兄相近，善用沒骨的“撞粉”、“撞水”法。¹二人合稱“二居”。

此書畫合冊中作品用筆簡潔，敷色清淡，具有疏朗淡雅，瀟灑飄逸的格調，構圖方面也不落俗套，時出新意。

題籤：隸書“今夕庵書畫冊”

款識：添菴小屋珍藏

庚午（1870）初夏 柯有榛（1814—？）書籤

頁 1

花卉

釋文：瓊樹當軒旭影遲，一枝鳳露忽離披

端應粉本昌黎伯（韓愈，768—824），

硬語摹來一字肥。

款識：巢并題

鈐印：梅生書畫

藏印：區漢波藏；正心誠意齋印

頁 2

百合

鈐印：梅生

藏印：區漢波藏

頁 3

牡丹

鈐印：梅生

藏印：區漢波藏

頁 4

牡丹櫻桃

鈐印：居巢

藏印：區漢波藏；正心誠意齋印

40

JU Chao (1811–1899)

JU Lian (1828–1904)

Calligraphy and Painting

Dated 1860s

Album of 8 leaves, ink and colour on paper

Each 28 x 42 cm

Ju Chao, *zi* Meisheng, *hao* Meichao, native of Panyu (Guangzhou), Guangdong province. He was proficient in painting landscapes and flowers. His flower and insect paintings were particularly notable for their refined brush strokes, subtle light colour and compositional creativity. His calligraphy followed the style of Yun Shouping (1633–1690).

Ju Lian, *zi* Guquan, *hao* Geshan laoren, native of Panyu (Guangzhou), was the cousin of Ju Chao. He excelled in painting flowers, birds, insects and figures with refined brush strokes and meticulous use of colour. His painting style was close to that of his cousin, both adopted a special technique by applying water and pigment to a wet painted surface to create the boneless effect. They are both known as the “Two Ju’s”

Title slip: Album of calligraphy and painting by Jinxi’an [studio of Ju Chao] in the collection of Tianmao xiaowu

Collector’s inscription: Ke Youzhen [1814–?] dated early summer of the year *gengwu* [1870]

Leaf 1

Flowers

Artist’s inscription: [Poem]

Artist’s signature: Inscribed by Chao

Artist’s seal: Meisheng shuhua

With two collectors’ seals

Leaf 2

Lilies

Artist’s seal: Meisheng

With one collector’s seal

Leaf 3

Poem

Artist’s seal: Meisheng

With one collector’s seal

Leaf 4

Poem and Cherries

Artist’s signature: Ju Chao

With two collectors’ seals

頁5

梅花

釋文：相識東風吹鬢斜，生枯澤朽作繁華；
悟他能事惟窩白，照例開成餅樣花。

款識：梅巢生并書舊作

鈐印：梅生

藏印：區漢波藏；靈璧何氏

頁6

花卉

鈐印：居巢

藏印：區漢波藏；三十二天容山主曼龔

頁7

桂花苔石

釋文：甲子(1864)華朝添茆小屋燕集。樹坪道兄出素冊，屬寫苔石，
翌日梅生仲兄補桂花一枝并請是正。古泉又識

款識：居廉

鈐印：居廉；古泉

藏印：區漢波藏



Leaf 5

Plum Blossoms

Artist's inscription: [Poem]

Artist's signature: Inscribed by Meichao sheng

Artist's seal: Meisheng

With two collectors' seals

Leaf 6

Flowers

Artist's seal: Ju Chao

With two collectors' seals

Leaf 7

Osmanthus and Rock

Artist's inscription: In the year *jiazi* [1864] on the day of *huachao*, we gathered at Tianmao xiaowu. Shuping produced a plain album and requested that I depict a moss covered rock. The next day brother Meisheng added a branch of osmanthus. Together we seek his opinion.

Artist's signature: Inscribed by Guquan, Ju Lian

Artist's seals: Ju Lian, Guquan

With one collector's seal

Leaf 8

Roses and Wintersweet

Artist's inscription: In the winter of the year *xinyou* [1861], at Tianmao Xiaowu, an elegant gathering was held to pass away the cold. Guquan [Ju Lian] rendered the fragrant yellow blossoms (wintersweet). I, the Old Chao, added a branch of rose, to present to the venerable Shuweng for his appraisal.

Artist's inscription: Inscribed by Chao

Artist's seal: Ju Chao

With six collectors' seals

Leaf 9

Calligraphy

Artist's inscription: [Poems], dedicated to the venerable Shuweng in the year *yichou* [1865]

Artist's signature: Sketch by Ju Chao

Artist's seal: Meisheng

With two collectors' seals

Leaf 10

Calligraphy

1. Artist's inscription: Comments of forty words after reading the collection of poems by Erqiao shanren [Li Jian, 1747-1799]

Artist's signature: Ju Chao

Artist's seal: Meisheng

2. Artist's inscription: [Poem]

Artist's signature: Ju Chao



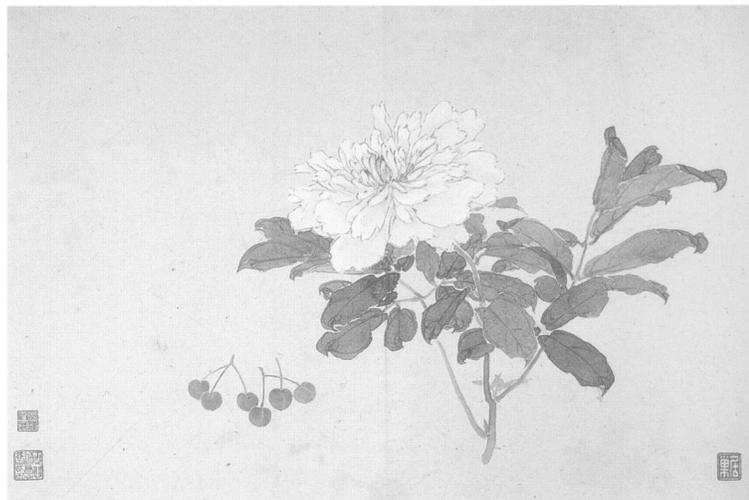
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頁 8

月季黃花

款識：辛酉（1861）冬仲添茅小屋銷寒雅集，古泉為黃香寫照，老巢補月季一枝以奉菽翁仁兄大人法鑒。巢并識

鈐印：居巢

藏印：區漢波藏；漢波銘心之品；何曼盒鑑藏；冠五珍藏；田溪書屋；菽坪心賞

頁 9

書法

釋文：餘寒惻惻襲春衫，玳瑁天低水氣涵。有幾浮生觴詠日，忽然風片又重三，議郎孫子泛輕舸，袂褻臨流忽見招。正是中興殘劫後，春陵隱抱可能銷，海珠石上柳千條，咿咿春人鬥舞腰。今日水天閒作處，夢華振觸最魂銷。浪花無際兩模糊，響履登臨怯病餘。猶有客程爭利涉，峭颿葉葉出枝胥。酒公迴棹啟高齋，即事慚無作序才。拉離吟成自情性，當筵且免罰深杯。乙丑上巳題海珠脩禊圖應菽翁仁兄大人雅屬即請噲定

3. Artist's inscription: [Prose]

Artist's signature: Ju Chao

Artist's seals: Meisheng (three times)

With one collector's seal

Leaf 11

Calligraphy

Artist's inscription: [Prose] written by Ju Chao

Artist's seals: Ju Chao

With one collector's seal

Leaf 12

Calligraphy

Artist's inscription: Melody of Stone City composed by Ju Chao

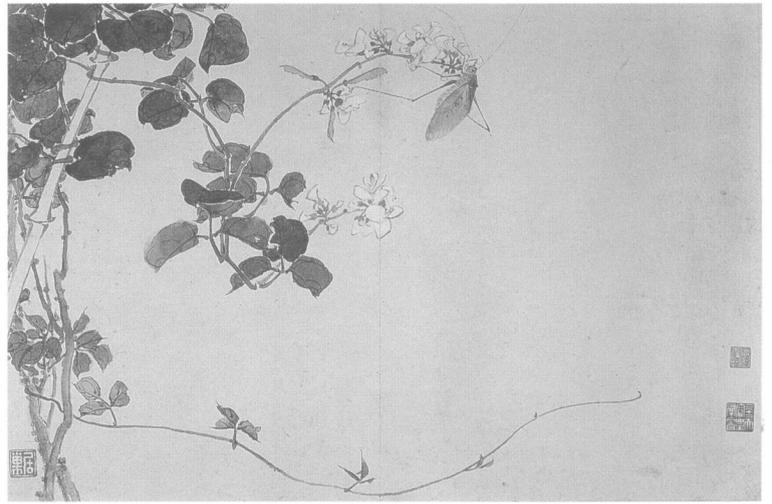
Artist's seal: Meisheng

With five collectors' seals

Published in *Transcending Turmoil: Painting at the Close of China's Empire 1796-1911*, 1992, cat. no. 104



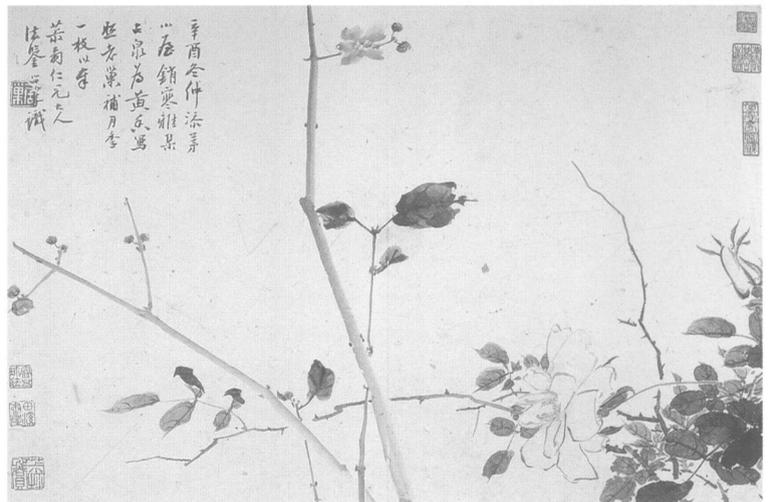
5



6



7



8

款識：居巢初草
 鈐印：梅生
 藏印：區漢波藏；正心誠意齋印

頁 10
 書法

1 居巢讀二樵山人（黎簡，1747—1799）詩集敬題四十字
 鈐印：梅生
 2 居巢書浪淘沙
 3 居巢書方埴研為湘（舟今）銘
 鈐印：梅生（三鈐）
 藏印：正心誠意齋印

頁 11
 書法
 居巢書田家有女行
 鈐印：居巢
 藏印：正心誠意齋印

頁 12
 書法

居巢作石城曲并序
 鈐印：梅生
 藏印：區漢波藏；曼齋墨緣；冠五珍藏；漢波銘心之品；正心誠意齋印

指一種在色彩未乾時，注入粉和水的繪畫技法。

曾刊於 *Transcending Turmoil: Painting at the Close of China's Empire 1796-1911* 圖錄（1992），編號 104。

41

居廉 (1828—1904)

花鳥

辛巳 (1881) 年作

水墨設色扇面四幅

各 19 x 53 厘米

居廉生平見本圖錄第 40 號。

扇 1

款識：述之（張錢，十九世紀）六兄大人鑒正

辛巳秋居廉

鈐印：古泉

扇 2

款識：摹甌香館（惲壽平，1633—1690）用色

辛巳秋仲居廉

鈐印：古泉

扇 3

款識：春紅暈頰薄酣霜，木末西風吹汝涼；

莫為妍慵傷腕晚，有人著眼看斜陽。

辛巳十月古泉居廉

鈐印：古泉

藏印：何氏

扇 4

款識：一枝旖旎惱儂歌，春臂翹翹正此邊；

擇得秋芳容爾占，殺機豪氣可消磨。

隔山樵子居廉作

鈐印：古泉；戊子生

41

JU Lian (1828—1904)

Birds and Flowers

Dated 1881

Set of four fans, ink and colour on paper

Each 19 x 53 cm

See cat. no. 40 for biographical details.

Fan 1

Artist's inscription: For the appraisal of Master Shuzhi [Zhang Jian, 19th century]

Artist's signature: In autumn of the year *xinsi* [1881], Ju Lian

Artist's seal: Guquan

Fan 2

Artist's inscription: Following the way of applying colours by Ouxianguan [Yun Shouping, 1633–1690]

Artist's signature: In mid autumn of the year *xinsi* [1881], Ju Lian

Artist's seal: Guquan

Fan 3

Artist's inscription: [Poem]

Artist's signature: In the tenth month of the year *xinsi* [1881], Guquan Ju Lian

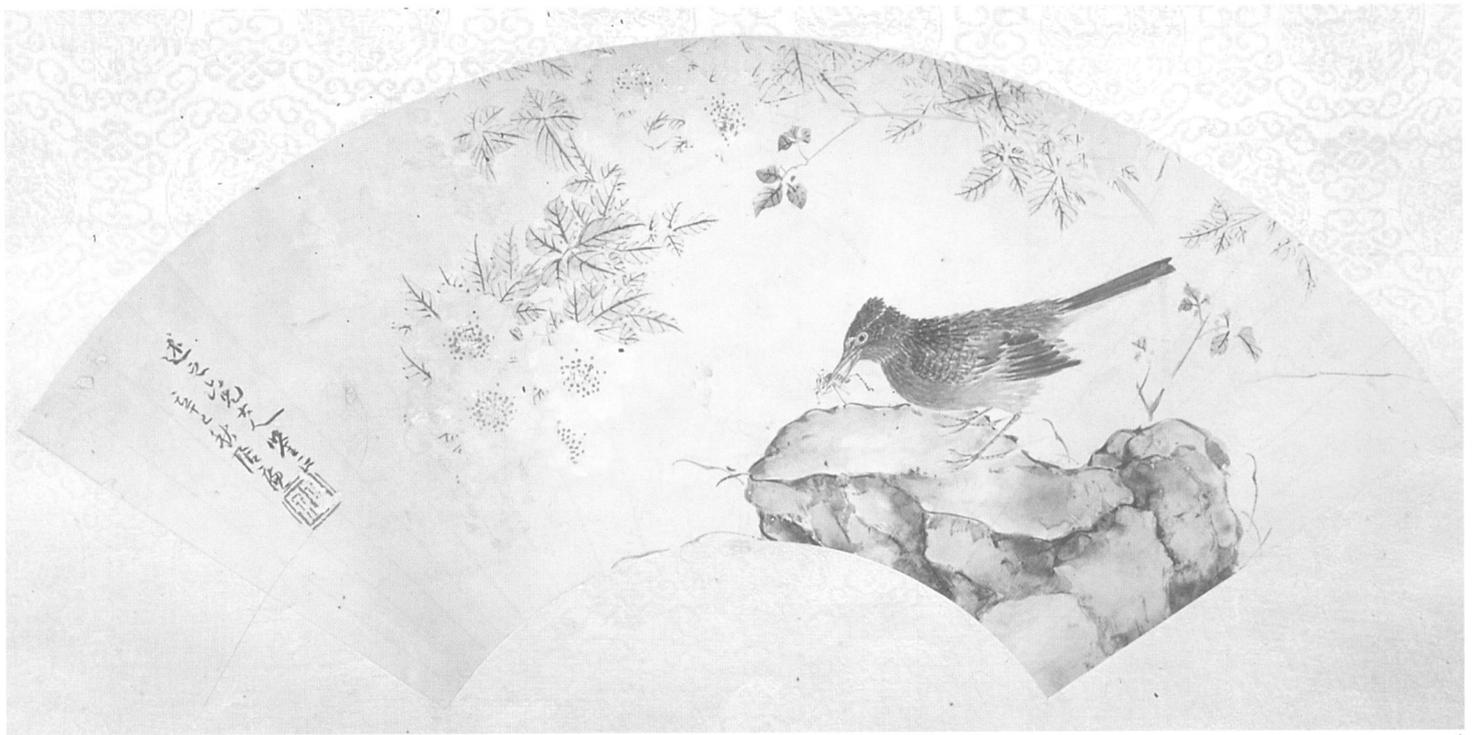
Artist's seal: Guquan

With one collector's seal

Fan 4

Artist's inscription: [Poem], composed by Geshan qiaozhi Ju Lian

Artist's seals: Guquan, wuzi sheng [born in the year *wuzi* 1828]



42

趙之謙 (1829—1884)

花石圖

水墨設色紙本直幅

63 x 36 厘米

趙之謙，字益甫，號撝叔、鐵三、冷君、憨寮、悲盦、無悶、梅盦，會稽（浙江紹興）人。年青時便因才華橫溢而名滿海內，咸豐己未年（1859）舉人，是清代晚期的書畫篆刻家。

趙之謙在書法方面造詣多樣，把真、草、隸、篆的筆法融為一體。所作花卉木石及雜畫亦以書法出之，寬博淳厚，開清末寫意花卉的風氣。

此幅花石畫構圖奇逸，筆墨酣暢，設色濃淡適中，頗有新意。

款識：園綺二兄大人屬畫 撝叔弟趙之謙

鈐印：之謙印信

42

ZHAO Zhiqian (1829–1884)

Flowers and Rocks

Vertical scroll, ink and colour on paper

63 x 36 cm

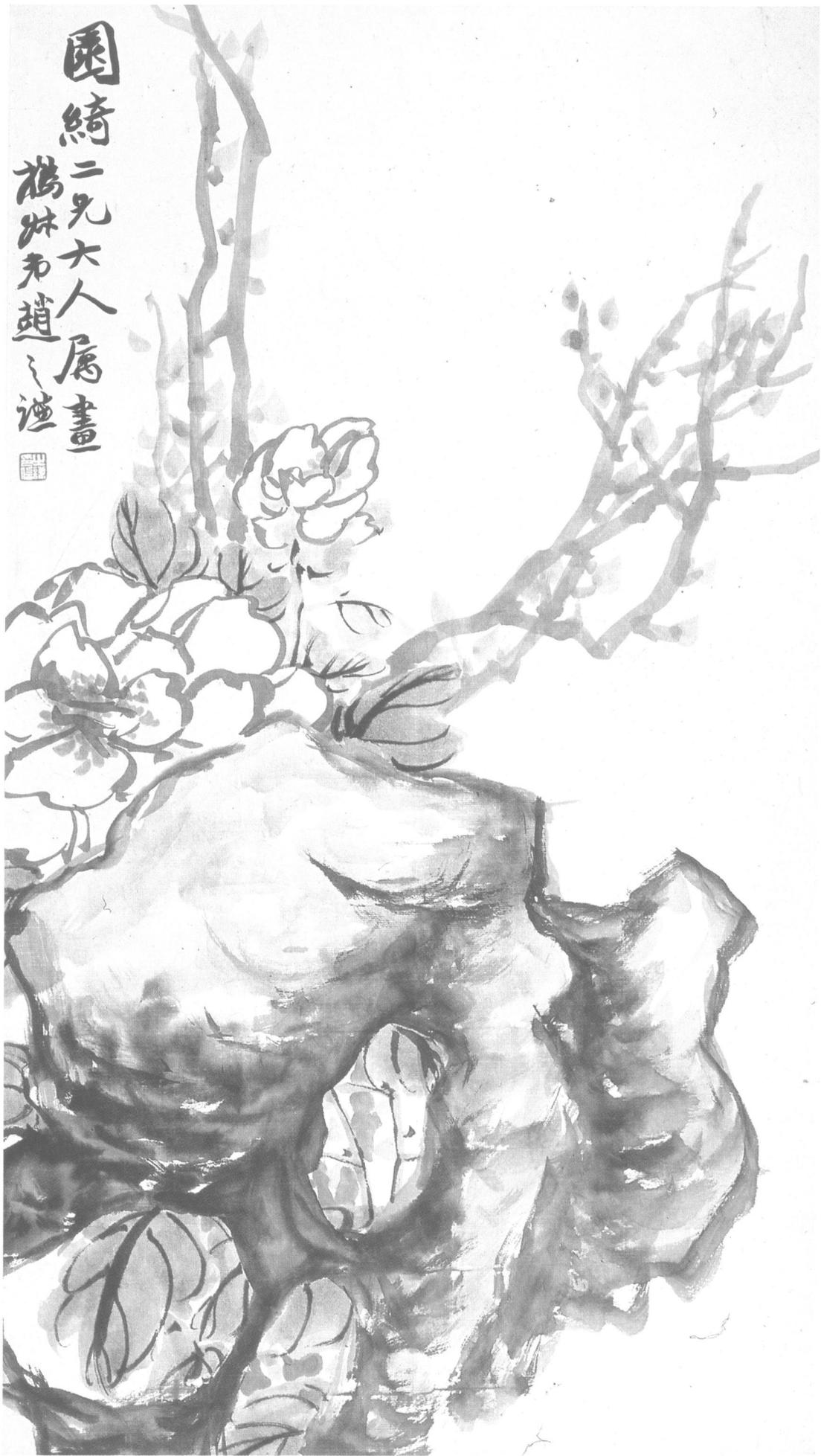
Zhao Zhiqian, *zi* Yifu, *hao* Huishu, Tiesan, Lengjun, Hanliao, Bei'an, Wumen and Mei'an, native of Huiji (Shaoxing), Zhejiang province. He was recognized early on for his talent, and became a *juren* in 1859. He was a versatile and prominent painter, calligrapher and seal carver during the late Qing dynasty.

His calligraphy is unique in assimilating regular, cursive, clerical and seal scripts together. His flower and rock paintings are also executed with calligraphic brush strokes. He created the *xieyi* (impressionistic and subtle) style of flower painting.

The composition of this painting is special and subtle in its use of vivid ink tones.

Artist's inscription: Dedicated to Master Yuanqi, Huishu Zhao Zhiqian

Artist's seal: Zhiqian yin xin



園綺二兄大人屬畫
楊林弟趙之澐



43

吳大澂 (1835—1902)

山水

水墨絹本扇

直徑：26.5 厘米

吳大澂，字清卿，號恆軒，晚號窻齋，吳縣（江蘇蘇州）人。歷官廣東、湖南巡撫。書法精於篆籀、行楷。所作山水、花卉，風格秀逸清朗。

款識：兩岸晚風黃鳥樹，一陂春水白鷗天。

仿石谷子（王翬，1632—1717）意。

秋涯（錢萬里）二兄世大人正 吳大澂

鈐印：清卿

43

WU Dacheng (1835–1902)

Landscape

Round fan, ink on silk

Diameter: 26.5 cm

Wu Dacheng, *zi* Qingqing, *hao* Hengxuan, Kezhai, native of Wuxian (Suzhou), Jiangsu province. He was appointed as an official in Guangdong and Hunan provinces. He is known for his seal, regular and running scripts in calligraphy, while his landscapes and bird-and-flower paintings are known for their refined and brilliant style.

Artist's inscription: [Poem], painted for Master Qiuya [Qian Wanli] in the style of Shiguzi [Wang Hui, 1632–1717]

Artist's signature: Wu Dacheng

Artist's seal: Qingqing

兩岸晚風黃鳥樹
一陂春水白鷗天
仿石谷子意
秋涯三兄世大人正
吳大澂



44

任預 (1853 – 1901)

山水

壬午 (1882) 年作

水墨設色紙本冊頁，裱成四立軸

各 32 x 44 厘米

任預，又名任豫，字立凡，浙江蕭山人。在“四任”¹中，其父任熊 (1823 – 1857) 年紀最長，任預則最年輕。藝術史學家批評任預，“少即懶嬉，不肯學畫，熊以為恨。”²。近代學者認為任熊逝世時他僅四歲，因此未有機會受到父親的直接影響。³

任預擅長人物、花卉及山水，尤以山水見長，風格接近文人畫派，仿古中有創新。

這些冊頁約是他三十歲時所作，其中有仿惲壽平 (1633 – 1690) 和王宸 (1720 – 1797) 的作品。

頁 1

款識：仿蓬心老人 (王宸，1720 – 1797) 晚年之作 立凡任預

鈐印：預印

藏印：多齋蔡晨筌藏

頁 2

款識：春山如美女，秋水如幽客；紅葉雖非花，點染生顏色。

立凡擬南田草衣 (惲壽平，1633 – 1690)，仿張伯雨

(張雨，1277 – 1348) 大意

鈐印：任預

藏印：多齋蔡晨筌藏

頁 3

款識：曉風殘月 立凡任預寫意

鈐印：預印

藏印：多齋蔡晨筌藏

頁 4

款識：假令一夜風吹去，只在蘆花淺水邊

歲次壬午七月偶於吳市見有此本并錄原句

立凡任預

鈐印：預印

¹ “四任”指任熊、任預、任薰 (1835 – 1893) 及任頤 (1840 – 1895)。

² 《中國美術家人名辭典》，第一八五頁。

³ 李鑄晉、萬青力，《中國現代繪畫史——晚清之部，1840至1911》，台北，石頭出版股份有限公司，1997，頁136。

44

REN Yu (1853–1901)

Landscape

Dated 1882

Album leaves, mounted as set of four hanging scrolls, ink and colour on paper

Each 32 x 44 cm

Ren Yu, *zi* Lifan, native of Xiaoshan, Zhejiang province. Art historians have often recorded Ren Yu's slothfulness and indifference towards learning the art of painting from his father Ren Xiong (1823–1857),¹ the most elderly of the Four Rens.² In his defence, recent scholars have pointed out that enthusiasm could hardly be expected of a child of four years old. Perhaps the early death of Ren Xiong deprived Ren Yu of the opportunity to learn from his father.³

Ren Yu excelled in painting figure, flower and landscape paintings. Among them, his landscapes are most outstanding in the literati school tradition with both classical and innovative styles.

These album leaves were executed when he was around thirty years old. Some were modelled after Qing masters such as Yun Shouping (1633–1690) and Wang Chen (1720–1797).

Leaf 1

Artist's inscription: In the style of the late work of Pengxin laoren [Wang Chen, 1720–1797]

Artist's signature: Lifan Ren Yu

Artist's seal: Yu yin

With one collector's seal

Leaf 2

Artist's inscription: Spring mountains are like beautiful ladies, autumn rivers solitary adventurers. Red leaves are not flowers but when dotted and tinted, they add colours [to a painting].

Artist's signature: Lifan following Nantian caoyi [Yun Shouping, 1633–1690] [-'s painting] modelling; Zhang Boyu's [Zhang Yu, 1277–1348] ideas

Artist's seal: Ren Yu

With one collector's seal

Leaf 3

Artist's inscription: Morning breeze and waning moon

Artist's signature: Lifan Ren Yu

Artist's seal: Yu yin

With one collector's seal

Leaf 4

Artist's inscription: Even if wind throughout the night has swept it away, it is only to the rushes in shallow water along the bank.

In the seventh month of the year *remwu* [1882], by chance I came upon one [earlier] copy of this composition [so I painted this one] and inscribed it with the original verse

Artist's signature: Lifan Ren Yu

Artist's seal: Yu yin

¹ See cat. no. 39 for Ren Xiong's biographical details.

² In addition to Ren Xiong and Ren Yu, the two others are Ren Xun (1835–1893) and Ren Yi (1840–1895).

³ 李鑄晉、萬青力，《中國現代繪畫史—晚清之部，1840至1911》，台北，石頭出版股份有限公司，1997，p. 136.



做蓬人之心
晚年之生
任頤

任頤

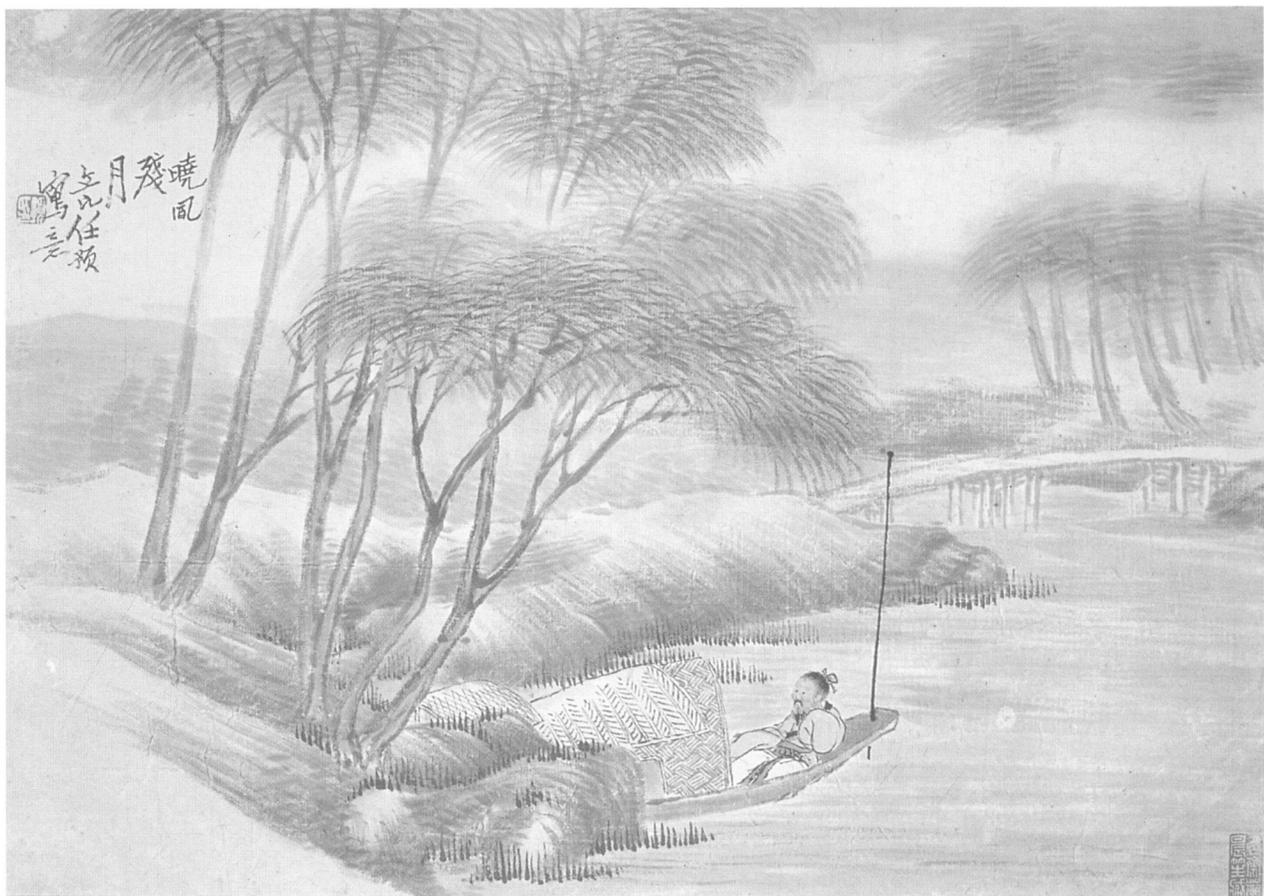
1



春心如美女
秋水如幽
宮紅葉
鏡非毫
點染生
顏色
丘光懌
由田草
衣仿張
伯雨

伯雨

2



曉風
殘月
立此任
寫

立此任

3



假令一夜
風吹去
只在蘆
花淺水
邊
歲次壬午
七月偶於
日天市見有
此本并
錄原句立此任
預

立此任

4

45

繆嘉蕙（活躍於十九世紀晚期至二十世紀早期）

蓮花蜻蜓圖

壬寅（1902）年作

水墨設色扇面

18 x 51 厘米

繆嘉蕙，女，字素筠，雲南昆明人。早孀。工翎毛花卉，秀逸清雅。光緒中應慈禧召試，賞三品服色，供奉福昌殿。慈禧賞賜大臣花卉扇軸，多出自她的手筆。

款識：壬寅夏四月作于 都門雪竹軒畫窗下
滇南女士繆素筠寫

鈐印：嘉蕙

藏印：曾經振甫收藏

45

MIU Jiahui (active late 19th to early 20th century)

Lotus and Dragonfly

Dated 1902

Fan, ink and colour on paper

18 x 51 cm

Miu Jiahui, female artist, *zi* Suyun, native of Kunming, Yunnan province. She became a widow at an early age and excelled in bird-and-flower painting. She served in the Imperial Palace and served as Empress Dowager's ghost painter during the Guangxu reign. Her fan paintings and scrolls of flowers were frequently presented as gifts to senior officials.

Artist's inscription and signature: Painted in the fourth month in summer of the year *renyin* [1902] by Miu Suyun, a lady from Southern Yunnan under the window of Xuezhuxuan [Snow Bamboo Studio] in Dumen.

Artist's seal: Jiahui

With one collector's seal



壬午年夏月
都真南
大士
繪



書法
Calligraphy



46

佚名

小楷摩訶般若波羅蜜經

唐代

水墨紙本手卷

26 x 416.5 厘米

清光緒年間（1875—1908）敦煌石室發現大量藏經寫本後，寫經書法在中國書法史佔一席位。寫經包括西晉至北宋間墨跡，而以唐代最豐富。

唐代寫經書體風格多樣。其中高宗（650—683）時作品秀勁圓潤，玄宗（712—756）時書體秀逸疏宕，代宗（762—779）時作品以端整厚重著稱，宣宗（847—860）時書法則結體瘦勁秀麗。此篇寫經內容包括摩訶般若波羅蜜經照明品第八十、經卷第卅七，反映晚唐書法特色。

中國寫經在南北朝時已經出現每行 17 字的風格，但沒有成為標準。到了唐代，這種格式成為寫經標準。這篇經卷基本符合唐代寫經的格式。

卷末題記：菩薩戒弟子令狐智遠大品

46

Anonymous

Māhā Prajñāpāramita Sūtra in Small Regular Script

Tang dynasty

Handscroll, ink on paper

26 x 416.5 cm

During the Guangxu era (1875–1908) of the Qing dynasty, numerous written manuscripts of Buddhist sūtras were discovered at the caves in Dunhuang. Since then, handwritten sūtras have held a significant position in the history of Chinese calligraphy. These sūtras date from the Western Jin to Northern Song dynasties, of which those of the Tang dynasty are the most abundant.

The handwritten sūtras of the Tang dynasty are varied in style. The Gaozong (r. 650–683) style is characterized by full, rounded and forceful strokes; the Xuanzong (r. 712–756) style is graceful and spacious; the Daizong (r. 762–779) style is heavy and bold while the Xuanzong (r. 847–860) style is slender, forceful and refined, as reflected in this work. The content includes Chapter 80 of *Zhaomingpin* (Chapter of Enlightenment) and Scroll no. 37 of the *Māhā Prajñāpāramita Sūtra*.

The sūtras of the Northern and Southern Dynasties already followed the style of each row consisting of seventeen characters. However, it was not until the Tang dynasty that these became the standard for handwritten sūtras. This sūtra conforms to the standard Tang format.

Colophon at the end of the sūtra: Great Chapter Linghu Zhiyuan, disciple of the Bodhisattva Śīla

摩訶般若波羅蜜經照明第十

須菩提白佛言世尊若菩薩摩訶薩行六波羅蜜十八空世七助道法佛十力四无所畏四无碍智十八不共法不具足菩薩道不能得阿耨多羅三藐三菩提世尊菩薩摩訶薩當云何具足菩薩道得阿耨多羅三藐三菩提佛告須菩提若菩薩摩訶薩行般若波羅蜜時以方便力故行檀波羅蜜不得施不得受者亦不遠離是法行檀波羅蜜是則照明菩薩道如是須菩提菩薩以方便力故具足菩薩道具足已能得阿耨多羅三藐三菩提持戒忍辱精進禪定智慧乃至十八不共法亦是舍利弗白佛言世尊云何菩薩摩訶薩習般若波羅蜜佛告舍利弗若菩薩摩訶薩行般若波羅蜜以方便力故不壞色不隨色何以故是色性无故不壞不隨乃至識亦如是舍利弗菩薩摩訶薩行般若波羅蜜以方便力故檀波羅蜜不壞不隨何以故檀波羅蜜性无故乃至十八不共法亦是舍利弗白佛言世尊若諸法无自性可壞可隨者云何菩薩摩訶薩能習般若波羅蜜諸菩薩摩訶薩所學處何以故菩薩摩訶薩不學般若波羅蜜不能得阿耨多羅三藐三菩提若菩薩摩訶薩知汝所言菩薩不學般若波羅蜜不能得阿耨多羅三藐三菩提不離

實不也世尊但以顛倒心故受想行識乃至十八不共法亦如是舍利弗菩薩摩訶薩行般若波羅蜜時以方便力故見諸法无性无根本故發阿耨多羅三藐三菩提心舍利弗白佛言云何菩薩摩訶薩行般若波羅蜜時以方便力故見諸法无性无根本故發阿耨多羅三藐三菩提心佛告舍利弗菩薩摩訶薩行般若波羅蜜時不見諸法根本在中退沒生起忘心舍利弗諸法根本无我无所有性常空但顛倒愚癡故眾生著陰入界是菩薩摩訶薩見諸法无所有性常空自相空時行般若波羅蜜自空幻師為眾生說法性者為說布施法破戒者為說持戒法瞋者為說忍辱能忘者為說精進亂者為說禪定法愚癡者為說智慧法令眾生住布施乃至智慧然後為說聖法能出苦用是法故得須陀洹果乃至阿羅漢果辟支佛道乃至阿耨多羅三藐三菩提舍利弗白佛言世尊是菩薩摩訶薩得是眾生无所有教今有施持戒乃至智慧然後為說聖法能出苦用是法故得須陀洹果乃至阿耨多羅三藐三菩提佛告舍利弗菩薩摩訶薩行般若波羅蜜時无有所得過罪何以故舍利弗是菩薩摩訶薩行般若波羅蜜時不得眾生但空法相續故名為眾生舍利弗菩薩摩訶薩住二諦中為眾生說法世諦第一義諦舍利弗二諦中眾生不可得菩薩摩訶薩行般若波羅蜜以方便力故為眾生說法今世吾我尚不可得何況當得阿耨多羅三藐三菩提及所用法如是舍利弗菩薩摩訶薩行般若波羅蜜時以方便力故為眾生說法舍利弗白佛言世尊是菩薩摩訶薩心曠大无有法可得若一相若異相若別相而能如是是法莊嚴用是莊嚴故不生欲界不生色界不生无色界不見有為性不見无為性而於三界中度脫眾生亦不得眾生何以故眾生不縛不解眾生不縛不解故无垢无淨无垢无淨故无分別六道无分別五道故无業无煩惱无業无煩惱故亦不應有果報以是果報故生三界中佛告舍利弗如是如是如汝

釋文：

摩訶般若波羅蜜經照明品第十八

須菩提白佛言。世尊。若菩薩摩訶薩行六波羅蜜十八空三十七助道法。佛十力四無所畏四無礙智十八不共法。不具足菩薩道不能得阿耨多羅三藐三菩提。世尊。菩薩摩訶薩。當云何具足菩薩道。得阿耨多羅三藐三菩提。佛告須菩提。若菩薩摩訶薩行般若波羅蜜時。以方便力故行檀波羅蜜。不得施不得施者不得受者。亦不遠離是法行檀波羅蜜。是則照明菩薩道。如是須菩提。菩薩以方便力故具足菩薩道。具足已能得阿耨多羅三藐三菩提。持戒忍辱精進禪定智慧。乃至十八不共法亦如是。舍利弗白佛言。世尊。云何菩薩摩訶薩習般若波羅蜜。佛告舍利弗。若菩薩摩訶薩行般若波羅蜜。以方便力故。不壞色不隨色。何以故。是色性無故不壞不隨。乃至(受想行)識亦如是。舍利弗。菩薩摩訶薩行般若波羅蜜。以方便力故檀波羅蜜不壞不隨。何以故。檀波羅蜜性無故。乃至十八不共法亦如是。舍利弗白佛言。世尊。若諸法無自性可壞可隨者。云何菩薩摩訶薩。能習般若波羅蜜諸菩薩摩訶薩所學處。何以故。菩薩摩訶薩不學般若波羅蜜。不能得阿耨多羅三藐三菩提。佛告舍利弗。如汝所言。菩薩不學般若波羅蜜。不能得阿耨多羅三藐三菩提。不離方便力故可得。舍利弗。若菩薩摩訶薩行般若波羅蜜。若有阿耨多羅三藐三菩提。不離方便力故可得。舍利弗。若菩薩摩訶薩行般若波羅蜜。若有一法性可得應當取。若不可得何所取。所謂此是般若波羅蜜。是禪那波羅蜜。是毘梨耶波羅蜜。是羸提波羅蜜尸羅波羅蜜檀波羅蜜。是色受想行識乃至阿耨多羅三藐三菩提。舍利弗。是般若波羅蜜不可取相。乃至一切諸佛法不可取相。舍利弗。是名不取般若波羅蜜乃至佛法。是菩薩摩訶薩所應學。菩薩摩訶薩於是中學時。學相亦不可得。何況般若波羅蜜。佛法菩薩法辟支佛法聲聞法凡夫人法。何以故。舍利弗。諸法無一法有性。如是無性諸法。何等是凡夫人須陀洹斯陀含阿那含阿羅漢辟支佛菩薩佛。若無是諸

須菩提白佛言世尊若菩薩摩訶薩行六波羅蜜十八空世七助道法佛十力四无所畏四无碍智十八不共法不具足菩薩道不能得阿耨多羅三藐三菩提世尊菩薩摩訶薩當云何具足菩薩道得阿耨多羅三藐三菩提佛告須菩提若菩薩摩訶薩行般若波羅蜜時以方便力故行檀波羅蜜不得施不施者不得受者亦不遠離是法行檀波羅蜜是則照明菩薩道知是須菩提菩薩以方便力故具足菩薩道具足已能得阿耨多羅三藐三菩提三菩提持戒忍辱精進禪定智慧乃至十八不共法亦如是舍利弗白佛言世尊云何菩薩摩訶薩行般若波羅蜜以方便力故不壞不隨乃至識亦如是舍利弗菩薩摩訶薩行般若波羅蜜以方便力故檀波羅蜜不壞不隨何以故檀波羅蜜性无故乃至十八不共法亦如是舍利弗白佛言世尊若諸法无自性可壞可隨者云何菩薩摩訶薩能習般若波羅蜜諸菩薩摩訶薩所學處何以故菩薩摩訶薩不學般若波羅蜜不能得阿耨多羅三藐三菩提三菩提佛告舍利弗如汝所言菩薩不學般若波羅蜜不能得阿耨多羅三藐三菩提不離方便力故可得舍利弗若菩薩摩訶薩行般若波羅蜜若有一法性可得應當取若不得何所取所謂此是般若波羅蜜是禪波羅蜜是毗梨耶波羅蜜是禪提波羅蜜尸羅波羅蜜檀波羅蜜是色受想行識乃至是阿耨多羅三藐三菩提舍利弗是般若波羅蜜不可取相乃至一切諸佛法不可取相舍利弗是名不取般若波羅蜜乃至佛法是菩薩摩訶薩不應學菩薩摩訶薩於是中學時學相亦不可得何況般若波羅蜜佛法菩薩法佛法佛法佛法凡夫人法何以故舍利弗諸法无一法有性如是无性諸法何者是凡夫人須陀洹斯陀含阿那含阿羅漢辟支佛菩薩佛若无是諸聖賢云何有法以是法故分別說是凡夫人須陀洹斯陀含阿那含阿羅漢

賢聖云何有法。以是法故分別說是凡夫人須陀洹斯陀含阿那含阿羅漢辟支佛菩薩佛。舍利弗白佛言。世尊。若諸法無性無實無根本。云何知是凡夫人乃至是佛。佛告舍利弗。凡夫人所著處。色有性有實不。不也世尊。但以顛倒心故。受想行識乃至十八不共法亦如是。舍利弗。菩薩摩訶薩。行般若波羅蜜時。以方便力故。見諸法無性無根本故。能發阿耨多羅三藐三菩提心。舍利弗白佛言。世尊。云何菩薩摩訶薩行般若波羅蜜時。以方便力故。見諸法無性無根本故。能發阿耨多羅三藐三菩提心。佛告舍利弗。菩薩摩訶薩行般若波羅蜜時。不見諸法根本住中退沒生懈怠心。舍利弗。今諸法根本。實無我無所有性常空。但顛倒愚癡故眾生著陰入界。是菩薩摩訶薩見諸法無所有性常空自相所有性常空。但顛倒愚癡故眾生著陰入界。是菩薩摩訶薩見諸法無所有性常空自相空時。行般若波羅蜜自立。如幻師為眾生說法。慳者為說布施法。破戒者為說持戒法。瞋者為說忍辱。懈怠者為說精進。亂者為說禪定法。愚癡者為說智慧法。令眾生住布施乃至智慧。然後為說聖法能出苦。用是法故得須陀洹果。乃至得阿羅漢果辟支佛道乃至阿耨多羅三藐三菩提。舍利弗白佛言。世尊。菩薩摩訶薩得是眾生無所有。教令布施持戒乃至智慧。然後為說聖法能出苦。以是法故得須陀洹果乃至阿耨多羅三藐三菩提。佛告舍利弗。菩薩摩訶薩。行般若波羅蜜時。無有所得過罪。何以故。舍利弗。是菩薩摩訶薩行般若波羅蜜時不得眾生。但空法相續故。名為眾生。舍利弗。是菩薩摩訶薩住二諦中。為眾生說法世諦第一義諦。舍利弗。二諦中眾生雖不可得。菩薩摩訶薩行般若波羅蜜。以方便力故。為眾生說法。眾生聞是法今世吾我尚不可得。何況當得阿耨多羅三藐三菩提者及所用法。如是舍利弗。菩薩摩訶薩行般若波羅蜜時。以方便力故為眾生說法。舍利弗白佛言。世尊。是菩薩摩訶薩心曠大無有法可得若一相若異相若別相。而能如是大莊嚴。用是莊嚴故。不生欲界不生色界。不生無色界。不見有為性不見無為性。而於三界中度脫眾生亦不得眾

軍門大姓居士大家若作小王若轉輪聖王是時以四事攝取眾生何者四布施愛語利行同事是四事攝眾生已眾生漸漸任於戒四禪四無量心四無色定四念處八聖道分空无相无作三昧得入正位中得漏地涅槃乃至得阿羅漢果若得辟支佛道若教令得阿耨多羅三藐三菩提是言諸善男子汝等當發阿耨多羅三藐三菩提心發阿耨多羅三藐三菩提心已阿耨多羅三藐三菩提三菩提易得何以故无有定法眾生所著處但顛倒故眾生著是故汝等自離生死亦當救他離生死汝等若發心能自利益亦當利益他人須菩提若菩薩摩訶薩應如是行檀波羅蜜是行檀波羅蜜因緣故從初發意已未終不值惡道常作轉輪聖王何以故隨其所種得大果報是菩薩作轉輪聖王時見有乞者作是念我不為餘事故受轉輪聖王果但為利益一切眾生故是時作是言此是汝物汝自取之莫有所難我无所惜我為眾生故受生死憐愍汝等故身受大悲行是大悲饒益眾生亦不得實定眾生相空但有假名故可說是眾生是名字亦空如箭射空不可說相須菩提若菩薩摩訶薩應如是行檀波羅蜜於眾生中无所惜乃至不惜自身肌骨何況外物以是法故能出眾生生死何等是法所謂檀波羅蜜尸羅波羅蜜羼提波羅蜜毗梨耶波羅蜜禪波羅蜜般若波羅蜜乃至十八不共法今眾生從生死中暫脫復次酒若提菩薩摩訶薩任檀波羅蜜中布施已作是言諸善男子汝等未持戒我當供給汝等令无之短衣食財具乃至資生所須盡當供給汝等之少故破戒我當給汝所須令无所乏若飲食乃至七寶汝等任是戒律儀中漸漸當得盡苦成於三乘而得度脫若聲聞若辟支佛若佛乘復次酒若提菩薩摩訶薩任檀波羅蜜中若見眾生瞋恚作是言諸善男子汝等以何因緣故瞋恚我當與汝所須汝等所欲從我取之志當給汝令无所乏若飲食衣服乃至資生所須是菩薩任檀波羅蜜中教眾生忍辱作是言一切法中无有堅實汝等所

生。何以故。眾生不縛不解。眾生不縛不解故無垢無淨。無垢無淨故無分別六道。無分別五道故無業無煩惱。無業無煩惱故亦不應有果報。以是果報故生三界中。佛告舍利弗。如是如是。如汝所言。若眾生先有後無。諸佛菩薩則有過罪。諸法六道生死亦如是。若先無後有。諸佛菩薩則有過罪。舍利弗。今有佛無佛。諸法相常住不異。是法相中。尚無我無眾生無壽命乃至無知者無見者。何況當有色受想行識。若無是法。云何當有六道往來拔出眾生處。舍利弗。是諸法性常空。以是故。諸菩薩摩訶薩從過去佛聞是法相。發阿耨多羅三藐三菩提意。是中無有法我當得亦無有眾生定著處法可出。但以眾生顛倒故著。以是故。菩薩摩訶薩發大莊嚴。常不退阿耨多羅三藐三菩提。是菩薩不疑我當不得阿耨多羅三藐三菩提。我必當得阿耨多羅三藐三菩提。得阿耨多羅三藐三菩提已。用實法利益眾生令出顛倒。舍利弗。譬如幻師幻作百千萬億人。與種種飲食令飽滿。歡喜唱言我得大福。我得大福於汝意云何。是中有有人食飽飲滿不。不也世尊。佛言如是。舍利弗。菩薩摩訶薩從初發意已來。行六波羅蜜四禪四無量心四無色定四念處乃至八聖道分十四空三解脫門八解脫九次第定。佛十力乃至十八不共法。具足菩薩道成就眾生淨佛國土。無眾生法可度。須菩提白佛言。世尊。何等是菩薩摩訶薩道。菩薩行是道能成就眾生淨佛國土。佛告須菩提。菩薩摩訶薩。從初發意已來。行檀那波羅蜜。行尸羅羼提毘梨耶禪那般若波羅蜜。乃至行十八不共法。成就眾生淨佛國土。須菩提白佛言。世尊。云何菩薩摩訶薩。行檀那波羅蜜成就眾生。佛告須菩提。有菩薩摩訶薩。行檀那波羅蜜時。自布施亦教眾生布施。作是言諸善男子。汝等莫著布施。汝著布施故當更受身。受身故多受眾苦。諸善男子。諸法相中無所施無施者無受者。是三法性皆空是性空法不可取。不可取相是性空。如是須菩提。菩薩摩訶薩行檀波羅蜜時。布施眾生。是中不得布施不得施者不得受者。何以故。無所得波羅蜜是名為檀那波羅蜜。是菩薩不得是三法故。能教眾生令得須陀洹

所言若衆生先有後无諸佛菩薩則有過罪
諸法六道生无亦如是若先无後有諸佛菩
薩則有過罪舍利弗今有佛无佛諸法相常
任不異是法相中尚无我无衆生无壽命
乃至无知者无見者无覺者无受想行識
若无是法云何當有六道往來拔出衆生處
舍利弗是諸法住常空以是故諸菩薩摩訶
薩從過去佛間是法相發阿耨多羅三藐三
菩提意是中无有法我當得亦无有衆生定
者處法可出但以衆生顛倒故著以是故菩
薩摩訶薩發大莊嚴常不退阿耨多羅三藐
三菩提是菩薩不起我當不得阿耨多羅三
藐三菩提我必當得阿耨多羅三藐三菩提
得阿耨多羅三藐三菩提已用實法利益衆
生令出顛倒舍利弗屏如幻師約作百千刀
億人與種種飲食令飽滿歡喜唱言我得
大福我得大福於汝意云何是中有入食飲
飽滿不也世尊佛言如是舍利弗菩薩摩
訶薩從初發意已來行六波羅蜜四無所
量心四无色定四念處乃至八聖道分十四
空三解脫門八解脫九次第定佛十力乃至
十八不共法具足菩薩道成就衆生淨佛國
土无衆生法可度諸佛提白佛言世尊何等
是菩薩摩訶薩道菩薩行是道能成就衆生
淨佛國土佛告諸善男子汝等當發阿耨多
羅三藐三菩提心行檀波羅蜜行尸羅波羅蜜
那般若波羅蜜乃至行十八不共法成就衆
生淨佛國土須菩提提白佛言世尊云何菩薩
摩訶薩行檀波羅蜜成就衆生佛告須菩提
有菩薩摩訶薩行檀波羅蜜時日有施亦教
衆生布施作是言諸善男子汝等當發阿耨
多羅三藐三菩提心行檀波羅蜜時日有施
汝等布施故當更受身受身故多受衆苦諸
善男子諸法相中无所施无施者无受者是
三法性皆空是性空法不可取不可取相是
性空如是須菩提菩薩摩訶薩行檀波羅蜜
時布施衆生是中不得布施不得施者不得
受者何以故无所得波羅蜜是名為檀波羅
蜜是菩薩不得是三法故能教衆生令得阿
耨多羅三藐三菩提如是須菩提菩薩摩訶薩

果。乃至令得阿羅漢果辟支佛道阿耨多羅三藐三菩提。如是須菩提。菩薩摩訶薩行檀波羅蜜時成就衆生。是菩薩自行布施亦教他人行布施。讚歎布施法。歡喜讚歎行布施者。是菩薩如是布施已。生刹利大姓婆羅門大姓居士大家。若作小王若轉輪聖王。是時以四事攝取衆生。何等四。布施愛語利行同事。是四事攝取衆生已。衆生漸漸住於戒四禪四無量心四無色定四念處八聖道分空無相無作三昧。得入正位中。得須陀洹果。乃至得阿羅漢果。若得辟支佛道。若教令得阿耨多羅三藐三菩提。作是言。諸善男子。汝等當發阿耨多羅三藐三菩提心。阿耨多羅三藐三菩提心已。阿耨多羅三藐三菩提易得耳。何以故。無有定法衆生所著處。但顛倒故衆生著。是故汝等自離生死亦當教他離生死。汝等若發心能自利益亦當得利益他人。須菩提。菩薩摩訶薩應如是行檀波羅蜜。是行檀波羅蜜因緣故。從初發意已來終不墮惡道。常作轉輪聖王。何以故。隨其所種得大果報。是菩薩作轉輪聖王時。見有乞者不作是念。我不為餘事故受轉輪聖王果。但為利益一切衆生故。是時作是言。此是汝物汝自取之。莫有所難我無所惜。我為衆生故受生死。憐愍汝等故具足大悲。行是大悲饒益衆生。亦不得實定衆生相空。但有假名故。可說是衆生。是名字亦空如響聲實不可說相。須菩提。菩薩摩訶薩應如是行檀波羅蜜。於衆生中無所惜。乃至不惜自身肌肉何況外物。以是法故能出衆生生死。何等是法。所謂檀波羅蜜尸羅波羅蜜羼提波羅蜜毘梨耶波羅蜜禪波羅蜜般若波羅蜜乃至十八不共法。令衆生從生死中得脫。復次須菩提。菩薩摩訶薩住檀波羅蜜中。布施已作是言。諸善男子。汝等來持戒。我當供給汝等令無乏短。衣食臥具乃至資生所須。盡當給汝。汝等乏少故破戒。我當給汝所須令無所乏。若飲食乃至七寶。汝等住是戒律儀中漸漸當得盡苦。成於三乘而得度脫。若聲聞乘辟支佛乘佛乘。復次須菩提。菩薩摩訶薩住檀波羅蜜中若見衆生瞋惱。作是言。諸善男子。汝等以何因緣故瞋惱。我當與汝所須。汝等所欲從我取之。悉當給汝令無所乏。若飲

摩訶般若波羅蜜經卷第七
三惡道及一切生死往來苦復次酒菩提菩薩摩訶薩住尸波羅蜜教化眾生作是言眾生汝等何因緣故破我當與汝作是因果若布施乃至智慧及種種諸生而酒是菩薩住尸波羅蜜利益眾生令行十善遠離十不善道是眾生持諸戒不飲酒不飲肉不飲酒戒不離我取我漸以三乘而得盡苦尸波羅蜜為首知檀波羅蜜說餘四波羅蜜亦如是

摩訶般若波羅蜜經卷第七

菩薩戒弟子合修智道大品

食衣服乃至資生所須。是菩薩住檀波羅蜜中教眾生忍辱。作是言。一切法中無有堅實。汝等所瞋是因緣空無堅實。皆從虛妄憶想生。無有根本汝瞋恚壞心。惡口罵詈刀杖相加以至害命。汝等莫以是虛妄法起瞋。故墮地獄畜生餓鬼中及餘惡道受無量苦。汝等莫以是虛妄無實諸法故而作罪業。以是罪業故尚不得人身。何況得生佛世。諸人佛世難值人身難得。汝等莫失好時。若失好時則不可救。是菩薩摩訶薩如是教化眾生。自行忍辱亦教他人令行忍辱。讚歎忍辱法歡喜讚歎行忍辱者。是菩薩令眾生住忍辱中。漸以三乘得盡眾苦。如是須菩提。菩薩摩訶薩住檀波羅蜜。令眾生住忍辱。須菩提。云何菩薩摩訶薩住檀波羅蜜。令眾生精進。須菩提。菩薩見眾生懈怠如是言。汝等何以懈怠。眾生言因緣少故。是菩薩行檀波羅蜜時語諸人言。我當令汝因緣具足。若布施若持戒若忍辱。如是等因緣令汝具足。是眾生得菩薩利益因緣故。身精進口精進心精進。身精進口精進心精進故。一切善法具足修聖無漏法。修聖無漏法故當得須陀洹果乃至阿羅漢果辟支佛道。若得阿耨多羅三藐三菩提。如是須菩提。菩薩摩訶薩行檀波羅蜜時。住精進波羅蜜攝取眾生。須菩提。云何菩薩摩訶薩行檀波羅蜜時。教化眾生令修禪波羅蜜。佛告須菩提菩薩見眾生亂心作是言。汝等可修禪定。眾生言。我等因緣不具足故。菩薩言。我當與汝等作因緣。以是因緣故令汝心不隨覺觀心不馳散眾生以是因緣故。斷覺觀入初禪二禪三禪四禪。行慈悲喜捨心。眾生以是禪無量心因緣故。能修四念處乃至八聖道分。修三十七助道法時。漸入三乘而得涅槃終不失道。如是須菩提。菩薩摩訶薩行檀波羅蜜時。以檀那波羅蜜攝取眾生令行禪波羅蜜。須菩提。云何菩薩摩訶薩行檀波羅蜜。以般若波羅蜜攝取眾生。須菩提。菩薩見眾生愚癡無有智慧作是言。汝等何以故不修智慧。眾生言因緣未具足。菩薩住檀波羅蜜中。作是言。汝等所須得智慧具足從我取之。所謂布施持戒忍辱精進入禪定。是因緣具足已。汝等如

曠是因緣空元堅實皆從虛妄極想生元有
根本汝曠志壞心惡口罵詈刀杖相加以至
害命汝等莫以是虛妄法起瞋故墮地獄畜
生餓鬼中及餘惡道更元量苦汝等莫以是
重妄元實諸法故而作罪業以是罪業故尚
不得人身何況得生佛世諸人佛世難值人
身難得汝等莫失好時若失好時則不可救
是菩薩摩訶薩如是教化眾生自行忍辱亦
教他人令行忍辱讚嘆忍辱法教善讚嘆行
忍辱者是菩薩令眾生任忍辱中漸以三乘
得盡眾苦如是須菩提菩薩摩訶薩住檀波
羅蜜令眾生任忍辱須菩提云何菩薩摩訶
薩住檀波羅蜜令眾生精進須菩提菩薩見
眾生懈怠如是言汝等何以懈怠眾生言因
緣少故是菩薩行檀波羅蜜時諸人言我
當令汝因緣具足若不施若持戒若忍辱如
是菩薩因緣令汝具足是眾生得菩薩利益因
緣故身精進口精進心精進身精進口精進
心精進故一切善法具足簡聖元兩法簡聖
元兩法故當得須陀洹果乃至阿羅漢果辟
支佛道若得阿耨多羅三藐三菩提如是須
菩提菩薩摩訶薩行檀波羅蜜時住精進波
羅蜜攝取眾生須菩提云何菩薩摩訶薩行
檀波羅蜜時教化眾生令解脫波羅蜜佛告
須菩提菩薩見眾生亂心作是言汝等可憐
解脫眾生言我若因緣不見之故若言我
當與汝等作因緣以是因緣故令汝心不隨
覺觀心不馳散眾生以是因緣故新覺觀入
初禪二禪三禪四禪行慈悲捨心眾生以
是因緣無量心因緣故能備四念處乃至八聖
道分備世七助道法時漸入三乘而得涅槃
終不失道如是須菩提菩薩摩訶薩行檀波
羅蜜時以檀波羅蜜攝取眾生令行檀波羅
蜜須菩提云何菩薩摩訶薩行檀波羅蜜以
檀波羅蜜攝取眾生須菩提菩薩見眾生
愚癡元有智慧作是言汝等何以故不備智
慧眾生言因緣未具故菩薩住檀波羅蜜中
作是言汝等所須得智慧具足後我取之所謂
布施持戒忍辱精進入禪定是因緣具足已

是思惟。思惟般若波羅蜜時有法可得。若我若眾生若壽命乃至知者見者可得。若色受想行識若欲界色界無色界。若六波羅蜜若三十七助道法。若須陀洹果若斯陀含阿那含阿羅漢果辟支佛道。若阿耨多羅三藐三菩提可得。是眾生如是思惟時。於般若波羅蜜中無有法可得可著處。若不著諸法是時不見諸法有生有滅有垢有淨。不分別是地獄是畜生是餓鬼是阿修羅眾是天是人。是持戒是破戒。是須陀洹是斯陀含是阿那含是阿羅漢是辟支佛是佛。如是須菩提。菩薩摩訶薩行檀波羅蜜時。以般若波羅蜜攝取眾生。須菩提。云何菩薩摩訶薩住檀波羅蜜中。以尸羅波羅蜜攝取眾生。須菩提。菩薩摩訶薩住檀波羅蜜中以供養具利益眾生。以是利益因緣故。眾生能修四念處四正勤四如意足五根五力七覺分八聖道分。眾生行是三十七助道法於生死中得解脫。如是須菩提。菩薩摩訶薩以無漏聖法攝取眾生。復次須菩提。菩薩摩訶薩教化眾生時。如是言。諸善男子汝等從我取所須物。若飲食衣服臥具香華。乃至七寶等種種資生所須汝當以是攝取眾生。汝等長夜利益安樂莫作是念。是物非我所有。我長夜為眾生故集此諸物。汝等當取是物如己物無異。教化眾生令行布施持戒忍辱精進禪定智慧。乃至令得三十七助道法佛十力乃至十八不共法。亦令得無漏法。所謂須陀洹果乃至阿羅漢果辟支佛道阿耨多羅三藐三菩提。如是須菩提。菩薩摩訶薩行檀波羅蜜時。應如是教化眾生令得離三惡道及一切生死往來苦。復次須菩提。菩薩摩訶薩住尸羅波羅蜜。教化眾生作是語。眾生汝等何因緣故破戒。我當與汝作具足因緣。若布施乃至智慧。及種種資生所須。是菩薩住尸羅波羅蜜。利益眾生令行十善遠離十不善道。是諸眾生持諸戒不破戒不缺戒不濁戒不雜戒不取戒。漸以三乘而得盡苦。尸羅波羅蜜為首。如檀波羅蜜說。餘四波羅蜜亦如是。

摩訶般若波羅蜜經卷第三十七

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文徵明 (1470—1559)

行草書拙政園記

嘉靖十二年 (1533) 作

水墨紙本橫幅，裱成手卷

20 x 52.5 厘米

文徵明名璧，或作壁，字徵明，以字行，更字徵仲，長洲（江蘇蘇州）人，因世居衡山，號“衡山居士”。嘉靖三年（1524）授翰林院待詔，被稱為“文待詔”。

文氏書法，上法宋元，遠追魏晉，博取眾長，自成一派。此篇拙政園記章法師晉唐，而力趨健勁。

拙政園¹位於蘇州，歷史悠久。始建於明代正德四年（1509），因有江南才子文徵明參與設計，文人氣息尤其濃厚，是中國四大名園之一。文徵明曾五次為這庭園作畫，並著作《王氏拙政園記》。

釋文：

《拙政園記》

“槐雨先生王君敬止，所居在郡城東北，介婁、齊門之間，居多隙地，有積水，互其口稍加清治，環以林木為重屋，其陽曰夢隱樓，為堂其陰，曰若墅堂，堂之前為繁香塢，其後為倚玉軒，軒北直夢隱，絕水為梁，曰小飛虹，而北循水西行，岸多木芙蓉，曰芙蓉隈，又西流為樹，曰小滄浪亭，亭之南，翳以修竹，經竹而西出於水滸，有石可坐，可俯而濯，曰志清處，至是水折而北，澗漾渺瀰，望若湖泊，夾岸皆佳木，其西多柳，曰柳隩，東岸積土臺曰意遠臺，臺之下植石為磯，可坐而漁，曰釣磬，遵釣磬而北，池益迴，林木益深，水益清，駛水盡，別疏小沼，植蓮其中，曰水花池，池上美竹千挺，可以追涼，中為亭曰淨深，循淨深而東，柑橘數十本，亭曰待霜，又東出夢隱樓之後，長松數植，風至冷然有聲，曰聽松風處，自此繞出夢隱之前，古木疎篁可以憩息，曰怡顏處，又前循水而東，果林彌望，曰來禽園，園盡，縛四楹為亭，曰得真亭，亭之後為珂李坂，其前為玫瑰紫，又前為薔薇徑，至是水折而南，夾岸植桃，曰桃花沂，沂之南為湘筠塢，又南，古槐一株，敷陰數弓曰槐幄，其下跨水為杠，踰杠而東，篁竹陰翳，榆槐蔽虧，有亭翼然，西臨水上者，槐雨亭也，亭之後為爾耳軒，左為芭蕉檻，凡諸亭檻臺榭，皆因水為面勢，自桃花沂而來，水益微，至是伏流而南踰百武，出於別園，聚竹之間，是為竹澗，竹澗之東，紅梅數百植，花時香雪爛然，望若瑤林玉樹，曰瑤圃，圃中有亭，曰嘉賓，有泉，曰玉泉，凡為堂，一樓一為亭，六軒檻池臺塢澗之屬，二十有三，總三十有一，名曰拙政園。王君之言曰：昔潘岳仕宦不達，作閒居賦，自廣以築室種樹，灌園鬻蔬，為拙者之政，余自筮仕，抵今餘四十年，同時或起家至八座登三事，而余僅以一部俸老退林下，其為政，殆有拙於岳者，園所以識也，雖然君於岳，則有間矣，君以進士高科，仕為名法，從直躬殉道，非久，被斥，其後旋起旋廢，迄擯不復，其為人，豈齷齪自寫，視時浮沈

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WEN Zhengming (1470–1559)

Record of Zhuozheng Garden in Running Script

Dated 1533

Horizontal scroll, ink on paper, mounted as a handscroll

20 x 52.5 cm

Wen Zhengming, original name Bi, zi Zhengming and Zhengzhong, hao Hengshan jushi, native of Changzhou (Suzhou, Jiangsu province). He was appointed to an editorial post at the Hanlin Academy in 1524.

Wen established his own calligraphic style by studying the old masters of the Wei and Jin periods as well as the Song and Yuan dynasties. This *Record of Zhuozheng Garden* in small running script is one of his representative pieces in a sturdy style.

Built in the early sixteenth century, the natural and unsophisticated layout of the Zhuozheng¹ Garden in Suzhou represents Ming dynasty landscape art. During the reign of the Emperor Zhengde (1506–1521), the site was occupied by the Dahong Temple. At that time, a censor named Wang Xianchen converted the temple into a private villa, with the design advised by scholars including Wen Zhengming. Wen painted this garden five times and wrote the article *Record of the Zhuozheng Garden of the Wang Family*.

Artist's inscription: Dated ninth month of the year *guisi*, the twelfth year of the Jiajing era [1533]

Artist's signature: Written by Changzhou Wen Zhengming
With fifteen collectors' seals

Twelve colophons by Peng Nian (1505–1566), Gao Shiqi (1645–1703), Li Baoxun (1859–1915), etc.

¹ The term “Zhuozheng” first appeared in the verse essay *Xianju fu* by Pan Yue (247–300).

Published in *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, 1985, cat. no. 20.

者哉！岳雖漫為閒居之言，而諂事時人，至於望塵雅拜，乾沒勢權，終罹咎禍，考其平生，蓋終其身未嘗暫去官守，以即其閒居之樂也。豈惟岳哉！古之名賢勝士，固有志於是，而際會功名不能解脫，又或升沈遷徙，不得還者，如岳者，何限哉，而君甫及絕仕，即解官家處，所謂築室種樹，灌園鬻蔬，享有閒居之樂者，二十年於此矣，究其所得，雖古之名賢勝士，有所不逮也，而何岳之足云所為，區區以岳自況，則聊以宣其不達之志焉耳，而其志之所樂，固有在彼而不在此者，是故高官肥廩，人所萬樂，而禍患攸伏，造物者每消息其中，使君得志一時，而或橫罹災變，其視末教斯世而優遊餘年，果孰多少哉！君子於此，必有所擇矣，微明漫仕而歸，雖蹤蹟不同於君，而潦倒末教，亦略相似，顧無一畝之容，以寄其栖佚之志，而獨有羨於君，既取其園中景物，悉為賦之，而復為之記。”

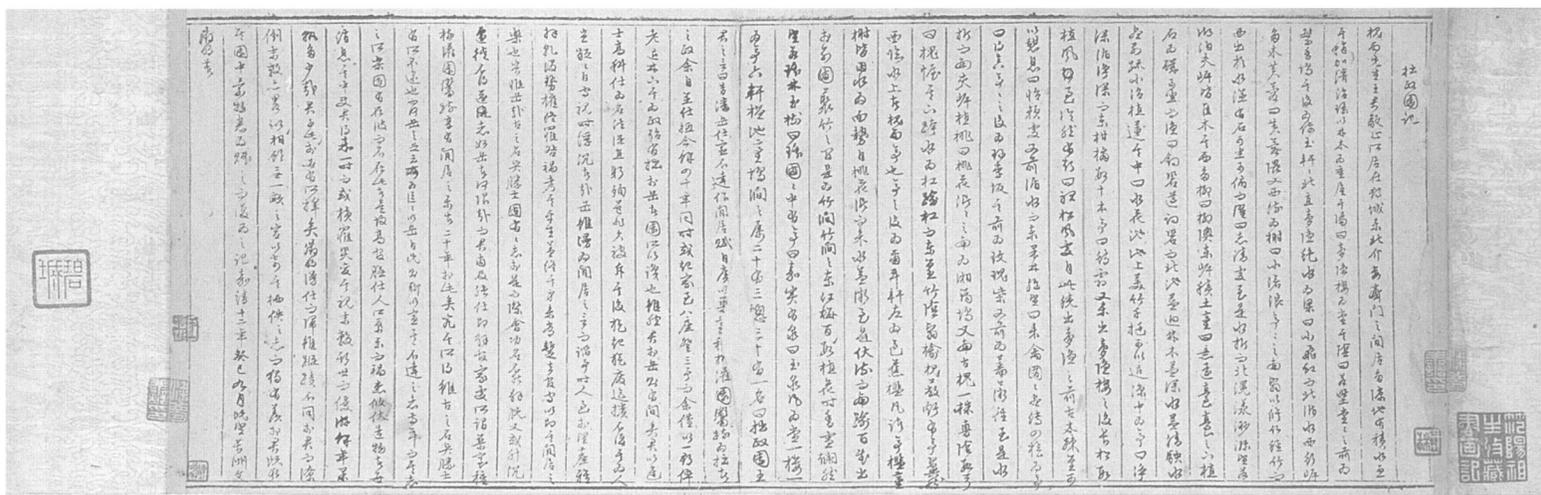
款署：嘉靖十二年癸巳九月既望 長洲文徵明著

藏印：王禮熙（二鈐）；梁夢善印（四鈐）；陳時利；碧城；石閭高岱；石水山；范陽祖生收藏書畫記；儉叔（二鈐）等共十五個

卷末有彭年（1505—1566）、高士奇（1645—1703）、李葆恂（1859—1915）等人題跋十二則。

‘拙政園的名字，取自潘岳（247—300）《閑居賦》……灌園鬻蔬，以供朝夕之膳……此亦拙者之為政也’句意。

曾刊於《中國文物集珍：敏求精舍銀禧紀念展》圖錄（1985），編號 20。



派印一花一簾亦以俱借則地以人重
 而文字可以傳於無窮誰能不信歟同治中
 先大夫獲此未於京師以賜余兄石臣
 先生兄以余曾以書請斯國之勝也特
 自開封寄以遺余今其印記國圖初
 藏也余亦以氣陽祖氏皆吾北方之家
 巨族也不知何時歸乎湖高產事為跋於後
 工有日檢於高居閣中檢叔富餘藏不聞
 著書甚甚黎城一印則陳仲和太公之館在
 也或俱曾得此者歟嗣自明蓋孔嘉氏
 處職之汝藏者或以名德或以文苑顯者
 名字立人耳日可指數惟迄今之後不知藏
 斯矣若子者何人甚高者知余者少若幸
 俯仰百年之間循者後世之戒甚亦可慨也夫
 宣統元年三月二日袁州李徐樹識於建樓樓

湘類女史姓徐氏名繁一字明原美點人
 海軍相國疎素之適夫人苦屬父
 能書工詩尤精繪事士女得此家傳
 乞法晚年壽畫水墨觀音相國像
 身致閩外夫人繪觀音千幅送
 七
 恩賜去骨歸蘇由是名播中外著
 者杜以國詩詞集按相國曾居
 居此園謀部之女為相國子婦甚
 賦山茶書互相國為居時海軍相
 業無與稱夫人之行則足為名園
 生色故附記於此 猛唐再跋

先緒發已矣余類文與可先生印若其
 淑銅質瓦鈕與舊藏山谷馬鈕錢
 亦並為玩玩印於匙跋下或見之閱
 日者人而用古印亦有說乎今日唐懷
 素嘗得漢印馬印而作草書十文凡
 之以為識文休承謂見其草書十文凡
 用篆素必每交接處以此鈕記書左
 及至年月處亦以是印之素師細後
 可用漢官印與何不可用宋印况其號
 文石而此二字並在此印中不更為巧合乎
 若審形而退余用此印自此始此後
 遂跋古印將遂用之為素師汝增
 一故案 越三日文石又識

弟一跋所謂石閣書畫著於然亦
 高瞻事之子也二則跋亦分明再識於此
 待語必于書冰休承注于德原在位不遠
 並以書畫其命學出弟三言先所於世
 畫師考龍眠善信像者國士凡為承手元
 善字子長為之伯叔少大年甫逾十而卒伯叔
 德其墓口書亦第一詩品片一若泛思從忠送
 龍江間一門序巨並以書畫擅名不悅其世
 待說曾孫震五誼文所震耳語弗慈心動
 業即以此在夫知帶甚遠洋遠矣公國知如有
 相按愈點五梅馬士者待說之風何也
 賢弟 十四日晨然再識於建樓樓

乙酉三月廿三日雨中書極 廣
 吳縣此直長先生遺印銅質
 鼻鈕紅漆小鈕舊藏
 先世文氏之賜也生十月而孤母
 勵志鞠之稍長與舅氏女前
 以同學並負時名既入翰林暢
 習並持清議望益重為東
 林所推為座主辭讓劇一掃芬
 之近來見惡於羣小又毀華
 先誠勳為程疏出先生手邊為
 甚黨可傾先生乃移疎歸京
 其生平真不愧為文氏宛相者
 也此印得於吳不藏之青年
 時鈕於此來汝仍所謂一家者
 屬者歟 天石甫識

此印與可先生國書中及此印一為
 符印同時一為文氏之賜俱復相其父不
 以傳於汝也今汝所印 雖巧其其年
 前五年一而日也嘗曾見符印一印係
 符印也其符印也 符印也 符印也
 故為符印也人而後也 天石甫識

既祝京兆詩稿後
吾吳字學之妙稱景勝者無出枝山視
京兆之右其才識浩博章思淵微為一
代詞文之祖今世偶得片楮集字成書
重之至于連篇累牘又不啻如拱壁之
環也是卷為枝山平日所作詩稿皆一時
手筆精妙絕倫後文太史題王槐雨拙
政圖記可稱並佳二公書澤之美余亦
何容贊辭但舉世所共珍者以致敬企
之意云

吳郡後學彭年識

向在仁淵和觀堂時祝文之稿卷藏三十年
近日舊錄日少二公書影亦少得今日仗雨溽生
交歎頃城建蘭已放二花際硯書於
天際橋下江村萬年



在次衡山先生為三批而作批註國記才書
真蹟固即仁美之六旗奉在會館也光緒
甲辰余隨撫部渡陽尚書居於此者累月
其水石之奇畫鳥之趣與余目謀而欲契
者久矣甚樹虛徑重葺畫易新名者
有寶珠山茶一株其標神祭酒而為贈詩
者也久已不存惟記中所謂提帳者尚存
看生意門外古藤傳述先生手植尚書書
片在識之公則也擢水龍夫恍自粵逆之
交吳郡居為犬羊庶者僅十年而波良

先生為待詔日最脩武宗實錄侍
從遂歲時頌賜與諸詞臣齒有
居之者先生遂歸至不復出世位慕
其高潔然祇以文人之興沈周唐寅
等其大節未有稱也余家嶺先生與
人言其公傳其命屬僕為分豁嚴
公為詩咏咏而命不得控辭竟夕思
之中心耿耿僕自歸田至未嘗敢以賤
姓字通於相貴人之門公犬馬之
齒踰八世九去知不遠豈能疆顏
冒面更為此事請善為我辭即以此殺
罪亦可願也此札不知作於何年按先
生於成化六年庚寅卒於嘉靖三十
八年己未即九十是記作於十二年癸
巳年六十四猶張字輩當國時必先
生暮年而於山之西楹月楹三十四年
殺楊忠愍三十二年殺沈青霞公
先生逾八望九之時宜不肯為若茲
壽也嗚呼先生一詩尚不肯為使臣
身通顯肯為青詞宰相乎彼年與
先生等而不免為南園記者視此當
有愧色安得僅以文人之史稱其不
附張璠不援楊一清為父執不與王
府中人書畫不受國徽諸王寶玩

次子元國性嗜書畫輯國朝
書法若為小傳自順康以述道成
句點分寄茶淡

飲令佩文齋書畫譜明言人傳

後書成考并為畫家作傳以補

國朝畫識之道云亦見為為後

談父書者老人亦著述亦在所

幼為亦有儲藏他日或不盡為

廢紙管畫也少始為孫越子年

甫六齡為未上此畫此西學東漸

之時信虛者行之字次牛六下不知

甚長大視此謂何如甲

十五日晨起視若頭台仁友鳳研角滿
小兒 載誠於信 與信安

蘇州名園在拙政之前者惟滄浪亭
本吳越廣陵王澄南園以蘇子美之故
遂名吳中此園後歸章惇大觀未及
賜蔡京之詩八年惟惇充河為更賜
南園寵退師是也南渡後歸韓漸
王心知有子美耳以漸王之勳業十載
云不能與拙政爭一園况章蔡輩單
我前子子美則王元之宰長洲日每携
賓客飲於此者詩云他年我若功成

48

文徵明 (1470 — 1559)

行書詩

水墨紙本立軸

158 x 68.5 厘米

文徵明生平見本圖錄第 47 號。

這篇行書自書七言律詩，法度謹嚴而意態生動，筆法多用中鋒，線條蒼勁有力，結體張弛有致，帶有黃庭堅 (1045 — 1105) 的筆法。

釋文：故人踏雪到山家，解帶高堂翫物華；
偃蹇青松埋短髮，依稀明月浸寒沙。
朱簾捲玉天開畫，石鼎烹鍋晚試茶；
莫笑野人貧活計，一痕生意在梅花。

款署：徵明

鈐印：文徵明印；衡山；停雲

藏印：子俊秘玩；福賜養涵安貧而佑諸名；劉楷審定書畫印；
劉楷之印；劉氏珍藏

48

WEN Zhengming (1470–1559)

Poem in Running Script

Hanging scroll, ink on paper

158 x 68.5 cm

See cat. no. 47 for biographical details.

This piece of self-composed poem in running script is written in a strict, yet vivid and energetic style. The strokes are powerful, while the entire composition is both relaxed and tense in imitation of the brushwork of Huang Tingjian (1045–1105).

Artist's signature: Zhengming

Artist's seals: Wen Zhengming yin, Hengshan, Tingyun

With five collectors' seals

故人踏雪到山家，解带高堂斲物
每。偃蹇青松埋短椽，依稀明月
浸寒沙。朱簷捲玉，玉闌畫石，鼎
烹瑞碗。晚试茶，香吹醒人，笑活计一
片。在梅花夜。

高明

49

湛若水 (1466—1560)

隸書霍公像贊

約 1540 年

水墨紙本橫幅

56.5 x 93 厘米

湛若水，字元明，初名露，字民澤，避祖諱改名。號甘泉，世稱甘泉先生，廣東增城人，為陳獻章（陳白沙，1428—1500）的得意門生。

甘泉先生工書善畫，字體蒼勁有力，格調高雅，傳世有不少書法作品和摩崖題字。

釋文：嘻！豪乎？傑乎？賢乎？哲乎？是為兀厓公之前身之真乎？是為渭厓公之後身之神乎？是為突兀。而不可厓上乎？是為清渭而不可涯量乎？是兀然出乎渭水之濱，為太公望乎？亦丹書之陳而敬義之尚乎？其無形而形象而岡象乎？乃若冠之峨然承強項乎？鬢之張然疾邪枉乎？目之眇然營九壤乎？襟之豁然文思曠乎？組之曩然秩宗讓乎？夫何身不滿乎？七尺而心雄乎？萬夫浮游乎？塵埃之下而志激乎？雲天之上也乎哉。

文敏渭厓霍公¹像贊

款署：南京吏禮兵三部尚書甘泉湛若水題

鈐印：湛甘泉印；若水；三部尚書；子言癸未一河水

¹ 霍韜（1467—1540），字渭先，號渭厓，廣東南海人。正德九年（1514）中舉，嘉靖七年（1528）拜禮部尚書，謚文敏。

49

ZHAN Ruoshui (1466–1560)

Calligraphy in Clerical Script

Dated around 1540

Horizontal scroll, ink on paper

56.5 x 93 cm

Zhan Ruoshui, *zi* Yuanming, original name Lu which changed due to taboo against the name of his ancestors, *zi* Minze, *hao* Ganquan, native of Zengcheng, Guangdong province. He was a student of Chen Xianzhang (Chen Baisha, 1428–1500).

Zhan excelled in painting and calligraphy. His calligraphy is bold, vigorous and elegant. A number of his monumental calligraphic rock inscriptions are also extant.

Artist's inscription: Eulogy for Master Huo Wenmin, Weiyai [Huo Tao, 1467–1540]¹

Artist's signature: Minister of the Ministries of Personnel, Rites and Military at Nanjing, Ganquan Zhan Ruoshui

Artist's seals: Zhan Ganquan yin, Ruoshui, Sanbu shangshu [Minister of the Three Ministries], Ziyan guiwei yi heshui

¹ Huo Tao, *zi* Weixian, *hao* Weiyai, native of Nanhai, Guangdong province. He became a *jurem* in 1514 and served as Minister of the Ministry of Rites in 1528. His posthumous name is Wenmin.



嘻豪乎傑乎賢乎哲乎是爲兀厓公之
前身之真乎是爲渭厓公之後身之神
乎是爲突兀而不可厓与乎是爲清渭
而不可涯量乎是兀然出乎渭水之濱
爲太公望乎亦丹書之陳而敬義之尚
乎其爽形而形象而罔象乎乃若冠之
冢然承強項乎髯之張然疾邪枉乎目
之官然營九壤乎襟之豁然文思曠乎
組之裊然秩宗讓乎夫伊身不滿乎七
尺而心雄乎萬夫浮游乎塵埃之下而
志激乎雲弁之上也乎哉

文敏渭厓霍公像贊

南京吏禮兵三部尚書甘泉湛若水題



50

邢侗 (1551—1612)

行書

丙申 (1596) 年作

水墨紙本立軸

60 x 31 厘米

邢侗，字子愿，號知吾，自號啖面生、方山道民，晚號來禽濟源山主，世尊稱來禽夫子。臨邑（山東臨清人）。邢侗善畫，能詩文，工書，遍臨魏、唐、宋諸大家，尤好右軍（王羲之，303—361）書。當時與董其昌（1555—1636）並稱“南董北邢”。

此幅行書成於邢氏四十五歲時，是壯年時期作品，臨摹唐人帖作，章法純樸高古。

釋文：譚府下濕，不可多時，深益憤頽。況兼年暮，緒何知言，疾患不增，醫療無須。朽草枯木，安可嗟乎？自離王畿，親故恐越，每思宿晨，寧喻於心，承汝言行，可摹出言，成執遷居要職，擢任雄臺，聞之嘉聲，增以羨慕。更得汝非秀美，吾誠因奏事，閒身便在意，從居此書，要佳如德也。

款署：丙申九月二日來禽館摹唐賢帖 邢侗

鈐印：邢侗之印

藏印：蔣穀孫審定真跡

50

XING Tong (1551–1612)

Calligraphy in Running Script

Dated 1596

Hanging scroll, ink on paper

60 x 31 cm

Xing Tong, *zi* Ziyuan, *hao* Zhiwu, Danmian sheng, Fangshan daomin, Laiqin jiyuan shanzhu and Laiqin fuzi. A native of Linyi (Linqing, Shandong province), Xing Tong was a proficient painter, poet, essayist and calligrapher. He copied works by masters of the Wei, Tang and Song dynasties, and was especially fond of the style of Wang Xizhi (303–361). He was considered alongside Dong Qichang (1555–1636) by contemporaries and referred to as “Southern Dong and Northern Xing”.

This piece of calligraphy in running script was written by Xing Tong when he was forty-five, and reflects his mature style. It is a copy of manuscripts by Tang masters in a classical and unsophisticated style.

Artist's signature: Copied manuscripts by Tang masters at Laiqin Guan, the second day of the ninth month in the year *bingshen* [1596], Xing Tong

Artist's seal: Xing Tong zhi yin

With one collector's seal

涿府下濕不可多時深且惰頽况無年暮結何乞乞
疾患不堪醫瘥無以朽草枯木安可嘆乎自維王畿
親故阻城每思宿是空寄喻於心承汝在行可暮出之
成執途在安職擢任雄臺簡一嘉聲增以良辰恭更局
河北重美吾誠因奏事間乃係在立名後在此安佳如佳也

丙申九月二日來禽楊華堂吳怡所制



51

董其昌（1555—1636）

臨晉唐名家帖雜冊

水墨紙本冊頁十二開

各 26 x 16 厘米

董其昌生平見本圖錄第 2 號。

根據董其昌自敘，他在十七歲左右學習書法，初學顏真卿（709—785）多寶塔，又改學虞世南（558—638），並上溯至王羲之（303—361）黃庭經及鍾繇（151—230）的宣示帖等。他攝取古人的筆法和結體的奧妙，加以融會貫通，成為自己的面貌。

他反對精熟，臨摹古人書法特別強調筆墨形跡之外的情趣，故他在臨摹各家書法時，都在似與不似之間。此冊臨晉唐名帖多種，是董氏“意臨”的代表作品。

釋文：

王右軍奉橘帖：奉橘三百枚。霜未降。未可多得。

鈐印：玄賞齋

藏印：龍主

中冷帖：羲之白。不審 尊體比復何如。遲復奉告。羲之中冷無賴。尋復白。羲之白。

平安帖：此粗平安。脩載來十餘日。諸人近集存。想明日當復悉，來無由，同增慨。

黃耆帖：吾自不解療疾，庚新婦不得黃耆力，夫何疑大慰之。

得書帖：昨得期書知君可耳。

晚雪帖：今奉梨三百，晚雪殊不能佳。

李北海（李邕，678—747）縉雲三帖：

昨夜大雨，所料道計不堪矣。已使姐行，記即百方，使通縉雲，□曾得永康探□。

比無近書，益用馳仰毒熱，惟勝和兒郎無恙也。邕粗少理，張子有家事，望檢校與遞，可不示也。謹因馳白不具。

吏部三弟改少傅，惘惘不已。五月廿九日邕諮。

顏魯公帖：近聞劉中使至濰州，吳希光已降，足慰海隅之心耳。又聞磁州為虛子新所圍舍利，將軍擒獲之，吁足慰也。

款署：偶觀晉唐名人書臨此數種 董其昌

鈐印：知制誥日講官；董其昌印

51

DONG Qichang (1555–1636)

Calligraphy of Manuscripts by Jin and Tang Masters

Album of twelve leaves, ink on paper

Each 26 x 16 cm

See cat. no. 2 for biographical details.

According to Dong Qichang's autobiography, he learned calligraphy at the age of seventeen. At first, he imitated the stele *Duobaota* by Yan Zhenqing (709–785) and later switched to the calligraphy of Yu Shinan (558–638). Dong later studied works by Wang Xizhi (303–361) and Zhong You (151–230), and succeeded in assimilating ancient masters' brush strokes and compositions into his work to create his own distinctive style.

Instead of meticulously imitating calligraphic manuscripts, Dong sought only to capture essence of the works. This piece, modelled after works by ancient masters of the Jin and Tang dynasties, demonstrates his innovative idea of copying from memory.

Leaf 1

Artist's seal: Xuanshangzhai

With one collector's seal

Leaf 12

Artist's signature: Dong Qichang

Artist's seals: Zhizhigao rijiangguan, Dong Qichang yin



王右軍 奉橘帖

奉橘三百枚 霜未降

未可多得

中冷帖

羲之白不審 尊體

比復何如 遲復奉告

羲之中冷無賴 尋復

白羲之白

平安帖

此粗平安 備載未

十餘日 法人近集

存想 明日當得志

來之自由 同頃快

黃者帖

吾自不解 療疾

庚新婦 不得黃

者力夫何疑大慰

之

得書昨

昨得期書知君

可耳

晚雪帖

今春樂三百晚

雪
結子
孔佳

李北海臨雪三帖

昨夜大雨所料道

計不堪矣已使折

記即百方便通緝

雲拔身得永康採

杖

比無近書益用馳

仰毒熱惟勝和

見郎 喜恙也 豈
知少 理張子 有家
事望 檢校 令 遜
可不 宋也 謹 目 馳

白不 云
吏部 三弟 改少 傳
惘 不已 五月 廿九
口 豈 沿

近 聞 劉 中
使 至 濠 州 吳
顏魯公作

希 光 已 降
以 慰 海 隅

忘年
又向磁州

為聖子新
河園善利

將軍
稔
吁
之
捨

慰也
偶觀吾唐名人書此
瓦種 董其昌



52

陳繼儒 (1558—1639)

行書詩

水墨灑金箋冊頁三幅

各 22—23 x 14—16 厘米

陳繼儒，字仲醇、眉公，號檉公，華亭（上海市松江）人，與同郡董其昌（1555—1636）齊名。工詩文，善書畫。

陳氏書法在蘇軾（1037—1101）、米芾（1051—1107）之間。這篇行書七言絕詩行筆蕭散秀雅，飄逸瀟灑，很有個人風格。

頁 1

釋文：浮浮花發枝頭艷，匆匆香從水面來：

莫怨梅花盡情落，幾人看到十分安。

無款署

藏印：梁天桂印

頁 2

釋文：遠見松邊雀款飛，到來啣住薜蘿衣：

鶴聲未了琴聲發，催得梅花凍欲飛。

款署：陳繼儒

鈐印：陳繼儒印

頁 3

釋文：東西崦曲有人家，種剩梅花復種茶：

茶塢落英堆滿寸，怪來茶味是梅花。

款署：陳繼儒

鈐印：陳繼儒印；眉公

藏印：梁天桂印

52

CHEN Jiru (1558–1639)

Poem in Running Script

Album of three leaves, ink on gold-flecked paper

Each 22–23 x 14–16 cm

Chen Jiru, *zi* Zhongchun and Meigong, *hao* Migong, native of Huating (Songjiang, near Shanghai). He excelled in poetry, painting and calligraphy. His calligraphy, derived from Su Shi (1037–1101) and Mi Fu (1051–1107), is graceful and refined. He created a unique style of running script.

Leaf 1

Poem

No signature

With one collector's seal

Leaf 2

Poem

Artist's signature: Chen Jiru

Artist's seal: Chen Jiru yin

Leaf 3

Poem

Artist's signature: Chen Jiru

Artist's seals: Chen Jiru yin, Meigong

With one collector's seal

陈继儒法书三页

浮之花及枝叶
香淡而素以
香淡而素以
香淡而素以
香淡而素以
香淡而素以

香淡而素以
香淡而素以
香淡而素以
香淡而素以
香淡而素以
香淡而素以

香淡而素以
香淡而素以
香淡而素以
香淡而素以
香淡而素以
香淡而素以

53

張瑞圖 (1570 — 1644)

草書

水墨絹本立軸

204 x 52 厘米

張瑞圖，字長公，號二水，福建晉江人。萬曆三十五年（1607）探花。天啟七年（1627）召入內閣。

張氏書法奇逸，與邢侗（1551—1612）、米萬鍾（1570—1628）、董其昌（1555—1636）並稱明代四大家。此篇草書可見其轉折拗峭的雄健筆力。

釋文：早晚荐雄文似者，故人今已賦長楊。¹

款署：瑞圖

鈐印：張瑞圖印；興酣落筆搖五岳

藏印：林朗庵審定書畫之印；朗齋所得

¹《全唐詩》卷一百三十四，第十七首，李頎“寄司勳盧員外”詩最後兩句。

53

ZHANG Ruitu (1570–1644)

Calligraphy in Cursive Script

Hanging scroll, ink on silk

204 x 52 cm

Zhang Ruitu, *zi* Changgong, *hao* Ershui, native of Jinjiang, Fujian province. He ranked third in the civil service examination in 1607 and was summoned into the Grand Secretariat in 1627.

Zhang was renowned for his unique and elegant calligraphic style and was one of the Four Masters of the Ming dynasty alongside Xing Tong (1551–1612), Mi Wanzhong (1570–1628) and Dong Qichang (1555–1636). This poem¹ in cursive script shows his bending and forceful brush strokes.

Artist's signature: Ruitu

Artist's seals: Zhang Ruitu yin, Xinghan luobi yaowuyue [indulged in brushwork which shakes the five mountains]

With two collectors' seals

¹The last two lines of a poem by Li Qi, see *Quantangshi*, vol. 134, no. 17.

羊
年
晚
春
確
文
似
者
故
人
色
賦
長
樓
舊



54

歸昌世 (1573—1644)

行書後赤壁賦

丙寅 (1626) 年作

水墨金箋紙本扇面

17.5 x 53 厘米

歸昌世，字文休，號假菴，江蘇崑山人，移居常熟。他的祖父是明代著名的散文家歸有光 (1507—1571)。書法晉唐，善草書，兼工印篆，與李流芳 (1575—1629)、王志堅 (1576—1633) 稱明代三才子。

香港藝術館虛白齋藏品中也有歸昌世行書後赤壁賦扇面一幅 (XB1992.091)，成於丁卯 (1627) 年，比這幅攻玉山房藏品晚一年。

釋文：是歲十月之望，步自雪堂，將歸于臨臯。二客從余，過黃泥之坂。霜露既降，木葉盡脫，人影在地，仰見明月，顧而樂之，行歌相答。已而嘆曰：“有客無酒，有酒無肴，月白風清，如此良夜何！”客曰：“今者薄暮，舉網得無，巨口細鱗，狀似松江之鱸。顧安所得酒乎？”歸而謀諸婦。婦曰：“我有斗酒，藏之久矣，以待子不時之需。”于是攜酒與魚，復遊于赤壁之下。

江流有聲，斷岸千尺；山高月小，水落石出。曾日月之幾何，而江山不可復識矣。余乃攝衣而上，履巉巖，披蒙茸，踞虎豹，登虬龍，攀栖鶴之危巢，俯馮夷之幽宮。蓋二客不能從焉。劃然長嘯，草木震動，山鳴谷應，風起水湧。余亦悄然而悲，肅然而恐，凜乎其不可留也。反而登舟，放乎中流，聽其所止而休焉。時夜將半，四顧寂寥。適有孤鶴，橫江東來。翅如車輪，玄裳縞衣，戛然長鳴，掠予舟而西也。

須臾客去，予亦就睡。夢一道士，羽衣蹁躑，過臨臯之下，揖余而言曰：“赤壁之遊樂乎？”“嗚呼！噫嘻！我知之矣。疇昔之夜，飛鳴而過我者，非子也耶？”道士顧笑，余亦驚寤。開戶視之，不見其處。

丙寅中秋書後赤壁賦

款署：歸昌世

鈐印：歸氏文休；昌世之印

54

GUI Changshi (1573–1644)

Calligraphy in Running Script

Dated 1626

Fan, ink on gold paper

17.5 x 53 cm

Gui Changshi, *zi* Wenxiu, *hao* Jia'an, native of Kunshan, Jiangsu province. Later he moved to Changshu. His grandfather was the famous essayist Gui Youguang (1507–1571). He excelled in writing cursive script and seal carving. His calligraphy was influenced by the style of Jin and Tang dynasty masters. He was renowned as one of the Three Talented Scholars of the Ming dynasty alongside Li Liufang (1575–1629) and Wang Zhijian (1576–1633).

The Hong Kong Museum of Art's Xubaizhai collection also has a fan with calligraphy of *Red Cliff Prose II* by Gui Changshi (XB1992.091), dated 1627, a year after this work.

Artist's signature: Gui Changshi

Artist's seals: Gui shi Wenxiu, Changshi zhi yin

55

何吾騶 (1581—1651)

行草書

水墨絹本立軸

164.5 x 47 厘米

何吾騶，字龍友，初字瑞虎，號象岡，又號象岡山人、閒足道人。香山小欖人。明萬曆四十七年（1619）進士，翰林院編修，歷官至吏禮兵三部尚書、內閣大學士。

何氏工詩善書法，尤長於閣帖。此首七言七夕詩筆勢飛動，風格古樸奇峭。

釋文：天上多情似女牛，一年一度鎖新愁：

今年苦與同寒食，烏鵲橋邊倍報秋。

款署：七夕似 著錦詞丈 何吾騶

鈐印：大學士章；象岡；□□文章□□□

55

HE Wuzou (1581–1651)

Poem in Running Script

Hanging scroll, ink on silk

164.5 x 47 cm

He Wuzou, *zi* Longyou, original *zi* Ruihu, *hao* Xianggang, Xianggang shanren and Xianzu daoren, native of Xiaolan in Zhongshan, Guangdong province. He became a *jìnshì* in 1619 and was appointed as Compiler at the Hanlin Academy, later promoted to Minister of the Ministries of Personnel, Rites and Military, and Grand Secretary of the Grand Secretariat.

He excelled in poetry and calligraphy, and is renowned for his calligraphic style after the calligraphy model-book *Chunhuage*. This poem in running script is executed in his typical lively and ingenious style.

Artist's inscription: [Poem] dedicated to a literati friend called Zhuojin, on the seventh day of the seventh month

Artist's signature: He Wuzou

Artist's seals: Daxueshi zhang, Xianggang, incomplete seal

56

黃道周 (1585—1646)

倪元璐 (1593—1644)

行書信札

水墨紙本信札二封，裱成手卷

27 x 16.5 ; 27 x 17.5 厘米

黃道周，字幼玄、螭若，號石齋，福建漳州人。天啟二年（1622）進士。詩文敏捷，書畫奇古，書法質樸藏古，風骨峭然勁健，自成一家。

倪元璐，字汝玉，一作玉汝，號鴻寶，浙江上虞人。天啟二年（1622）進士。清兵入關後自縊死。書畫俱工。書法含蓄中見蒼勁流美。

引首：倪黃兩先生墨蹟

款署：同治辛未（1871）九月 興化劉熙載¹敬題

鈐印：劉熙載印；融齋

第一封

釋文：江右新解頭劉鉅溟弟。丁卯所拔，擬元以本場貼堂，實副榜第一。今來過訪，約午間到小樓，出五簋享之。其意甚欲見台兄。倘無他事，借光半日，榮甚歡甚，惟惠然許之。

款署：弟璐頓首

藏印：問心草堂；應南；筱漚祕玩

第二封

釋文：嘗意此時，恐有此疏，攙成世道，果發之先生也。激先生亦不能明白洞澈，一至於此，雖富鄭公授意，永叔操觚，亦不過如此。

人君以論相為職，宰相以論人為職，唐宋諸賢皆守此論，率未有競舉者，我儀圖之。唯仲山甫舉之。其先生之謂乎。謝謝不悉。

款署：弟道周頓首

藏印：希；溱；心查；鐵石道人；筱漚祕玩

信札後有同治年間（1862—1874）鍾立炳、徐宗晉、王承基、王萃仁、劉燦、郭儒棟、陸樹滋、衛鑄、鍾孟鴻九人及臺靜農（1902—1990）題跋。

¹劉熙載（1813—1881），清文學家。字伯簡，號融齋，晚號寤崖子，江蘇興化人。道光進士。撰有《藝概》。

曾刊於《中國文物集珍：敏求精舍銀禧紀念展》圖錄（1985），編號45。

56

HUANG Daozhou (1585–1646)

NI Yuanlu (1593–1644)

Letters in Running Script

Two letters, ink on paper, mounted as a handscroll

27 x 16.5; 27 x 17.5 cm

Huang Daozhou, *zi* Youxuan and *Chiruo*, *hao* Shizhai, native of Zhangzhou, Fujian province. Huang obtained the *jinshi* degree in 1622. He was skilled in poetry and prose, and well-known for the archaic style of his painting and calligraphy. He succeeded in creating his own unique mode of calligraphy which is classical, simple but energetic.

Ni Yuanlu, *zi* Ruyu and *Yuru*, *hao* Hongbao, native of Shangyu, Zhejiang province. Ni obtained the *jinshi* degree in 1622. He committed suicide when the Ming dynasty fell. He was proficient in both painting and calligraphy. His calligraphic style is subdued, powerful and elegant.

Frontispiece: Calligraphy by the two gentlemen Ni and Huang
Signature: Liu Xizai¹ inscribed in the ninth month of the year *xinwei*, Tongzhi era [1871]

Seals: Liu Xizai yin, Rongzhai

Letter 1

Artist's signature: Lu

With three collectors' seals

Letter 2

Artist's signature: Daozhou

With five collectors' seals

With ten colophons written by nine scholars dating to the Tongzhi era (1862–1874), and a contemporary scholar Tai Jingnong (1902–1990).

¹ Liu Xizai (1813–1881), Qing scholar, *zi* Bojian, *hao* Rongzhai and later Wuyaizi, native of Xinghua, Jiangsu province. He became a *jinshi* during the Daoguang era. Published works include *Yigai*.

Published in *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, 1985, cat. no. 45.

优贤两先生墨迹

同治辛未九月

江右新解頤對鉅漢未了行所拔擢元以未
 塲則貴實劄榜第一今來至訪約午日
 列小接出五呈其其之甚款兄
 名兄倘曾他子借光半日榮甚歡甚佳
 惠並行

和珅



1

嘗意此時必有此疏竟成世道早

此後之

先生也

先生亦不能朋友洞澈一至於此終富鄭公

探意永科捺觚之不退如也

公其相相職宰相以任人爲職者常諸賢皆

守世論卒亦有克其者我信國之吟仲甫

先生之謂也



2

同治九年

同治九年

同治九年春偶於骨董家見故紙堆中有吾鄉陳白沙先生及澤浦
 黃忠端公水墨山水一紙方尺餘為錯愕不意其物得主人因以善價得
 之於獲身珍存夏又得忠端公上履倪文西公牙丸墨蹟公帝忠端此札
 早為蘇郡貝翁先生摹勒入寶蘇集於中予從友人處借觀於對不
 甚榮茲知為真蹟而三書法亦得傳者明史云忠端公試江右札中
 兩稱劉錕既既為文正所傳士之章氣行必有可觀即此忠端所云此疏哉
 先生者必有指字學後指指及及公同朝諸流流審法法也也第云云
 為千古之摩一人之札可千古之摩一蹟矣後後前人墨寶多付劫灰獨此書
 先片則久而子誠子命裝成卷每於午宿坐坐焚香展玩想見公之高風亮
 節精采尚舊橫墨間不覺肅然托故藉以檢束予心非徒為歐陽公所云物
 必聚於所也也爰誌數語俾後人永寶之昔

同治九年庚午歲仲秋自心卷鍾立始後於隄上之同公草堂

跋

同治九年

同治九年

湧州鍾君心查以暨名海上顧性好書畫暇輒往坊肆雲
 斷墨摻剔無遺於大忠大賢手蹟所存護持尤謹近得
 勝國黃忠端倪文正手札各一紙不勝狂喜出以畀余欲併
 裝成軸余亦喜曰是誠兩美必合者也改二公於天啟二年
 同登進士同授編修其卒也同以殉節著雜文正致命在
 烈帝淪亡之日忠端就刑在唐王覆敗之年先後少異然
 當文正整衣冠自縊時大書於几曰南都尚可為死吾分也
 則忠端之鞠躬盡瘁死而後已不可謂非文正導之矣又攷
 忠端貶官文正疏抹有第一詞臣乞留史館以己代貶之語
 易擊曰二人同心其利斷金同心之言其臭如蘭是札文正
 所謂台先與忠端所謂先生者雖不知何人然非同其屬
 天假之緣會合一處想見二公當日聚首詞曹莫逆於心相
 視而笑光景正唯手蹟不同而心蹟之同乃愈見也鍾君得此
 豈偶然哉君先嘗得忠端山水一幀與陳白沙先生墨蹟並
 為裝池其不謀而合類如此非精神斯合無間何以有之君索
 題跋爰綴數言以誌後之鑒藏者

同治拾年辛未首春滬城買履上識徐宗晉書

文正忠端物之其肯堪千古史蹟其書法不多親

神君心查獲曾物公手書札寶之藏弄一日以見不

版閱去謬公書之駭入晉人之室亦出正公書亦不意

與蘇美相上下似強作札良亦心長才之者稍少此則

兩公平生所書不少必有高者乎此不特怪堅也

之盲於目且不識者時曾言乃亦公書品極高也

也初往君為得去謬公畫帳及陳白沙先生墨跡

表彙成一卷也子果固究心法未法而表表暇日

午窗默坐焚香展玩者不物而然敬又將所忻

然心得所為之平於也物以同心查以為何如

也 壬申夏 郭信祿敬觀并識

恒警年讀明人判卷及伏黃兩公作

先君子在論文外特而論其人品於後

涉穢史冊益悅然見兩公之氣節與日

月身先文藝未矣書法更以論乎惟

於兩公固不以書法見重而書法正第

以兩公是重也自來石依子澤所存後

人其加珍惜若香札之劍中郎之琴

木軍之風字研元章之嵌空石獲

之者視同拱壁况忠臣墨蹟為正氣

存乎其間展對之下豈令人興起者哉

鍾君心查博物嗜古此書之外并寶諸
 忠端公及白沙子畫帳多一嘗出必見
 不寫錦屏囊文亦為核蓋不昧鄭重存
 心查之黃卷別具隻眼殆秉其性也

57

王鐸 (1592 — 1652)

草書

水墨紙本立軸

125 x 29.5 厘米

王鐸，字覺斯、覺之，號十樵、嵩樵，又號癡僊道人，河南孟津人。明天啟二年（1622）進士，入清官至東閣大學士。

王氏工書、詩、古文，兼能畫山水蘭竹，尤以書法擅長，師法顏真卿（709—785）、黃庭堅（1045—1105）、米芾（1051—1107）三家，蒼鬱雄肆，險勁沉著，氣勢磅礴。行草宗二王，如天馬行空，追求速度感和線條的流動美，特重視佈局，以及字的間架姿勢。

釋文：頓州衛瓘，惶恐闕音，敬望想懷，在外累年，始得還，甚踴躍。

款署：王鐸 孟冬

鈐印：王鐸之印

藏印：區漢波藏；漢波銘心之品；張祥凝收藏記

57

WANG Duo (1592–1652)

Calligraphy in Cursive Script

Hanging scroll, ink on paper

125 x 29.5 cm

Wang Duo, *zi* Juesi and *Juezhi*, *hao* Shiqiao, Songqiao and Chixian daoren, native of Mengjin, Henan province. Wang received the *jinshi* degree in 1622 and was promoted to Grand Secretary during the early Qing dynasty.

Wang possessed an individual calligraphic style influenced by that of the two Wangs, Yan Zhenqing (709–785), Huang Tingjian (1045–1105) and Mi Fu (1051–1107). His running and cursive scripts are fluently executed in a free and spontaneous manner. He also emphasizes the compositional unity of each character.

Artist's signature: Wang Duo, *Mengdong* [the first month of winter]

Artist's seals: Wang Duo zhi yin

With three collectors' seals

顏州新穰惶恐闕音
或望於
懷在如里自始
向多也甚踊
如

王羲之



58

傅山 (1607—1684)

草書信札

1648 至 1657 年間作

水墨紙本信札十八通，裱成手卷

21.5 x 111.5 厘米

傅山，初名鼎臣，字青竹，後改字青主、僑山，自號公之它、石道人、喬廬、丹崖翁等，山西陽曲（太原）人。入清後改名真山，並衣朱衣，號朱衣道人，晚號老蘗禪。

傅山的書法得力於顏真卿（709—785）、二王，楷隸篆草無不精妙，有自己獨特之風格，而最善草書。這些行草信札乃傅山四十至五十歲時所作，書體得諸家神髓而自創新意，風格奇古。

據近代學者白謙慎考證，傅山的書風在1640年代末至1650年代初有所改變，這十八封信札正反映這種演變和風格上的差異。信札1約寫於1648年，筆劃纖幼，外形秀麗；信札4至8約寫於1649至1651年，風格與信札1截然不同，其中信札4及5的捺刀帶有章草的味道，信札6的圓潤運筆則深受顏真卿的行書影響。有趣的是信札7寫於信札6後不久，卻復用信札4及5的章草捺刀。這種風格上的差異也見於信札9至17，這九封信件約寫於1652年，全是有關傅山和楊方生¹牽涉一樁官司後央求魏一鰲²營救的信件，其中信札9至10在內容上可知書寫日期在同一天，並在裱成手卷時弄錯次序，但信札9貼近信札4及5的章草捺刀風格，而信札10卻明顯是受到顏真卿的影響。因此雖然兩封信札在內容上相近，但書風卻兩樣。³

扉頁：丹崖墨翰

柏鄉魏裔介（1616—1686）¹為蓮陸（魏一鰲，？—1692）題
鈐印：魏裔介印；宮保大學士

楊仁愷（1915年生）題籤及卷末題跋於辛未（1991）年。

信札釋文：⁴

1

天生一無用人，諸凡靠他不得，已自可笑；一身一口亦靠不得，棲棲三年，以口腹累人，一臆悶安道，輒汗浹背。有待為煩，覲以待盡，乃復謬辱 高誼賁寵僑菴，益笑賣藥朽翁之浪得名。聞天地間諸事，有馬扁固如此。道人雖戴黃冠，實自少嚴秉僧律，一切供養，不敢妄貪肉邊之菜。權因熱竈，豈復無知，忍以土木冒饗 檀惠，潤溢生死，增長無明。老親亦長年念佛人，日需鹽米，尚優胼胝，果見 知容，即求以清靜活命乞食之優婆夷，及一比丘為願，同作蓮花眷屬，即見波羅那須頓施朱題之寶，令出家人懷璧開罪也。對使稽首謝 德，代手完 函，不敢次睨。曾閱之一二石交誦吊朱甫城大章，佩 雅無既矣。草草附展宿私，餘不敢噪。伏唯 台照。不宣。真山稽首。慎！

鈐印：傅山之印

58

FU Shan (1607–1684)

Letters in Cursive Script

Dated 1648–1657

Eighteen letters, ink on paper, mounted as a handscroll

21.5 x 111.5 cm

Fu Shan, original name Dingchen, *zi* Qingzhu and Qiaoshan, *hao* Gongzhita, Shi daoren, Selu, Danyai weng etc., native of Yangqu (Taiyuan), Shanxi province. After the fall of the Ming dynasty, he changed his name to Zhenshan and began to wear red clothes, thus he was also known as Zhuyi daoren (Daoist monk in red clothes) and Laobochan.

Fu was an accomplished calligrapher whose style followed closely those of Yan Zhenqing (709–785) and the two Wangs. He was competent in all kinds of scripts, particularly excelling in cursive script. He was able to blend the essence of the great masters to create his own distinctive style, as reflected in this eccentric work of letters written in small cursive script.

According to Bai Qianshen, a contemporary scholar, Fu's calligraphic style began to change during the late 1640s and early 1650s. These eighteen letters reveal this evolution of styles, as well as stylistic inconsistencies. Letter 1 was written in c. 1648, characterized by thin strokes and graceful composition. Letters 4 to 8, written probably from 1649 to 1651, exhibit features that distinguish them from Letter 1. In Letters 4 and 5, the turned-up endings of the *na*-strokes suggest the influence of draft-cursive script (*zhangcao*). In contrast, Letter 6's firmly round strokes borrow from Yan Zhenqing's running-script calligraphy. Interestingly, in Letter 7, dated soon after Letter 6, Fu returns again to the draft-cursive elements found in Letters 4 and 5. Such stylistic inconsistencies is also manifested in Letters 9 to 17, all of which were written in or around 1652 and concern the legal case brought against Fu Shan and Yang Fangsheng.¹ In these nine letters Fu Shan repeatedly asked Wei Yi'ao (?–1692)² to use his power and influence to help the case dismissed. The most revealing inconsistency is that revealed in Letters 9 and 10, which judging from their contents, were written within a day of each other. Letter 9 is similar to Letters 4 and 5, in that its *na*-strokes have turned-up endings borrowed from draft-cursive script. Letter 10, however, shows the strong influence of Yan Zhenqing. Despite their similarity in content, the calligraphic styles of the two letters are dramatically different.³

Frontispiece: Danyai mohan [Ink manuscript by Fu Shan]

Inscription: Inscribed for Lianlu [Wei Yi'ao], Wei Yijie⁴ [1616–1686] [of] Boxiang

Seals: Wei Yijie yin, Gongbao daxueshi [Grand Secretary as Junior Guardian of the Heir Apparent]

Title slip and postscript dated 1991 by Yang Renkai (b. 1915)

2

周山人跡，貧道于山蘭冰徑，殷殷道雅。黃母唐突衙齋，在官長可鳴下交在，方外士終覺有違竭磨耳。下弟素仰台範，久擬一登龍，取貧道字為款。因勒此奉候。尚有道人一友宗生黃玉，其人者亦欲因道人而受教於門下，他日或一趨渴，并求惠賜芝字。出家人蒙面為人作曹丘，殊為沒傷，然無他穢腸也。且無緣顏面，草興展不盡。山再稽首。慎！

3

坐寂經年，長日何事，正須大吟謝藩口耳。家季敦意畫竹，雨中手懶，一兩筆不能得志。姑道之行，綴成再報。旅人不能風化群從，令餐松飲泉，不嫌交偏。一事相商，令家季面致，大都因侄仁為資也。可得果罇示一音。孫長君謂且無行期。而弟自縣上來，乃知既西矣。別意未展，殊悵。倘復有往來，正須一知耳也。家季口中事，亦半係故人，不然不莽為關白。常裁教，不盡。弟山頓首。

4

切事奉課：老親擬有平定孫婦之娶，而適丁郊壘閉之，太原縣城戒嚴不能出。謂翁台可代為山謀而引手也。專勞黃玉兄躬叩請教。機非在我，倘妙有籌略，求與黃玉面議之。縷縷不盡，並在黃兄口致。山但有手額，不宣。連翁先生大護法。道弟山稽首。慎！

5

黃玉兄還道勤懇，極感，極感。擬復造司請前命，太原縣村力侵星至傳，老親亦獲清之縣令出東村矣。前命可已之。然不匱之雅，真真銘之心髓矣。非復常言，非復常言。稍寧，圖晤未央，專遣力奉聞。黃兄囑筆，道弟山稽首。慎！

6

僑汾而汾之名酒不可常得，間一沽之，村任西而已。良醞遠至，深快舊腸。酒道人者以酒遺人，真不啻佛之舍身也。中山不知醉，此感如何？辱問近作，一年來九迴枯矣。然此中多有而無相發者，故終茹之耳。溽蒸作暘，宿疾正發。力疾草復，幸惟台炤。淄川之信無足疑。孫公子字一緘，寓中無紅箋，並須送之。弟山頓首。慎！

7

數數承雅，無可將意，但有此中。頃見黃玉日就蕭瑟，門下俠腸何不一為引手。若有可乘，須煩注存也。家弟久懷仰止，未得勤接芝字，行因黃玉修候，亮屬道人之弟，翁未甚吐棄也。臨書真切。道弟山稽首。慎！

8

辱惠肝膈，日真一日，山願方外人哉。何日忘之，篤于方內者千倍矣。此中原無可羈留，但為刑尊寫屏子一事未完，了此即東矣。兒輩或當先往，若及台下在彼，尚欲一煩庇護耳，以婚姻皆在彼方也。所云其中相公之禮，已一一送進，尚浮于前數矣。臨時又當有以圖之。不知平定之行當在兒來時，若刑尊且不來，還須巧一言于縣也。何如？餘當面頓，不一。弟山頓首。

Letter 1

Artist's signature: Zhenshan

Artist's seal: Fu Shan zhi yin

Letters 2-18

Artist's signature: Shan

¹ Around 1652, Fu Shan was lodging at the home of his friend Yang Fangsheng, a descendent of a Ming official in Yangqu county, when they were both charged in a case related to the death of the son-in-law of Zhang Zhong, Fu Shan's nephew. See Bai Qianshen, *Fu Shan's World: The Transformation of Chinese Calligraphy in the Seventeenth Century*, Harvard University Press, 2003, pp. 88-90.

² Wei Yi'ao, zi Lianlu, native of Xin'an, Henan province, was appointed Prefect of Xinzhou in Shanxi province.

³ Bai Qianshen, op. cit., pp. 106, 110.

⁴ Wei Yijie, zi Shisheng, hao Zhen'an, native of Boxiang. He became a *jinshi* in 1646 and was promoted to be Grand Secretary of the Hall of Preserving Harmony in the Palace in 1664. As he was only forty-eight when served at court, he was nicknamed as the "Black-haired" Prime Minister.

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9

酒 德遠至，那勝飲 醇。昨集州友一意外事，早修一字，已托紫、古兩兄代弟申懇。而所云鄉約地方果嫌尔得意，報 官司矣。萬懇速為鎮結。此村鄉約素稱毒蠱，若非仗 台下了此，一夥窮項乞兒友弟拖累無日矣。草草言 謝，再陳前衷。心緒如焚，翹首望 命。弟山頓首。慎！

居實字到，不知寄書人去未？書中言想當悉。

10

無端怪事奉 聞：昨州友過村橋小集，孺子之婿朱四適來貪嬉。鄰舍有鞦韆，朱四見而戲之，下即死于架下。山所僑實為 爾禎楊長兄之莊。莊鄉約與禎兄不善，恐從茲生葛藤。若事到台下總捕衙門，求即為多人主張，一批之。事雖無他，而鄉約既欲修卻，朱四之兄則無賴兇頑人也。萬一有言，凡道府縣衙門，統瀆門下鼎容力持之。且縣衙無人可依，不知 門下曾與交否？即交厚否？須仗台力一為細心周旋，省一時窮友亂忙也。詳不能寫，即挽古、鎮二兄親謁口致之。若有他緣而恃 愛粉飾，當唾棄我于非人。真切真切。弟山頓首。余慎！紙筆村劣，求宥。

11

弟之蹇厄而累多人，屢承大力深心，而兇頑黨羽一時嚇射打嚇，且恃其衙門中有誰有誰（此須孺子口道），勢必鬻鬻而後止。適聞尊票押鄉約之說到村，其兄云必不干休，以人命告 兩院臬司為主，想當明日有詞矣。孺子深慮將先呈其打嚇于上司。此時，渠輩無賴聞有王舍親在中，莫不欲搥指其中，良繁有徒為之慫恿。而弟輩所恃惟在 台下。若 台下還用大法力杜此兇計，亦不須別用弟輩委曲。儻此輩吞詐之心不已，孺子袖中已具有呈文，將先發制之。或撫或司道，總求指示而先容之，並為審處宜如何如何，期于鎮壓懲創此輩。此時弟等居鄉實難。無妄之衍心幸遇台下在此，定當能為我二三弟兄一揮寶杵也。匆匆紙上不悉，孺子面領 德教可也。數數瀆 聽，實非得已。此時世法，台下豈不知哉！豈不知哉！恃愛又懇幸炤原。不一。弟山頓首。慎！

12

前事兩次啟矣。聞台即有接按君之行，恐亦出門延蔓無日矣。今弟輩焦勞，將安何圖？即求詒 陽曲令君一字，真切真切，求速埋葬耳。且其岳丈孺子及其兄皆到作主張矣。縣差一出，便有多少刁難。窮途之人無許多物力打發。懇求 命一役至村，押勘施行。若縣役可以不出，方免目下須索。感 德不既，再此陳情，萬惟 台炤。弟山又頓首。慎！

13

即此三兩夜累人極矣。萬一 台下有接 按君之行，此事誠不知幾時才有結局。若孺子說行，須得 借鼎一到 上司講請之，仍煩 威旌一臨村中，先相之，付鄉約地方看守便也。不然天熱一懷，口尚有既耶？再請 尊命。弟山頓首。

14

孺子至村，道 台意。即骨肉自為未必至此，但所云紅溪者，毒計當益熾。恃與滿人狎昵謀必遂欲，深可恨也；尚有兇黨亦鎮字者，續將從他縣至。此物素稱兇狠棍宗，聞已喚去，當來。痛求 台下懲創之。且彼已有詞。陽曲前票既蒙台命已撤，若再一准，乃中彼計，郡輩立見薺粉矣。還求一查詢之，恐彼朦朧其詞，但希見准，而陽曲令君亦不細閱其詞，遂差人耳。千萬千萬。不知 臬司呈子能如前所云批下否？若未批下，則其中仍有紅谿之說中之矣，又當奈何？為人為轍，統求 裁酌施行。死者之弟慎五已到尸所，無他詞；而紅谿唆之使去，亦至今不來，若 台臺下臨時，亦須及之。弟山頓首。慎！

15

昨事極承 台愛。其兄 頑劣，既已買棺裝殮矣，而忽變無賴，為多人唆起謀告。所告者以王舍親 鵬起為尤。事既如此，不得不先鳴之 台下。村人與楊兄作敵者，又群起而圍之。若非鼎力彈壓，妙為區處，累舍弟不淺。且令弟無以謝舍弟矣。事本無他，而時勢至此，不良之人實多。 台下至此為令，弟輩無所為護庇，此非弟之恥也。 台下以為何如？弟處此中，萬難于友朋兄弟之間，千祈為我善謀之。數數字達 尊衙，似乎唐突，然恃知愛，故不避嫌乃尔。蓮翁老先生。弟山頓首。

16

無妄之斜愆，勞蓮、迂兩台臺深心大力，而不得促見一快，奈何哉！終須 寶杵降魔，護諸孱儒耳。家弟道及前日促膝時語，尤屬無妄之無妄者。然亦不暇與解，仍幸 台下就中調護，或當消弭耶？且須時時有聞。令弟當何方待之為善。不知 台下能委曲于中否？亦須 裁奪見示。高情遠志，不能少遂。而置身叢棘中，動輒有礙。隱非隱，見非見，反之魂亭，但有噴愧。此等心曲，焉得語語不知我者。因前論及之，亦知台下念我之蒙袂人間也。作詞聞又到 案下，未知果否？果尔亦求速一驗看。昨才知朱二已于隱處割破圖誣，臨時大荷包老之鏡。此中機宜，要刻刻慮及。陽曲聞縣差欲奪而逮之，先 廳一審。又聞洪溪特狀將告弟及家弟于 臬司，此猥狗必至窮勢也。統求 鎮杜之。洪今在逃未獲。即終不獲，亦須作案聽獲正鼻，庶可懲于將來。既恃 愛有年，而此時不切切結此無端之局，復將誰賴耶？又瀆求 鑒。弟山頓首。慎！

17

前事似結耶？終始荷 鼎，楊王舍親誦 義，夢寐不忘，無由自達。俾山懇懇致之。大都此事，彼此蔓縈，使一無是非之乞士，即離離即于其間。非 蓮盟累劫之，舊適游戲人間，何以得此痛快？然兇狡百端，加以此輩素習無良，復今鄉黨自好者不忍太下慘毒，自居忠厚。彼安得知兩舍親真實為彼哉？後復有言，當出自死者之父。然已鑄鐵案于茲矣。或當無奈何耶？可恨此輩，賢淑者皆離禍不留，而紛紛禽獸尚率而食人，使君子不欲以平常仇讎較之，誠不知當何以處此。向亦有一王孫為宦者，無端一舍親以素恨告之，逕坐站徒，竊嘗懷責之。乃今復有此肇帶之錫，又徒一王孫，使人心惡

。至今楊、王舍親憐而慰之，不似當鈞兩造時也，然又不無懸？計老獵之意。台下謂何以處此後也？今遣舍弟入城，躬叩道意。其中前後，俾口縷之。村鄉約十五之責，復幾以老命拼，今尚未起，其實時刻不忘情于楊舍親昆玉及舍弟，而謀吞贐之也。弟止細道，萬須一聽。不欲 台下以事既結，而置後端。知為我忠謀，故一一商之耳。

寒家原忻人，今忻尚有薄地數畝。萬曆年間曾有告除糧十餘石。其人其地皆不知所從來。花戶名字下書不開徵例已八十年矣。今為奸胥蒙開買在糧石下，累族人之催此，累兩家弟包陪，苦不可言。今欲具呈于有司，求批下本州，查依免例，不知可否？即可，亦不知當如何作用？統求 面示弟止。弟甘心作一絲不掛人矣，而此等事葛藤家口，不得了了。適有糧道查荒之言，或可就其機會一行之耶？其中關鍵，弟亦說夢耳。特 愛刺之。黃玉亦當躬 謁。此子熒熒感 貸，得襄其事，嘗不置口。家弟世之椎魯無用人，多所受侮于外，今始圖什一。暇中懇 為一計之。不知何日能 花邊立馬，一晤圖傾耶？草草不盡，但有感激。伏惟 台炤。弟山頓首頓首。村市紙簡可笑，覽竟即焚無留。囑囑。

18

酒道人濱行，宗生黃玉与家弟止約我輩三五人為屏材，而屬筆僑黃。弟素不能抽黃對白之伎，且以素辱向方外游，遂尔走筆，幸持之無人之境，一噴其飯，決不可令一俗人見也。既寫復念靜修為上谷先儒，恐 道人之芥蒂于其鄉人也。然既為儒先，天下之所得共聞共論者。況 道人特達士，豈得隙諸其孟浪之口。久而復知僑黃之非好詆譏人者也。此中鬱鬱不得肆展，幸鑒之言外。新詩日進，弟煮飯折腳鐺人耳，安所敢低昂大官府珍錯也。但有推服推服。与淄川作字即奉命。但題後須及 尊意，不知當如何書，又不諳此君性情何如。尚求一教。弟山頓首。

一二日有事過州，文旆東發，或當圖晤。

¹1652年間，傅山寓居於明代遺臣之後楊方生的陽曲家中。後來二人因涉及傅山內侄張仲的女婿朱四之死，而遭官府追究。見 Bai Qianshen, *Fu Shan's World: The Transformation of Chinese Calligraphy in the Seventeenth Century*, Harvard University Press, 2003, 頁 88—90。

²魏一鰲，字蓮陸，別號海翁、酒道人，曾任忻州知府，新安（河北新安）人。

³見 Bai Qianshen, 頁 106 及 110。

⁴魏喬介，字石生，號貞庵，柏鄉人。順治三年（1646）進士，康熙三年（1664）官至保和殿大學士，由於他入閣時年僅四十多歲，頭髮烏黑，史稱烏頭宰相。見《清史稿》列傳四十九。

⁵釋文參考白謙慎“傅山與魏一鰲：清初明遺民與仕清漢族官員關係的個案研究”一文附錄一。

曾刊於《歷代文物萃珍：敏求精舍三十週年紀念展》圖錄（1990），編號 41。

59

天然和尚 (1608—1685)

行草書詩

丁未 (1667) 年作

水墨絹本立軸

195 x 38.5 厘米

天然和尚，法號函罽，又號丹霞上人；俗姓曾，名起莘，廣東番禺人。¹崇禎年間 (1628—1644) 出家為僧，後來他的雙親和妻子也先後出家。

這幅書法成於丁未年，天然和尚時年六十，書法境界廣厚，技巧純熟。

釋文：佛子難忘眾母恩，瞿夷曾證涅槃門；
離家報盡劬勞德，長壽因緣豈易論。

丁未仲春為 崔夫人壽

款署：丹霞老人

鈐印：釋函罽印；天然道人

藏印：露路趙氏

¹ 注宗衍《天然和尚年譜》，頁一上和二十五上。

59

Monk Tianran (1608–1685)

Poem in Running Script

Dated 1667

Hanging scroll, ink on silk

195 x 38.5 cm

Monk Tianran, monk's given name Hangang, *hao* Danxia shangren, lay name Zeng Qishen, native of Panyu, Guangdong province. During the reign of Chongzhen (1628–1644), he became a monk. Later, his parents and wife followed his example becoming a monk and nuns respectively.

He wrote this piece of calligraphy at the age of sixty, in the year *dingwei* (1667). The broad and massive strokes reflect his mature style.

Artist's inscription: [Poem] written for the longevity of Madame Cui in mid-spring of the year *dingwei*

Artist's signature: Danxia laoren

Artist's seals: Shi Hangang yin, Tianran daoren

With one collector's seal

佛下不難忘衆母恩則進支由曾於涅槃門離家報盡功勞
治長壽因緣生且勿論

丁未仲春寫

崔夫人壽

丹霞老人

60

笄重光 (1623—1692)

行書詩

水墨綾本立軸

189.5 x 58.5 厘米

笄重光，字在辛，號江上外史，亦稱鬱岡掃葉道人，江蘇句容東荊（白兔鎮）人，晚年居茅山學道，改名傳光，晚署逸光，號逸叟。順治九年（1652）進士，官御史。

笄氏書法出入蘇軾（1037—1101）、米芾（1051—1107），與姜宸英（1628—1699）、汪士鋐（1686—1759）、何焯（1661—1722）合稱康熙間帖學四大家。此行書五言律詩筆意超逸中見端麗。

釋文：聞道白雲居，窈窕青蓮宇，巖泉萬丈流，樹石千年古。
林臥對軒窗，山陰滿庭戶，方釋塵事勞，從君襲蘭杜。

款署：鬱岡笄重光書

鈐印：笄重光印；江上

藏印：詩癡；坐臥心安即是仙；靖節後裔；劍秋；紫薇華館藏書；
李維洛鑑藏印；盱江曾氏珍藏書畫印等共十個

60

DA Chongguang (1623–1692)

Poem in Running Script

Hanging scroll, ink on satin

189.5 x 58.5 cm

Da Chongguang, *zi* Zaixin, *hao* Jiangshang waishi and Yugang saoye daoren, native of Jurong, Jiangsu province. In his later years he changed his name to Chuangguang, Yiguang and Yisou after practising Daoism. He became a *jinshi* in 1652 and served as Censor.

His calligraphy is influenced by that of Su Shi (1037–1101) and Mi Fu (1051–1107), in a literati style as reflected in the writing of this poem. He was one of the Four Masters of *tiexue* (study of manuscripts) during the Kangxi era alongside Jiang Chenying (1628–1699), Wang Shihong (1686–1759) and He Zhuo (1661–1722).

Artist's signature: Written by Yugang Da Chongguang

Artist's seals: Da Chongguang yin, Jiangshang

With ten collectors' seals

印道白之居窈窕之蓮宇巖泉兮又
流於石于年古林以對一軒一窓
山陰詩處下与釋莊事皆從
平觀象蘭社
蘇島畫堂
畫堂



風清輦道爽秋旻
瞻仰承華出五雲
記取小臣勞睿慮
缸頭惶恐拜儲君
問知名姓玉顏舒
豹尾森森駐駕初
回向侍臣親笑語
此人聞得久能書
龍軻如飛碧浪催
岸邊雲錦兩行開
身依帳殿沾恩近
此際疑從天漢來
關閩濂洛載儒林
性理時將妙義尋
允執厥中王道備
早知聖學已傳心
雒誦琳瑯一卷新
雕蟲真復笑詩人
選言定作千秋鑑
落句應含萬物春
深宮暇日墨生香
筆法聯翩壓晉唐
曾受宸衷親指點
卻驚鳳翥與鸞翔
松花江石剖瓊英
製研爭傳古未名
自是天家工採擇
也知良璞要裁成
玉腕承擎來拜賜
深沁脾透齒自沉吟
細嘗滋味知甘美
不染污泥見苦心
頻催墨瀋灑煩襟
感歎妄求若渴心
春蚓秋蛇摠癡蠹
不知何地答高深
祖父曾邀甲第榮
不才失學誤科名
謬當州邑叨遷轉
六載臺郎報主情
宣力營心不敢辭
川衡奉命又經時
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疏濬成功本帝咨
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清切班聯近九霄
樗櫟散村負外兒
豈期垂盼接東朝

龍軻如飛碧浪催
岸邊雲錦兩行開
身依帳殿沾恩近
此際疑從天漢來
關閩濂洛載儒林
性理時將妙義尋
允執厥中王道備
早知聖學已傳心
雒誦琳瑯一卷新
雕蟲真復笑詩人
選言定作千秋鑑
落句應含萬物春
深宮暇日墨生香
筆法聯翩壓晉唐
曾受宸衷親指點
卻驚鳳翥與鸞翔
松花江石剖瓊英
製研爭傳古未名
自是天家工採擇
也知良璞要裁成
玉腕承擎來拜賜
深沁脾透齒自沉吟
細嘗滋味知甘美
不染污泥見苦心
頻催墨瀋灑煩襟
感歎妄求若渴心
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61 陳奕禧 (1648—1709)

行書
庚辰 (1700) 年作
水墨絹本手卷
31.5 x 176 厘米

陳奕禧，字六謙、子文，號香泉，晚號葑叟。浙江海寧人，貢生。康熙四十七年 (1708) 擢南安知府，擅長詩歌書法。書專法晉人，收藏秦、漢、唐、宋文字，為題跋辨證。小楷穩稱，媚而少骨；大字條幅則沉著渾融而不輕佻。

釋文：風清輦道爽秋旻，瞻仰承華出五雲，記取小臣勞睿慮，缸頭惶恐拜儲君。問知名姓玉顏舒，豹尾森森駐駕初，回向侍臣親笑語，此人聞得久能書。龍軻如飛碧浪催，岸邊雲錦兩行開，身依帳殿沾恩近，此際疑從天漢來。關閩濂洛載儒林，性理時將妙義尋，允執厥中王道備，早知聖學已傳心。雒誦琳瑯一卷新，雕蟲真復笑詩人，選言定作千秋鑑，落句應含萬物春。深宮暇日墨生香，筆法聯翩壓晉唐，曾受宸衷親指點，卻驚鳳翥與鸞翔。松花江石剖瓊英，製研爭傳古未名，自是天家工採擇，也知良璞要裁成。玉腕承擎來拜賜，深沁脾透齒自沉吟，細嘗滋味知甘美，不染污泥見苦心。頻催墨瀋灑煩襟，感歎妄求若渴心，春蚓秋蛇摠癡蠹，不知何地答高深。祖父曾邀甲第榮，不才失學誤科名，謬當州邑叨遷轉，六載臺郎報主情，宣力營心不敢辭，川衡奉命又經時，轉輸有數遵程限，疏濬成功本帝咨。一門兄弟忝宮僚，清切班聯近九霄，樗櫟散村負外兒，豈期垂盼接東朝。

款署：庚辰七月十一日
皇太子駕幸通州，命臣奕禧侍從登舟，示所著詩集，命隨意作大小字。恭呈十二首。
甲申夏日將之石阡郡守借
履仁寓作避債畫，漫憶慮韻，感恩志遇，用以自慰云。奕禧
鈐印：奕禧；六謙翰墨；卞璧樓
藏印：德大審定；曾鼎山房法書名畫

61 CHEN Yixi (1648-1709)

Calligraphy in Running Script
Dated 1700
Handscroll, ink on silk
31.5 x 176 cm

Chen Yixi, zi Liuqian and Ziwen, hao Xiangquan and Fengsou, native of Haining, Zhejiang province. He was enlisted as Tribute Student, and in 1708 appointed Prefect of Nan'an. He was proficient in poetry and calligraphy. His calligraphy follows the style of the Jin masters. He collected calligraphy of the Qin, Han, Tang and Song dynasties and analysed their colophons. His small regular script is balanced in composition and boneless in execution, while the large regular script is heavy and graceful.

Artist's signature: Yixi
Artist's seals: Yixi, Liuqian hanmo, Bianbilou
With two collectors' seals

62

黃慎 (1687—1770)

草書冊

水墨紙本冊頁八開

各 19 x 23.5 厘米

黃慎，字恭懋，躬懋、恭壽、菊壯，號癭瓢子，又號東海布衣，福建寧化人。僑居揚州，為“揚州八怪”之一。

黃氏善畫人物、花卉、蔬果。筆姿放縱，風格豪放。草書得懷素（725—785）筆意，用筆枯勁，上下勾連，此冊頁可為代表。

款署：寧化黃慎

鈐印：黃慎；恭壽

藏印：辟意□□；啟臨私印；番禺陶氏書畫

62

HUANG Shen (1687–1770)

Calligraphy in Cursive Script

Album of eight leaves, ink on paper

Each 19 x 23.5 cm

Huang Shen, *zi* Gongmao, Gongshou and Juzhuang, *hao* Yingpiaozi and Donghai buyi, native of Ninghua, Fujian province. He settled in Yangzhou, making a living by selling his paintings, and was one of the "Eight Eccentrics of Yangzhou".

Huang was a prolific painter of figures, flowers, vegetables and fruits, famous for free and bold brushwork. His calligraphy in cursive script imitates that of Huaisu (725–785), a famous calligrapher of the Tang dynasty, in its dry, forceful linking strokes. This album is representative of his cursive script.

Artist's signature: Ninghua Huang Shen

Artist's seals: Huang Shen, Gongshou

With three collectors' seals

此書之在東國也
一而持之今之世也
皮何日在湯一之
肩三行面

五之度之
三月月之
乙書之律燒村
照安村之

毛里
晚泊逢之
以相之
園又之
為心之

飛鳥之江
船之
小之
湖之

畫信村
秋之
燭之
果之

一社之
其之
三之

秀之
疎之
柳之
飛之
是之

惟之
地之
五之
孔之

63

張照 (1691—1745)

行書聯

水墨灑金箋對聯

各 237 x 38 厘米

張照，初名默，字得天、長卿，號涇南，又稱天瓶居士，江蘇婁縣（上海市松江）人。康熙四十八年（1709）進士，官至刑部尚書。

張氏精通音律，尤工書法，擅長行楷書，以“館閣體”著名。

釋文：天其降祥五風十雨，地不愛寶九穗雙岐。

款署：張照敬書

鈐印：臣張照；心正筆正

63

ZHANG Zhao (1691–1745)

Couplet in Running Script

Pair of hanging scrolls, ink on gold-flecked paper

Each 237 x 38 cm

Zhang Zhao, original name Mo, *zi* Detian and Changqing, *hao* Jingnan and Tianping jushi, native of Louxian (Songjiang, Shanghai), Jiangsu province. He became a *jinshi* in 1709 and was promoted to Minister of the Ministry of Justice.

Zhang was familiar with music and opera, and renowned for his calligraphy in running and regular scripts. His works in the so-called “court style”, small regular script used in the civil service examinations, are particularly well-known.

Artist’s signature: Written respectfully by Zhang Zhao

Artist’s seals: chen Zhang Zhao, Xinzheng bizheng [upright strokes with an upright mind]

天其降祥五風十雨

地不愛寶九穗雙歧

張照敬書

64

劉墉（約 1720—1804）

行書

庚申（1740）年作

水墨紙本花箋冊頁十二開

各 16 x 19.5 厘米

劉墉，字崇如，號石菴，山東諸城人。乾隆辛未（1751）年進士，官至體仁閣大學士。他的書法初學董其昌（1555—1636）和趙孟頫（1254—1322），中年學蘇軾（1037—1101），晚年改習顏真卿（709—785），運筆渾厚雄勁，中年後自成一家。

他的書法字體圓潤婉轉，看似柔軟無骨，實際上卻是將勁道隱藏於豐厚的外貌中，內斂含蓄，前人評論劉墉的書法為棉裡裹針，應即此意。

頁 1

釋文：吳中畫，多惜墨，謝老用墨頗癡，共評之，不知畫。畫韻不在墨重與輕，在生動與不生動耳。飛燕玉環，使兩主易地，未必相入，令妙於鑿者，睨之皆不妨於傾城。古人臨書已如此矣，況畫乎？

款署：石菴

鈐印：石菴；劉墉之印

頁 2

釋文：狄梁公初授并州佐時，闔立本黜陟河南，梁公為人誣告，立本一見驚曰：觀過仁足下，可謂海曲之明珠，東南之遺寶，特薦并州法曹。夫梁公能反周為唐。非立本無以自拔於沉淪，詢哉可稱具眼矣。丹青馳譽，莫傳百一也。

款署：石菴

鈐印：石菴

頁 3

釋文：隨宜飲食聊充腹，取次衣裳足暖身，未必得年非瘦薄，無妨長福是單貧，老龜豈羨犧牲飽，蟠木寧爭桃李春，隨分自安心自斷，是非何用問閑人。

無款署

頁 4

釋文：漁洋¹司理揚州宴遊紅橋詞云：

北郭青谿一帶流，紅橋風物望中秋，綠楊城郭是揚州。西望雷塘何所是，香魂零落使人愁，淡煙芳草舊迷樓。一時傳為絕調。

款署：石菴

鈐印：石菴

64

LIU Yong (c. 1720–1804)

Calligraphy in Running Script

Dated 1740

Album of twelve leaves, ink on paper with floral design

Each 16 x 19.5 cm

Liu Yong, zi Chongru, hao Shi'an, native of Zhucheng, Shandong province. He received the *jinsshi* degree in 1751 and was appointed Grand Secretary. He established his unique style since middle age, after studying works of ancient masters such as Dong Qichang (1555–1636), Zhao Mengfu (1254–1322), Su Shi (1037–1101) and Yan Zhenqing (709–785).

The characters of this piece appear soft and rounded, which in fact were executed with force hideous under the thick brush strokes, a signature style of Liu Yong.

Leaf 1

Prose

Artist's signature: Shi'an

Artist's seals: Shi'an, Liu Yong zhi yin

Leaf 2

Prose

Artist's signature: Shi'an

Artist's seal: Shi'an

Leaf 3

Poem

No artist's signature and seal

Leaf 4

Poem by Yuyang¹

Artist's signature: Shi'an

Artist's seal: Shi'an

Leaf 5

Poem

No artist's signature and seal

Leaf 6

Poem

Artist's signature: Shi'an

Artist's seals: Liu Yong zhi yin, Shi'an

頁 5

釋文：東風知我欲山行，吹斷簷間積雨聲，嶺上晴雲披絮帽，
樹頭初日挂銅鈺。野桃含笑竹籬短，溪柳自搖沙水清，
西崦人家應聚樂，烹葵煮笋餉春耕。

無款署

頁 6

釋文：君不見黃河之水天上來，奔流到海不復回。
君不見高堂明鏡悲白髮，朝如青絲暮如雪。
人生得意須盡歡，莫使金樽空對月。

款署：石菴

鈐印：劉壙之印；石龕

頁 7

釋文：紫袖昭容出戶迎，夫人粧罷拜先生，
低鬟蟬影搖釵麗，捲幕花香入珮輕，
何意草茅瞻絕世，卻教閨閣慕高名，
傍人莫笑數豬定，曾聽鱗鱗過闕聲。

無款署

頁 8

釋文：人有好惡，於書亦然。如子美不喜陶詩，歐陽不喜杜書，
蘇明允不喜楊子，子瞻不喜史記，王允作刺孟，馮休作刪
孟，司馬公作疑孟，李秦作非孟，晁以道作詆孟，黃次伋
作評孟。如嗜酸鹹各異，非若今人無真識，逐人步趨者。

款署：石菴

鈐印：石菴

頁 9

釋文：世界原自缺陷，人心原自圓滿，吾人處世，當以圓滿之入
心，圓滿乎？缺陷之世界，不當以缺陷之世界，缺陷乎？
圓滿之人心，名定壽世。

鈐印：石菴（部份殘缺）；劉壙之印

頁 10

釋文：郗夫人謂二弟曰：王家見二謝，傾筐倒屣，見汝輩，平平
爾，可無煩後往。右軍名流，竟爾世情。為兒女子所
窺，那得不愧。近來都邑縉紳相迎，有急步緩步，士君子
何故當其冷面。

款署：石菴

鈐印：石菴；劉壙之印

頁 11

釋文：背郭堂成蔭白茅，緣江路熟俯青郊，櫻林礙日吟風葉，
籠竹和煙滴露梢。暫止飛鳥將數子，頻來語燕定新巢，
傍人錯比楊雄宅，懶惰無心作解嘲。

無款署

Leaf 7

Poem

No artist's signature and seal

Leaf 8

Prose

Artist's signature: Shi'an

Artist's seal: Shi'an

Leaf 9

Prose

Artist's seals: Shi'an, Liu Yong zhi yin

Leaf 10

Prose

Artist's signature: Shi'an

Artist's seals: Shi'an, Liu Yong zhi yin

Leaf 11

Poem

No artist's signature and seal

Leaf 12

Prose

Artist's signature: the third month of the year *gengshen* [1740],
Shi'an

Artist's seal: Shi'an

¹ Wang Shizhen (1634–1711), *zi* Zizhen, *hao* Ruanting, Yuyang shanren, native of Xincheng (Huantai), Shandong province. He is a famous poet of the early Qing period, and served as Minister of the Ministry of Justice.

頁 12

釋文：蔡謨父克，少好學，博涉書記，為邦族所敬。行不合己，
富貴不交也，高平劉整，恃才縱誕，服飾詭異，無所拘
忌，嘗行造人，遇克在坐，整終席慚不自安，克時為處
士，而竟已見憚如此。

款署：庚申（1740）三月案頭適有佳紙 石菴

鈐印：石菴

¹ 王士禛（1634—1711），字子真，號阮亭、漁洋山人，山東新城（桓台）人，清初著名詩人，官至刑部尚書。

吳中畫多惜墨謝老
用墨頗癡共評之不
知畫之韻不在墨重
輕在生動與不生動
乃能發玉環使兩主
易地未必相入合妙於
鑒者觀之皆不特於傾
城古人評書已以此矣
况畫乎

石菴

狄梁公初授并州佐時閻
立本黜陟河南梁公為
人誣告立本一見驚曰觀
過仁足下可謂海曲之明珠
東南之遺寶特薦并州
法曹夫梁公能反周為唐
非立本無以自拔於沉淪
詢哉可稱具眼矣丹青馳
譽莫傳百一也

石菴

隨宜飲色耽元後
取次衣裳足暖方未
必得年非瘦為骨
物長福是早貧老
氣豈羨撞柱他姓
木官爭桃李春隨分
自安心自足是非凡
用向東人

漁洋司理揚州宴
遊在梅詞云北郭青
鞵一帶流紅橋風物
望中秋探揚城郭是
揚州西望雷塘何所
是美鬼雲落使人
愁涉煙芳學舊迷梅
一時傳為絕調

石菴

東風知我頻山行
以節簷間積雪聲
嶺上晴雲披紫帽
橋頭初日挂銅鉞
野桃含咲竹籬短
溪柳自梳沙水清
西崦人家
旌定樂意葵煮笋餉
春耕

君不見黃河之水
天上來奔流到海
不復回君不見高堂
明鏡悲白髮朝如
青絲暮如雪人生
得意須盡歡莫
使金樽空對月

石菴

紫袖昭容出戶迎夫
人粧罷拜先生但鬢
蟬影搖釵麝挂暮花
系入玳輕何意草茅
瞻絕世却教閨闈慕
高名傍人莫笑齒齶
定曾聽轉二過關聲

7

人有好惡於書亦然如子
美不喜陶詩歐陽不喜杜
書蘓明允不喜楊子三膽
不喜史記王允作刺孟馮
休作刪蓋司馬公作疑孟
李秦作非孟晁以道作詆
孟黃次俊作評孟如嗜酸
鹹各異非若命人無真識
逐人步趨者 石菴

8

世界原自缺陷人心
原自圓滿吾人秉性
當以圓滿之人心圓
滿乎缺陷之世界不
當以缺陷之世界
缺陷乎圓滿之人
心名之壽世

9

郝夫人語二弟曰王家
見二謝飲筵倒屣見汝掣
平之耳可無煩汝注者
軍名流竟尔世情為兒
女子所執那得不愧也
素者豈指紳相迎乎急
步緩步士君子何如
當之於白 石菴

10

背部堂成蔭白茅
江路熟倚青如橙
林磴日吟風葉落竹
和煙滴露梢露止
烏將數子頻未該整
定新棠傍人錯比揚
雄也懶惰無心作解
嘲

11

蔡謨父克少好學博涉
書記為邦族所敬行不合
己富貴不交也高平劉整
恃寸縱誕服飾詭異無
所拘忌嘗行道人遇克
在望整終席慙不自安
克時為處士而竟已見
憚如此 庚申三月紫頭
適有佳弟 石菴

12

65

梁同書 (1723—1815)

行書聯

水墨花箋紙本直幅兩張

各 96 x 25.5 厘米

梁同書，字元穎，號山舟，晚號不翁，九十外號新吾長翁，錢塘（杭州）人。乾隆十二年（1747）中舉人，十七年（1752）特賜進士。書法初學顏真卿（709—785）、柳公權（778—865），中年後取法米芾（1051—1107），七十歲後融通變化，至九十餘歲，依然筆致灑脫，無蒼老氣。與安徽梁巘¹有“南北梁”之稱。

梁同書的作品以羊毫軟筆書寫，典雅灑脫，動人和諧，頗具書卷氣。

釋文：三千餘歲上下古，八十一家文字奇。

款署：山舟梁（同書）

鈐印：梁同書印；山舟

¹1762年舉人，生卒年不詳。

65

LIANG Tongshu (1723–1815)

Couplet in Running Script

Pair of vertical scrolls, ink on paper painted with floral motifs

Each 96 x 25.5 cm

Liang Tongshu, *zi* Yuanying, *hao* Shanzhou and Buweng, native of Qiantang (Hangzhou). He was known as Xinwu zhangweng after the age of ninety. He became a *juren* in 1747 and promoted to *jinshi* in 1752. He studied the styles of Yan Zhenqing (709–785) and Liu Gongquan (778–865), and then Mi Fu (1051–1107) in his middle age. From the age of seventy to ninety-odd years, he assimilated the stylistic essence of the ancient masters and his calligraphy is characterized by free and spontaneous brush strokes. Along with the artist Liang Yan¹ from Anhui province, they were known as Northern and Southern Liang respectively.

Liang's works, executed with soft goat hair brushes, are elegant, unrestrained and full of scholarly taste.

Artist's signature: Shanzhou Liang [Tongshu]

Artist's seals: Liang Tongshu yin, Shanzhou

¹ Liang Yan obtained the *juren* degree in 1762. Biography of artist is incomplete.

三千餘歲上下古

八十一家文字奇

山舟梁



66

梁同書 (1723—1815)

行書聯

丁卯 (1807) 年作

水墨紙本對聯

各 132 x 30 厘米

梁同書生平見本圖錄第 65 號。

這幅是梁山舟八十四歲時的成熟作品，筆墨精熟，純任自然。

釋文：長日素華憑几看，秋風湘帙對牀眠。

款署：山舟梁同書時年八十有四

鈐印：山舟；梁同書印

藏印：葉氏風滿樓印；南海葉氏雲谷家藏

上聯題跋：山舟學士書對聯，為題其前幅，梁兄長余十歲，此書

正是丁卯之歲，今又十年，余亦八十有五矣。

方綱（翁方綱，1733—1818）¹記。

鈐印：覃溪；翁方綱印

¹生平及作品見本圖錄第 68 號。

66

LIANG Tongshu (1723–1815)

Couplet in Running Script

Dated 1807

Pair of hanging scrolls, ink on paper

Each 132 x 30 cm

See cat. no. 65 for biographical details.

This piece of calligraphy in running script is an example of Liang's mature work, written at the age of eighty-four, characterized by spontaneous and carefree brushwork.

Artist's signature: Shanzhou Liang Tongshu at eighty-four

Artist's seals: Shanzhou, Liang Tongshu yin

With two collectors' seals

With a colophon by Weng Fanggang (1733–1818)¹ and his two seals

¹ See cat. no. 68 for biological details and work.

山丹學士查對聯為題其前幅梁兄名余十歲以查字是

長日素華通几宿

丁卯之歲余又十年余亦八十有五年矣

高鑑記



秋風湘帆對林眠

山丹梁日查時年八十有四年



67

畢沅 (1730—1797)

行書

水墨紙本花箋冊頁五張

各 32—33 x 58—64 厘米

畢沅，字纒蘅、湘蘅、秋帆、秋颿，自號靈巖山人，鎮洋（江蘇太倉）人。乾隆二十五年（1760）進士，官至湖廣總督。富著述，博綜金石，喜收藏書畫，間亦寫帶有書卷味的書法。

頁 1

釋文：宿雨猶涼在，晨陰欲霽初，移床近秋水，正面對芙渠。
團扇淒無彩，生衣凜覺疏，欲歸仍小立，更讀數行書。
酒為吾人綠，花知九日黃，風燈秋焰冷，霜雁夜聲忙，
喜子文無對，嗟余老更狂，相分既相見，不待半年強。
再歲來相款，三杯忽語離，忍將衰老淚，滴作數行詩。
子去儂猶往，身留夢亦隨，南溪舊風月，千萬寄相思。
幸自江湖可避人，懷珠蘊玉冷無塵，何須抵死露頭角，
荷葉荷花老此身。

鈐印：秋颿

頁 2

釋文：新卜幽居地自偏，士林爭羨使君賢，數杯灑灑臨溪屋，
十畝膏腴負郭田。流水斷雲芳草路，淡煙疏雨落花天，
秋成準擬重來此，沉醉何妨一榻眠。
葉葉輕雲障落羅，坐看膏澤灑庭柯，風前芳杏列香減，
煙下垂楊綠窗多。聲落檐牙飛短瀑，點明池畫起微波，
暗來西山垂簾處，拂黛遙峰濯萬螺。
東風知我欲山行，吹斷茅簷積雨聲，嶺上晴雲披絮帽，
樹頭初日挂銅鉦。野桃含笑竹籬短，溪柳自搖沙水清，
西崦人家圖畫裡，煮葵燒筍餉春耕。

中秋前四日書

鈐印：畢沅之印；秋颿

頁 3

釋文：東風作絮糝春衣，太息蕭條景物非，扶荔宮中花事盡，
靈和殿裡昔人稀。相逢南雁皆愁侶，好語西烏莫夜飛，
往日風流問枚叔，梁園回首素心違。
娟娟涼露欲為霜，萬縷千條拂玉塘，（它）浦裡青荷中婦鏡，
江干黃竹女兒箱。空連板渚隋埋水，不見瑯琊大道王，
若過洛陽風景地，含情重問永豐坊。
桃根桃葉鎮相連，眺盡平蕪欲化煙，秋色向人猶旖旎，
春歸曾（欲）與致纏綿。新愁帝子悲今日，舊事公孫憶去年，
記否青門珠絡鼓，松枝相映夕陽邊。
秋來何處最銷魂，殘照西風白下門。它日參差春燕影，
祇今憔悴晚煙痕。愁生陌上黃鸝曲，夢遠江南烏夜村，
莫聽臨風三弄笛，玉關哀怨總難論。

67

BI Yuan (1730–1797)

Calligraphy in Running Script

Album of five leaves, ink on coloured paper with different designs

Each 32–33 x 58–64 cm

Bi Yuan, zi Xiangheng and Qiufan, hao Lingyan shanren, native of Zhenyang (Taicang, Jiangsu province). He became a *jinshi* in 1760 and was appointed Supreme Commander of Hunan and Hubei provinces. He published extensively and was a connoisseur of seal carving. He was a collector of painting and calligraphy, and practised calligraphy in the literati style.

Leaf 1

Poems

Artist's seal: Qiufan

Leaf 2

Poems

Artist's seals: Bi Yuan zhi yin, Qiufan

Leaf 3

Poems

Artist's seal: Bi Yuan zhi yin

Leaf 4

Maxim

Artist's signature: Qiufan Bi Yuan

Artist's seals: Bi Yuan zhi yin, Qiufan

Leaf 5

Poems

Artist's signature: Qiufan Bi Yuan

Artist's seals: Bi Yuan zhi yin, Qiufan

中秋前五日二書王阮亭(王士禛, 1634—1711) 秋柳詩 畢沅
鈐印: 畢沅之印

頁4

釋文: 非我而當者, 吾師也。是我而當者, 吾友也。諂諛我者, 吾賊也。君子隆師敬友, 以致惡其賊。

絕嗜禁欲, 所以除累; 抑非損惡, 所以讓過; 貶酒闕色, 所以無垢; 避嫌遠疑, 所以不誤。

欲人勿聞, 莫日勿言, 欲人不知, 莫日不為。

聰明疏達者, 戒于太察; 寡聞少見者, 戒於壅蔽; 勇猛剛強者, 戒于太暴。仁愛溫良者, 戒於無斷; 湛靜安舒者, 戒于後時; 廣心浩大者, 戒於遺忘。

款署: 秋帆畢沅 書格言四則

鈐印: 畢沅之印; 秋帆

頁5

釋文: 東望望春真可憐, 江籬漠漠荇田田, 繞籬野菜飛黃蝶, 穆逕楊花鋪白氈, 雲近蓬萊常五色, 鶴歸華表已多年, 夢回明月生南浦, 淚血染成紅杜鵑。

萬紫千紅總是春, 登臨一度渴思君, 舞低楊柳樓心月, 香沁梨花夢裡雲。風景蒼蒼多少恨, 陰蟲切切不堪聞, 思君今夜腸應斷, 書破羊欣百鍊裙。

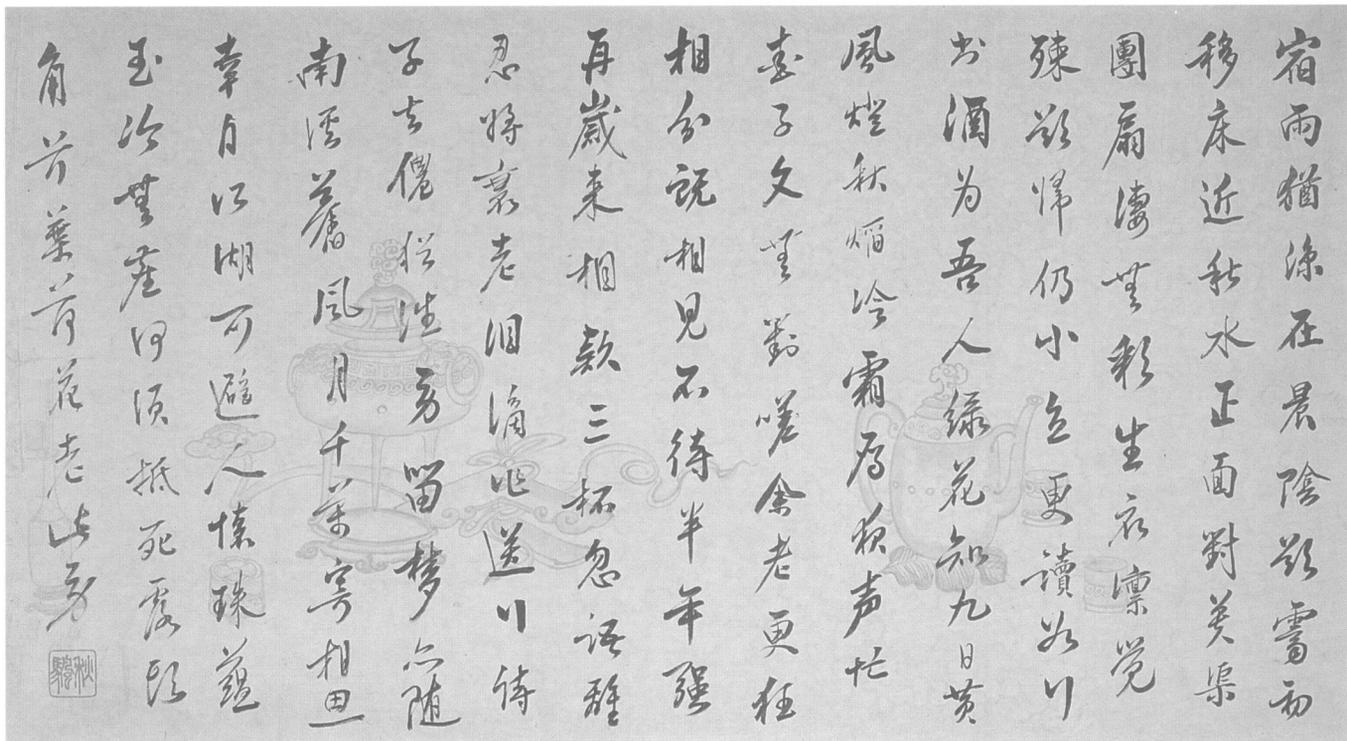
零落殘魂倍黯然, 一身憔悴對花眠, 南園綠草飛蝴蝶, 落日深山笑杜鵑。

天若有情天亦老, 月如無恨月常圓。此聲腸斷非今日,

風景依稀似往年。旅館寒燈夜不眠, 湘波冷侵一枝蓮, 何時最是思君處, 月落烏啼霜滿天。

著書非是為窮愁, 豪曠應偕造物遊, 落筆漫驚風助陣, 拋竿一任月盈舟。午餐動併朝餐鑿, 夏日常披冬日裘, 何幸清貧無俗事, 飽觀經史樂齋頭。

款署: 乾隆歲次壬□小陽月 下浣偶錄□集中詩五首 秋帆畢沅
鈐印: 畢沅之印; 秋帆



斜下幽居地自偏
 士林爭羨使君賢
 數椽滿瀨臨溪屋
 十畝膏腴負郭田
 流水對雲芳草
 飯淡煙疎雨
 舊在
 天秋成準
 撥重來
 此
 况
 醉
 何
 妨
 一
 榻
 眠
 葉
 輕
 雲
 障
 尊
 羅
 坐
 忘
 言
 香
 津
 酒
 連
 柯
 風
 香
 芳
 杏
 取
 香
 減
 烟
 外
 垂
 楊
 綠
 意
 多
 落
 葉
 檐
 牙
 瓦
 短
 瀑
 點
 明
 池
 山
 起
 湖
 波
 暗
 來
 西
 下
 毛
 簷
 更
 拂
 黛
 遠
 峰
 澗
 字
 螺
 東
 風
 知
 我
 歇
 山
 川
 吹
 斷
 茅
 簷
 積
 子
 聲
 嶼
 上
 曉
 雲
 披
 絮
 帽
 轉
 頭
 而
 日
 挂
 銅
 鉞
 野
 樵
 負
 笑
 竹
 籬
 秋
 澗
 柳
 自
 挂
 沙
 水
 佳
 西
 崦
 人
 家
 畫
 裏
 煮
 葵
 燒
 芻
 餉
 老
 耕

中秋寄四日書



2

東風比絮糝
 春衣太息蕭條景
 物托枝蕊
 宮中花事
 粵靈和殿
 裏昔人稀
 相逢南
 乃皆愁
 侶好
 語西
 鳥莫
 秋飛
 涉日
 風休
 問
 叔梁
 園回
 首素
 心連
 娟
 涼
 露
 欲為
 霜萬
 縷千
 條拂
 至
 塘
 宅
 浦裡
 青荷
 中
 婦
 鏡
 以
 干
 黃
 竹
 女兒
 箱空
 連
 板
 渚
 隋
 堤
 水
 不
 見
 柳
 椰
 大
 道
 王
 若
 過
 洛
 陽
 風
 景
 地
 舍
 情
 重
 口
 永
 豐
 坊
 桃
 柳
 苑
 葉
 鏤
 相
 連
 眺
 盡
 平
 蕙
 欲
 化
 烟
 秋色
 向
 人
 猶
 綺
 旒
 春
 歸
 曾
 歡
 與
 致
 纏
 綿
 新
 愁
 帝
 子
 怨
 今
 日
 舊
 事
 公
 孫
 憶
 去
 年
 祀
 正
 喜
 門
 珠
 故
 鼓
 松
 枝
 未
 暝
 夕
 陽
 邊
 秋
 來
 何
 處
 寂
 銷
 竟
 殘
 照
 西
 風
 白
 下
 門
 它
 日
 參
 差
 春
 蕙
 秋
 祇
 今
 惟
 悴
 晚
 烟
 痕
 碧
 生
 陌
 上
 黃
 鸝
 曲
 幾
 夢
 遠
 以
 南
 烏
 宿
 村
 莫
 睡
 以
 風
 三
 弄
 笛
 玉
 琴
 哀
 怨
 總
 難
 論

中秋寄四日書

王阮



3

非我為當者吾師也。是
 我而當在吾友也。循使
 家在吾賊也。其子陰師
 敬友以致吾賊。絕
 嗜禁欲所以除累。抑非
 損惡所以讓過。然酒闌
 色好以寧垢。避姪遠於
 所以不誤。故人勿作美
 若勿言之。人不知美若
 不為。聰明既遠者。戒于
 太寥。寡聞少見。在戒於
 壘。嚴勇猛。剛強者。戒
 于太暴。仁者。溫良者。
 戒於太慈。勤者。靜。安。舒
 者。戒于太惰。時。廣。心。浩。大
 者。戒於太遠。忘。秋。帆。畢。沅

臺極言四則



東望：春毒可憐。以籬漢，并田
 田繞籬野。菜。飛。黃。蝶。糝。蓬。揚。花
 鋪。白。糞。雲。近。蓬。萊。常。可。色。鸚
 暉。華。表。已。多。年。夢。回。明。月。生。南
 浦。泪。血。染。成。紅。杜。鵑。啼。紫。干。紅
 總是。春。望。以。一。度。渴。思。共。舞
 低。楊。柳。樓。以。月。香。沁。梨。花。夢。裡
 雪。風。景。蒼。多。少。恨。臨。轟。切。不
 堪。問。且。君。今。秋。腸。應。斷。臺。破。羊
 吹。出。練。裙。零。落。舞。魂。倍。豔。然。一
 身。憔悴。驚。去。眠。南。園。綠。州。飛。蝴
 蝶。舊。日。深。山。哭。杜。鵑。天。若有。情。云
 亦。老。月。如。常。恨。之。常。圓。以。聲。腸
 斷。非。今。日。風。景。依稀。以。誰。手。旅
 館。空。燈。夜。不。眠。湘。波。冷。浸。一。枝
 蓮。何。時。寂。是。思。君。雲。月。落。烏。啼
 霜。滿。天。著。書。起。是。為。窮。愁。豪。曠
 應。借。造物。遊。落。華。湯。驚。風。助
 陣。拋。竿。一。任。月。盈。舟。午。餐。為。併
 朝。餐。饌。後。日。常。披。冬。日。裘。何。幸
 清。貧。無。他。事。飽。觀。任。史。亦。富
 頭

乾隆歲次壬
 小陽月
 下院偶錄以
 集中詩
 五首 秋帆畢沅



68

翁方綱 (1733—1818)

行書聯

水墨灑金箋本對聯

各 176.5 x 37.5 厘米

翁方綱，字正三、忠紱，號覃溪，晚年獲蘇軾書天際烏雲帖，因此又號蘇齋，直隸大興（北京市）人。乾隆十七年（1752）進士，改翰林院庶吉士，授編修，官至內閣大學士。

翁方綱行草學習米芾（1051—1107）、董其昌（1555—1636），飄逸跌宕，氣清神通，又略有顏真卿（709—785）樸實淳厚的筆勢。在清代他屬於兼取碑和帖法的書法家，能詩文，擅長金石考證之學，與劉墉（約1720—1804）¹、鐵保（1752—1824）²、永理（1752—1823）並稱清四大家。

釋文：重簾不捲留香久，古硯微坳聚墨多。

款署：翁方綱

鈐印：翁方綱印；覃谿

藏印：復初齋；挹華山莊；春晴；迪

¹生平及作品見本圖錄第64號。

²生平及作品見本圖錄第70號。

68

WENG Fanggang (1733–1818)

Couplet in Running Script

Pair of hanging scrolls, ink on gold-flecked paper

Each 176.5 x 37.5 cm

Weng Fanggang, *zi* Zhengsan and Zhongxu, *hao* Tanxi, native of Daxing (Beijing). In his later years, he acquired a piece of Su Shi's calligraphy, *Tianji wuyun tie*, and so adopted the new *hao* Suzhai. He became a *jinsi* in 1752, and was appointed unranked Observer at the Hanlin Academy where he edited and compiled works. He was later promoted to Grand Secretary of the Grand Secretariat.

Weng's running script is inspired by the carefree and lucid style of Mi Fu (1051–1107) and Dong Qichang (1555–1636), whilst being as simple and solid as that of Yan Zhenqing (709–785). He was a connoisseur of seal carving and poetry, and advocated modelling calligraphy from both stele inscriptions and manuscripts. He shared with Liu Yong (c. 1720–1804)¹, Tiebao (1752–1824)² and Yongxing (1752–1823) the title of the Four Great Calligraphers of the Qing dynasty.

Artist's signature: Weng Fanggang

Artist's seals: Weng Fanggang yin, Tanxi

With four collectors' seals

¹ See cat. no. 64 for biological details and work.

² See cat. no. 70 for biological details and work.

重簾不捲留香久

殘初篇

古硯微坳聚墨多

不初篇

畫

粹

69

黎簡 (1747—1799)

草書詩

甲寅 (1794) 年作

水墨紙本立軸

135 x 39 厘米

黎簡，字簡民，又字未裁，號二樵，亦自稱樵夫，又號石鼎道士，廣東順德人。乾隆五十四年 (1789) 拔貢。

黎簡書法清逸如晉人，中年兼學李邕 (678—747)，晚年多寫蘇軾 (1037—1101)、黃庭堅 (1045—1105) 二體。此幅是他四十八歲時所寫七言絕詩，草書風格超逸。

釋文：雨後月前行獨來，園西雲外晚輕雷；

瓦聲急過千家去，月下白蓮含雨開。

款署：甲寅二樵簡

鈐印：長毋相忘；簡民；二樵山人；

另有“簡”和兩方殘印在“雲”字左旁

藏印：李維洛鑑藏印；藍塘書屋

綾邊左方題字：雨後月前行獨來，園西雲外晚輕雷，

瓦聲急過千家去，月下白蓮含雨開。

甲寅二樵簡。甲寅即一七九四年，黎氏四十八歲。

藍塘書屋主人重裝後記。

藏印：李氏；維洛

曾刊於《中國文物集珍：敏求精舍銀禧紀念展》圖錄 (1985)，編號 86。

69

LI Jian (1747–1799)

Poem in Cursive Script

Dated 1794

Hanging scroll, ink on paper

135 x 39 cm

Li Jian, *zi* Jianmin and Weicai, *hao* Erqiao, Qiaofu and Shiding daoshi, native of Shunde, Guangdong province. He was the Tribute Student for Preeminence in 1789.

Li's lofty calligraphic style is after that of the Jin masters. In his middle age, he adopted the style of Li Yong (678–747), and then those of Su Shi (1037–1101) and Huang Tingjian (1045–1105) during his final years. This poem was written when Li was forty-eight years old, reflecting his expressive style in cursive script.

Artist's signature: Erqiao Jian, in the year *jiayin* [1794]

Artist's seals: Changwu xiangwang, Jianmin, Erqiao shanren, Jian and two incomplete seals

With two collectors' seals

After re-mounting, the collector added his own inscription and two seals in the left margin.

Published in *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, 1985, cat. no. 86.

70

鐵保 (1752—1824)

行草

水墨粉紅灑金箋立軸

132 x 61 厘米

鐵保，字治亭、鐵卿，號梅庵，舊譜姓覺羅氏，後改棟鄂氏，滿族正黃旗人。出身武將世家。鐵保十歲開始延師讀書，十六歲入國子監繼續求學。幼慧敏，喜習漢詩文。乾隆三十七年（1772）進士，官至兩江總督、吏部尚書。

鐵氏行草師法王羲之（303—361）、孫過庭（活躍於685—688）和懷素（725—785），氣骨沉雄，端莊流宕。乾嘉時期與翁方綱（1733—1818）、劉墉（約1720—1804）、永瑆（1752—1823）為四家之一。這幅臨帖用筆隨和，筆劃凝重飽滿，自然淳雅。

款識：雲門¹屬臨閣帖一則

款署：鐵保

鈐印：鐵鐵卿章；惟清齋書畫印

藏印：佰硯樓藏；蒼梧審定

¹何凌漢（1772—1840），字雲門，湖南道州人。嘉慶十年（1805）進士，官吏部尚書。子紹基善書法，見圖錄第75號。

70

Tiebao (1752–1824)

Calligraphy in Cursive Script

Hanging scroll, ink on pink gold-flecked paper

132 x 61 cm

Tiebao, *zi* Zhiting and *Tieqing*, *hao* Mei'an. He changed his family name from Jueluo to Dongge, under the lineage Yellow Banner of the Manchus. He was born into a family of military officials. Being gifted, he entered Guozijian (the National University) at the age of sixteen. He was educated in Han literature and became a *jinshi* in 1772. He later served as Supreme Commander of Jiangsu and Jiangxi provinces, until he became Minister of the Ministry of Personnel.

Tiebao's running and cursive scripts follow the style of Wang Xizhi (303–361), Sun Guoting (active 685–688) and Huaisu (725–785). His calligraphy exhibits boldness and serenity, decorum and fluency. He shared with Weng Fanggang (1733–1818), Liu Yong (c. 1720–1804) and Yongxing (1752–1823) the title of Four Great Calligraphers during the Qianlong and Jiaqing reigns. This calligraphic piece was executed in a carefree but classic manner, rendering it natural and elegant.

Artist's inscription: one piece copied from the calligraphy model-book *Chunhuage* for Yunmen¹

Artist's signature: Tiebao

Artist's seals: Tie Tiejing zhang, Weiqingzhai shuhua yin

With two collectors' seals

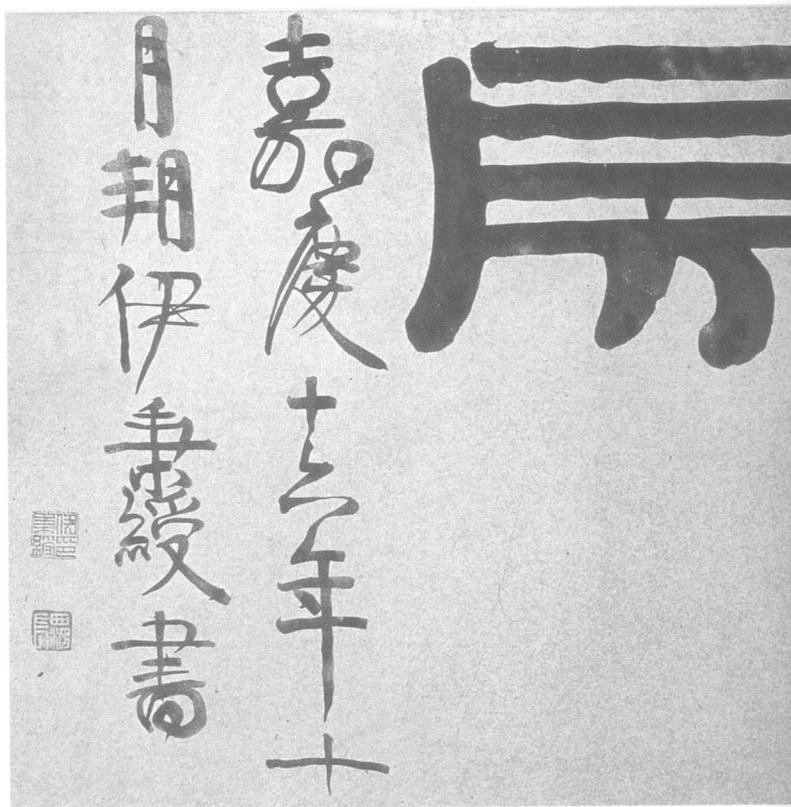
¹He Linghan (1772–1840), *zi* Yunmen, native of Daozhou, Hunan province. He became a *jinshi* in 1805 and was appointed Minister of the Ministry of Personnel. His son He Shaoji is a famous calligrapher (see cat. no. 75).

日遠嘉興去計六日必度
在在可之玉生今已上
報之以有旨信別生與之

雲門居士臨寫此一

跋





71

伊秉綬 (1754—1815)

隸書橫額

嘉慶十六年 (1811) 作

水墨灑金箋紙本橫幅

37 x 113 厘米

伊秉綬，字組似，號墨卿、墨庵，汀洲（福建寧化）人。乾隆五十四年（1789）進士，授刑部主事，遷員外郎，官至惠州、廣陵太守，在惠州建豐湖書院。

伊秉綬喜繪畫、篆刻，亦工詩文。精隸書，愈大愈壯，隸書受漢代衡方碑額影響，以篆筆作隸，筆畫粗細大致均等，圓潤率直，結體端莊平正；又融入篆書筆法，起筆和收筆藏鋒，做成渾圓敦厚的量感。

此橫額上所題“攻玉山房”乃葉承耀醫生齋名出處。古代攻玉有兩種含義，一是指加工琢磨玉，如《詩經·小雅》所說：“他山之石，可以攻玉”；一是指開採玉石，如《穆天子傳》中所記周穆王登崑崙山“攻其玉石”。這裡所說的攻玉是指開採山玉，可引申為收藏珍品，饒有寓意。

71

YI Bingshou (1754–1815)

Calligraphy in Clerical Script

Dated 1811

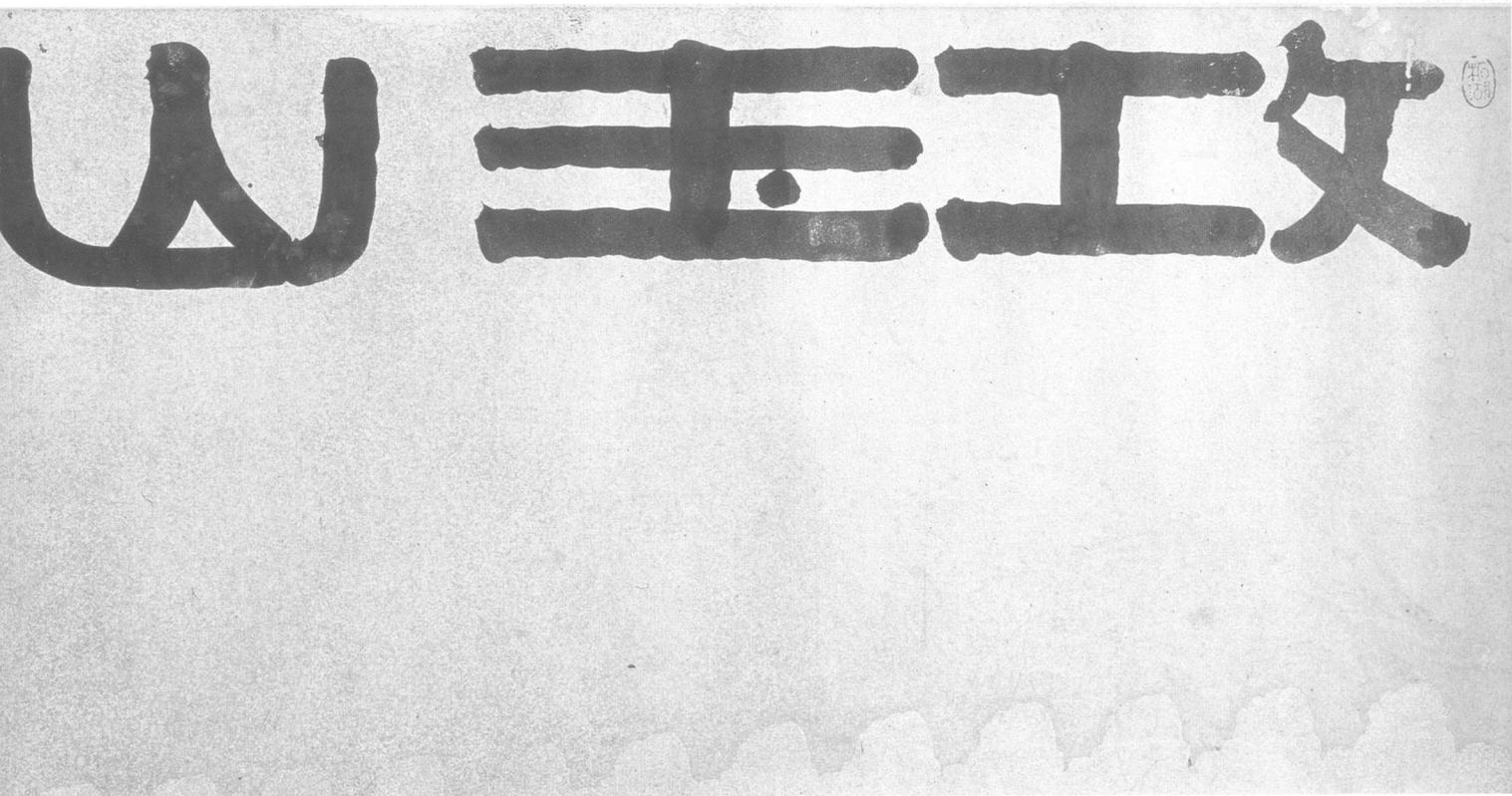
Horizontal scroll, ink on gold-flecked paper

37 x 113 cm

Yi Bingshou, *zi* Zusi, *hao* Moqing and Mo'an, native of Tingzhou (Ninghua, Fujian province). He attained his *jinshi* degree in 1789, and then served as Bureau Secretary and Vice Director of the Ministry of Justice. He was later appointed Prefect of Huizhou and Guangling. He founded the Fenghu College in Huizhou.

Yi was keen on painting, seal carving and poetry. His calligraphy in clerical script is influenced by the *Hengfang Stele* of the Han dynasty dated 168, and is assimilated with the calligraphic strokes of the seal script with rounded ends. The strokes are written in a smooth and straightforward manner with few variations in thickness, resulting in boldness and volume.

This piece inspired Dr Yip Shing Yiu's studio name, "Gongyu Shanfang" (Jade Study), meaning literally the Mountain Studio



釋文：攻玉山房

款署：嘉慶十六年十月朔伊秉綬書

鈐印：伊秉綬印；西湖長；柘湖

曾刊於《中國文物集珍：敏求精舍銀禧紀念展》圖錄（1985），
編號 89。

of *Gongyu*. In classical Chinese literature, *gongyu* means refining or mining jade. This studio name makes an analogy with collecting art works.

Artist's signature: Dated the tenth month of the sixteenth year of the Jiaqing era [1811], Yi Bingshou

Artist's seals: Yi Bingshou yin, Xiwu zhang, Zhehu

Published in *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, 1985, cat. no. 89.

72

張問陶 (1764—1814)

行書聯

水墨紙本對聯

各 70.5 x 19.5 厘米

張問陶，字仲冶、樂祖、柳門，號船山、豸冠仙史、寶蓮亭主、群仙之不欲異天者。四川遂寧人。乾隆五十五年（1790）進士，官至山東萊州知府。後僑寓吳門（江蘇蘇州），自號藥庵退守，又號蜀山老猿，亦稱老船。

張問陶書畫鮮為人知，書師米芾（1051—1107），畫近徐渭（1521—1593），乾隆時是寫養心殿屏十二人之一。此行書六言聯筆意沉鬱內蘊，饒有意趣。

釋文：胸次只多泉石，筆端尚有煙霞。

款署：船山

鈐印：老船；句漏山房主人；船山

藏印：幼襄珍藏書畫

72

ZHANG Wentao (1764–1814)

Couplet in Running Script

Pair of hanging scrolls, ink on paper

Each 70.5 x 19.5 cm

Zhang Wentao, *zi* Zhongye, *Lezu* and *Liumen*, *hao* Chuanshan, Zhiguan xianshi, Baolian tingzhu, etc., native of Suining, Sichuan province. In 1790 he became a *jinshi*, and was then promoted to Prefect of Laizhou, Shandong province. He later moved to Wumen (Suzhou, Jiangsu province), and adopted the *hao* Yao'an tuishou, Shushan laoyuan and Laochuan.

Zhang's painting and calligraphy were not well-recognised. His calligraphy follows the style of Mi Fu (1051–1107), while his painting was influenced by the style of Xu Wei (1521–1593). During the Qianlong era, he was one of twelve artists who painted the screens at Yangxindian (the Hall of Mental Cultivation) in the Palace. The brush strokes of this couplet are reserved yet expressive.

Artist's signature: Chuanshan

Artist's seals: Laochuan, Julou shanfang zhuren, Chuanshan

With one collector's seal

骨
肉
只
多
泉
石



茅
端
为
首
姓
家

船
山



73

林則徐 (1785—1850)

行書臨寒食詩

水墨紙本四屏

各 72 x 27.5 厘米

林則徐，字元撫，又字少穆，晚號俟村老人。福建侯官（福州）人。嘉慶十六年（1811）中進士。道光十八年（1838）任職湖廣總督，翌年抵達廣州，在虎門銷毀鴉片。道光二十二年（1842）充軍新疆，二十五年（1845）又被赦回，被任命為陝西巡撫，二十七年（1847）晉升雲貴總督。

林則徐在書體中擅長行書，筆力柔中帶剛，端重適美。此篇臨蘇軾（1037—1101）寫於1082年的行書代表作《黃州寒食詩》兼黃庭堅（1045—1105）題跋。

釋文：自我來黃州，已過三寒食。年年欲惜春，春去不容惜。今年又苦雨，兩月秋蕭瑟。臥聞海棠花，泥污燕支雪。閣中偷負去，夜半真有力。何殊病少年，病起鬢已白。春江欲入戶，雨勢來不已。小屋如漁舟，濛濛水雲裡。空庖煮寒菜，破竈燒濕葦。那知是寒食，但見烏銜紙。君門深九重，墳墓在萬里。也擬哭塗窮，死灰吹不起。東坡此詩似李太白，猶恐太白有未到處。此書兼顏魯公（顏真卿，709—785）、楊少師（楊凝式，873—954）、李西臺（李建中，945—1013）筆意，試使東坡復為之，未必及此。

款署：墨樵一兄屬臨 林則徐

鈐印：林則徐印；讀書東觀祝草西臺

73

LIN Zexu (1785–1850)

Poem in Running Script

Set of four hanging scrolls, ink on paper

Each 72 x 27.5 cm

Lin Zexu, *zi* Yuanfu and Shaomu, *hao* Sicun laoren, native of Houguan (Fuzhou), Fujian province. He became a *jinshi* in 1811. He was commissioned as Supreme Commander of Hunan and Hubei provinces in 1838. Dispatched to Canton in 1839, he confiscated and destroyed opium at Humen. Lin was dismissed in 1842 and exiled to Xinjiang province. He was called back to serve as Governor of Shaanxi province in 1845, and promoted to Supreme Commander of Yunnan and Guizhou provinces in 1847.

Lin was well-versed in running script, which exhibits both strength and gentleness in the brushwork. This piece is a copy of the famous calligraphy “Poem written in Huangzhou on Cold-Food Festival”, dated 1082 by Su Shi (1037–1101), together with the colophon by Huang Tingjian (1045–1105).

Artist’s signature: Copied for Moqiao, Lin Zexu

Artist’s seals: Lin Zexu yin, Dushu dongguan shicao xitai [reading books at the Eastern Pavilion; appreciating plants on the Western Terrace]

自我來黃州已過三寒在年。欲惜
春。去不容惜今年又苦雨。五月秋蕭
瑟。外聞海棠花。泥汙燕支雪。閣中偷

負。去夜半。真有力。何殊病少年。病
起頭已白。春江欲入户。雨勢未止
小屋如漁舟。濛濛水雲裏。空庖煮寒

菜。破竈燒濕葦。那知是寒在。但見
烏銜。飛。君門深九重。墓在萬里
也。擬笑淪窮死。灰吹不起。東坡此詩似

李太白猶恐太白有未到。處此書兼顏
魯公楊少師李西臺筆。意欲使東坡
復為之。未必及此。墨莊一見。原臨林思存

74

彭泰來 (1790 — 1867)

隸書聯

水墨紙本對聯

各 122 x 28 厘米

彭泰來，字子大，號春洲，又稱昨夢生，廣東高要縣人。自小聰穎過人，曾被當時著名文學家翁方綱（1733—1818）稱為粵東三子之一，是晚清的一位文學家、書法家、篆刻家和詩人。

彭氏隸書風格有金石味，飛白線條蒼勁有力。

釋文： 紉秋蘭以為佩，如竹箭之有筠。

款署： 彭泰來

鈐印： 子大老彭；天問閣

74

PENG Tailai (1790–1867)

Couplet in Clerical Script

Pair of hanging scrolls, ink on paper

Each 122 x 28 cm

Peng Tailai, *zi* Zida, *hao* Chunzhou and Zuomeng sheng, native of Gaoyao, Guangdong province. A talented child, Peng was acclaimed as one of the three masters of Eastern Guangdong by Weng Fanggang (1733–1818). He was a prolific scholar, calligrapher, seal carver and poet of the late Qing dynasty.

Peng's clerical script incorporates the strokes of seal carving characterized by forceful and spontaneous *feibai* (literally "flying white") stroke.

Artist's signature: Peng Tailai

Artist's seals: Zida lao Peng, Tianwenge

緇秋蘭
以爲佩

如竹
箭
也
有筠

藝

蘇



75

何紹基 (1799—1873)

行書

丁卯 (1867) 年作

水墨灑金箋四屏

各 151 x 41 厘米

何紹基，字子貞，號東洲，晚號蝮叟或狷叟，別號東洲居士。湖南道州（道縣）人。道光十六年（1836）進士，工經術詞章，尤精於說文考訂之學和金石碑版文字。

何氏書法以唐代的顏真卿（709—785）為根基，生動圓熟，晚年則隸篆真行融為一體，自成一家。此篇行書用中鋒筆，微有顫動之勢；字體從容，時有欹斜之態。

屏 1

釋文：誰謂淵明貧，尚有一素琴，心閑手自適，寄此無窮音，佳辰愛重九，芳菊起自尋，疏巾歎虛漉。

屏 2

釋文：塵爵嘆空樹，忽餉二萬錢，顏生良足欽，急送酒家保，勿違故人心，人皆有耳目，夫子曠與婁。

屏 3

釋文：弱豪寫萬象，水鏡無停酬，閑居惜重九，感此歲月周，端如孔北海，止有樽空憂。二子不並

屏 4

釋文：世，高風兩無儔，我復五百年，清夢未易求。東坡和陶。

款署：丁卯冬日 蝮叟何紹基

鈐印：何紹基印；子貞

曾刊於《中國文物集珍：敏求精舍銀禧紀念展》圖錄（1985），編號 91。

75

HE Shaoji (1799–1873)

Calligraphy in Running Script

Dated 1867

Set of four hanging scrolls, ink on gold-flecked paper

Each 151 x 41 cm

He Shaoji, *zi* Zizhen, *hao* Dongzhou, Huansou and Dongzhou jushi, native of Daozhou (Daoxian, Hunan province). He obtained the *jinshi* degree in 1836. He excelled in classical works, poetry, philology and study of bronze and stone inscriptions.

His calligraphy, modelled after ancient master Yan Zhenqing (709–785) of the Tang dynasty, is vivid and natural. In his later years, he assimilated clerical, seal, regular and running scripts and created his own unique style. This piece was executed using a vertical brush, characterized by trembling strokes and inclining composition.

Artist's signature: Huansou He Shaoji in winter of the year *dingmao* [1867]

Artist's seals: He Shaoji yin, Zizhen

Published in *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, 1985, cat. no. 91.

誰謂淵明貧者有一素琴心閑手
自適寄此無窮音佳厄憂重
九芳菊起自尋疏巾歎虛漉

塵齋啖空料息餉二芳錢顏
生良足欽急送酒家保勿違故
人心人皆青耳目夫子曠與婁

弱豪寫萬象水鏡無傳爾閑
居惜重九感此歲月周端此孔
北海止看樽定憂二子不並

世高風一物無傳我後五百年
清夢未易求東坡和陶

丁卯冬日 媛雙河

1

2

3

4

76

朱次琦 (1807—1881)

行書信札

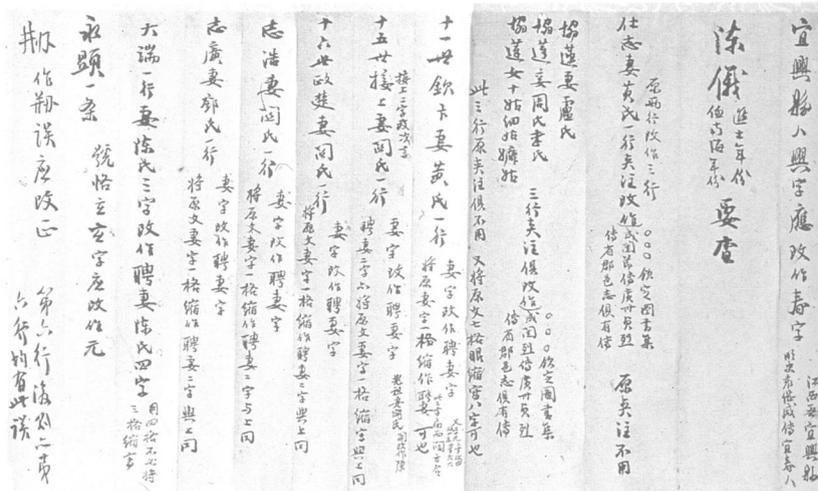
水墨紙本十五封，裱成手卷

18—25 x 354 厘米

朱次琦，字稚圭，號子襄，廣東南海人。道光二十七年（1847）進士，曾任山西孝義、襄陵等地知縣。五十歲後歸里講學九江禮山草堂，垂三十年，學者稱九江先生。康有為（1858—1927）、簡朝亮（1852—1933）皆其門生。九江先生博極群書，善金石書畫，尤擅長書法，其墨寶深受粵人喜愛，爭相珍藏。

信札 15

鈐印：朱次琦



76

ZHU Ciqi (1807-1881)

Letters in Running Script

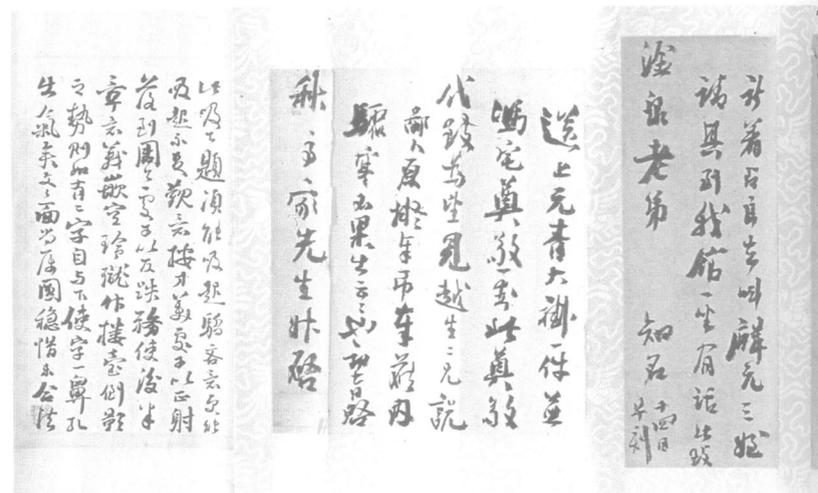
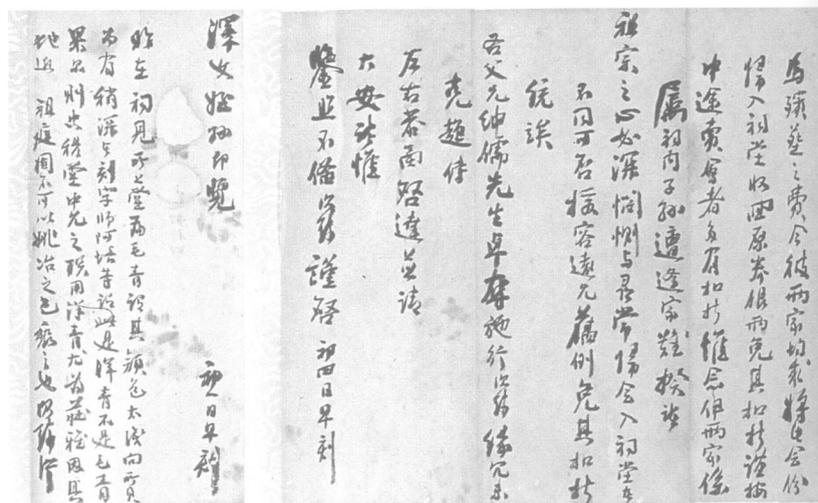
Fifteen letters, ink on paper, mounted as a handscroll

18-25 x 354 cm

Zhu Ciqi, zi Zhigui, hao Zixiang, native of Nanhai, Guangdong province. He became a *jinshi* in 1847 and was appointed District Magistrate of Xiaoyi and Xiangling, Shanxi province. After resigning from office, he lectured in Jiujiang for thirty years, hence his nickname Mr. Jiujiang. His students included renowned intellectuals, such as Kang Youwei (1858-1927) and Jian Chaoliang (1852-1933). He was a prolific scholar, seal carver, painter and calligrapher. His calligraphic works were sought after by connoisseurs in Guangdong.

Letter 15

Artist's seal: Zhu Ciqi



77

徐三庚 (1826 — 1890)

隸書聯

水墨紙本對聯

各 146 x 21 厘米

徐三庚，字辛穀，號井壘、袞海，別號袖海，金壘、金壘道人、似魚室主等，浙江上虞人。善刻印，早期宗浙派陳鴻壽（1768—1822）、趙之琛（1781—1860）之法。中年時變化印文書體，筆畫嫵娜多姿，被譽為吳帶當風。

徐三庚工書法，遍習秦漢諸碑，各體皆能，尤善篆隸，書法多取法三國時的天發神識碑，字形較多方扁形，獨具面目。此隸書對聯多用天發神識筆意，奇瑰勁澀。

釋文：汲水浣華亦思於物有濟，掃牕設几要在予心以安。

款署：蘧齋老棣讀書之餘，蒔華種芥，日終不綴，聊自娛樂，

屬書此聯以記事。

兄徐三庚袞海

鈐印：于魚得計；徐三庚印

77

XU Sangeng (1826–1890)

Couplet in Clerical Script

Pair of hanging scrolls, ink on paper

Each 146 x 21 cm

Xu Sangeng, *zi* Xingu, *hao* Jinglei, Youhai, Xiuhai, Jinlei, Jinleidaoren, Siyu shizhu, etc., native of Shangyu, Zhejiang province. He excelled in seal carving, and in his early years he followed the style of Zhe School masters Chen Hongshou (1768–1822) and Zhao Zhichen (1781–1860). Later he adopted a more refined and graceful style after Wu Daozi (?–792), with brushwork in varying thicknesses creating a sense of movement and spontaneity.

He was competent in most kinds of calligraphy, in particular seal and clerical scripts, modelling his work after steles of the Qin and Han dynasties. His calligraphic style, characterized by a square and squat composition, follows the vigorous and unique style of the *Tianfashenchen Stele* dated 276 during the Three Kingdoms period. This piece of clerical script has assimilated the sharp ending brush strokes of the stele.

Artist's signature: Xu Sangeng, Youhai

Artist's seals: Yuyu deji, Xu Sangeng yin

級水浣萼太思吟物有濟

端樞設几要在乎心以安

遂倉老棟讀書之餘蒔竹種卉日終不輟聊自娛樂屬書此聯以記事元徐子康懷海



78

趙之謙 (1829 — 1884)

篆書

水墨金扇面

21.5 x 66 厘米

趙之謙，字益甫，號冷君，後改字搗叔，更號悲盦，晚年則以無悶為號，浙江會稽（紹興）人，清咸豐己未（1859）年舉人，官江西鄱陽、奉新、南城等縣知縣。

趙之謙精通書畫篆刻，他的書風屬於鄧石如（1743—1805）、包世臣（1775—1855）和吳讓之（1799—1870）的系統。此扇面摹史游急就篇成四言絕句，風格獨特。

釋文：漢地廣大，無不容盛，萬方來朝，臣妾傳令。

史游急就篇為 嘯僊尊兄屬篆。

款署：搗叔趙之謙

鈐印：之謙印信

藏印：和偉佳所藏記

78

ZHAO Zhiqian (1829–1884)

Calligraphy in Seal Script

Fan, ink on gold paper

21.5 x 66 cm

Zhao Zhiqian, *zi* Yifu, later changed to Huishu, *hao* Lengjun, Bei'an and Wumen, native of Kuaiji (Shaoxing), Zhejiang province. He became a *juren* in 1859 and served as District Magistrate of Poyang, Fengxin and Nancheng in Jiangxi province.

Zhao was talented in calligraphy, painting and seal carving. His calligraphic style follows the traditions of Deng Shiru (1743–1805), Bao Shichen (1775–1855) and Wu Rangzhi (1799–1870). This copy of Shi You's prose *Jijiubian* is an example of his modelling after ancient works.

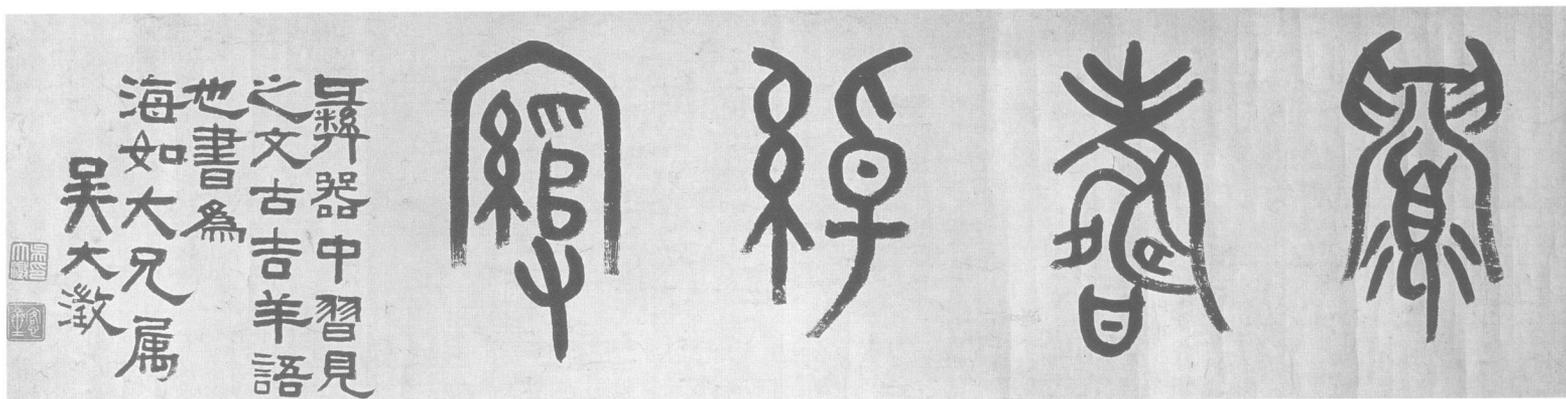
Artist's signature: Huishu Zhao Zhiqian

Artist's seal: Zhiqian yin xin

With one collector's seal

傳臣來纂周彝廣德
食覆朝方盛亦亦

史浩為乾道
廣德為元廣
德為元廣
德為元廣



79

吳大澂 (1835—1902)

篆書橫披

水墨紙本橫幅

127 x 32 厘米

吳大澂，字清卿，號恆軒，晚號憲齋，吳縣（江蘇蘇州）人。歷官廣東、湖南巡撫。書法精於篆籀、行楷，兼能治印。作山水、花卉秀逸清朗。

吳大澂篆書風格剛毅平實，結構時摻古籀文字，將小篆古籀文結合，很有特色。

釋文：眉壽純嘏

款署：彝器中習見之文，古吉羊（祥）語也。書為海如大兄屬吳大澂

鈐印：吳大澂印；憲齋

79

WU Dacheng (1835–1902)

Calligraphy in Seal Script

Horizontal scroll, ink on paper

127 x 32 cm

Wu Dacheng, *zi* Qingqing, *hao* Hengxuan and Kezhai, native of Wuxian (Suzhou, Jiangsu province). He was appointed Governor of Guangdong and Hunan provinces. He excelled in seal script, running script and seal carving. He also painted landscape and flowers in a delicate and elegant style.

By assimilating large and small seal scripts, he successfully established his own robust and natural calligraphic style.

Artist's signature: Calligraphy of auspicious inscriptions on *yi* bronze vessel dedicated to Hairu, by Wu Dacheng

Artist's seals: Wu Dacheng yin, Kezhai

80

楊守敬 (1839—1914)

隸書

水墨紙本四屏

各 149 x 40 厘米

楊守敬，字惺吾，號鄰蘇老人。湖北宜都人。同治元年（1862）舉人，曾於1880年赴日，在清駐日使館任職。

楊守敬工書、善詩文，精鑑賞金石之學，富收藏，亦長於治史。行書出自魏碑風格，結體挺拔舒放。

釋文：紫溪中道夾水有紫色礫石，石長百餘丈，望之如朝霞，又名此水為赤瀨。蓋以倒景在故也。十餘里中，積石磊砢，相挾而上，澗下水木相映，泉石爭暉，名曰樓林。

款署：作述堂主人囑書 宜都楊守敬

鈐印：楊守敬印；星吾六十五歲作

80

YANG Shoujing (1839–1914)

Calligraphy in Clerical Script

Set of four hanging scrolls, ink on paper

Each 149 x 40 cm

Yang Shoujing, *zi* Xingwu, *hao* Linsu laoren, native of Yidu, Hubei province. He became a *juren* in 1862. He was stationed in Tokyo as an attaché to the Chinese ambassador in 1880.

Yang was proficient in calligraphy, poetry and prose, and was a connoisseur of seal carving. He also collected widely and excelled in history. His running script is influenced by Wei-dynasty stele and characterized by its rigid yet graceful composition.

Artist's signature: Yang Shoujing of Yidu, commissioned by the owner of Zuoshutang [Hall of Zuoshu]

Artist's seals: Yang Shoujing yin, Xingwu liushiwu sui zuo [Xinwu aged sixty-five]

故也十餘里中積石
磊石可相挾而上澗下

木木相映泉石爭暉
名曰樓林

作述堂主人寫書

宜都楊守



紫溪中道夾木有紫
色磐石長百餘丈望

之如朝霞又名此水
為赤瀨蓋以倒景在

81

沈曾植 (1850—1922)

行書便條

水墨紙本冊頁十五開

各 21.5—22.5 x 8.5—14.5 厘米

沈曾植，字子培，別字乙庵，晚號寐叟，初別號小長蘆社人，晚稱巽齋老人、東軒居士，又自號遜齋居士、乙公、乙僧、乙叟、睡翁、東軒支離叟等。浙江嘉興人，清光緒六年（1880）進士。任刑部貴州司主事，總理各國事務衙門章京，外調任江西廣信知府、安徽提學使。曾赴日本考察教育制度。辛亥革命後，僑寓上海。民國後在上海等地與康有為（1858—1927）等一批清朝遺老密切往還，參與溥儀復辟活動。復辟失敗後，閑居上海，從事學術研究。

沈曾植書法取法鍾繇（151—230）、索靖（239—303），晚年吸取黃道周、倪元璐（見展品編號56）的精髓，參以饜寶子碑法，變態多姿，奇取橫出，翻覆盤旋，如游龍舞鳳。此十五封便條可見他的行草書體勢險峻而沉實、姿態飛揚而又含蓄的風格。

題籤：沈寐叟先生書翰七十八壬申重陽后十日

鄧爾疋（鄧爾雅，1883—1954）

扉頁：沈寐叟書翰 隋翁題

鈐印：胡毅¹

頁1

釋文：腹疾畏寒，雅招不（敢）得，趨集，至以為歉止，或亦以頭痛，屬為代謝聯句詩經。晴初潤色，居然成章，謹奉覽此請 游翁道兄 壽安

款署：植

藏印：八吉堂藏

頁2

釋文：病後變癘，今日幸不發，承念謝謝。陶詩數年前曾見之，無足取，專著明晨微。

兩恕

頁3

釋文：畫三軸先微上，行計何向，乞不知本，欲奉候客來中止，行前尚得一談否。此請游存先生 道安

款署：寐上

頁4

釋文：加非昔以服腹疾極効。今無効矣。聞近事以外情，略緩彌可憐。

兩恕

81

SHEN Zengzhi (1850–1922)

Notes in Running Script

Album of fifteen leaves, ink on paper

Each 21.5–22.5 x 8.5–14.5 cm

Shen Zengzhi, *zi* Zipei and *Yi'an*, *hao* Meisou, Xunzhai laoren, etc, native of Jiaxing, Zhejiang province. He became a *jinsshi* in 1880, and was appointed Bureau Secretary of the Ministry of Justice in Guizhou province, Prefect of Guangxin of Jiangxi province, and Superintendent of Training in Anhui province. He was sent to Japan to study its education system. After the 1911 Revolution, he lived in Shanghai where he joined Kang Youwei (1858–1927) in the campaign to restore imperial rule. After its failure, he remained in Shanghai, engaging exclusively with academic studies.

Shen's calligraphy follows the styles of Zhong You (151–230) and Suo Jing (239–303), and later those of Huang Daozhou and Ni Yuanlu (see cat. no. 56). It is exemplified by its versatility and attention to detail. His running script is abrupt, leaping but subtle, as reflected in these fifteen informal notes.

Title slip by Deng Erya (1883–1954)

Frontispiece by Hu Yi¹

Leaf 1

Artist's signature: Zhi
With one collector's seal

Leaf 3

Artist's signature: Mei

Leaf 5

Artist's signature: Mei

Leaf 6

Artist's signature: Zhi

Leaf 8

Artist's signature: Mei

Leaf 9

Artist's signature: Mei

Leaves 12–15

Artist's signature: Mei

¹ Hu Yisheng (1883–1957), *alias* Hu Yi, *zi* Suizhai. He was a military officer with the Tongmenghui (the United League) in Hong Kong before the 1911 Revolution, and then converted as a lay Buddhist disciple. He later settled in Taiwan.

頁5

釋文：畏寒不能出，路近可筆談，滑壽詩用何等箋寫西巖，一律
否請 檢交一看。

甞公 晚福

款署：寐上

頁6

釋文：悖昨晨有焦巖之行，明日局不集矣。鄙亦中暑三兩日，未
能自敦，承稍遲，如何 大箸一冊奉徵，此請

甞公仁兄午安

款署：植

頁7

釋文：櫻來知 公歸甚喜。比頗懸念，病者心象也。昨受暑，今
尚疲，頗欲談甚多，期明晚何如？卷奉到。

兩恕

頁8

釋文：落水蘭亭奉 覽旭莊持來，索價三千，不必留，不可不一
觀，然跋雖不佳，帖固勝裝也。

更兄

款署：寐

頁9

釋文：一山信兩件奉 閱如何？答覆後而不及時矣。

甞公大安

款署：寐上

附文：北京壘化門內南小街井兒胡同章寓

頁10

釋文：羅侯欽想積時次以他客不獲延款，刻謹掃榻鵲 光臨。希
代致意，有要談也。此請

游翁晚安

兩恕

頁11

釋文：水雲京居，似是東學二條胡同敞處住都，內舍侄轉送來，
不遂辦，明日發。

兩恕

頁12

釋文：畫兩件收到。開歲甚疲憊，雨窗尤悶，如何？

游翁

款署：寐

頁13

釋文：時信奉 覽前造辦學意見，乞檢還，多政竄處也。杭行想
未定期，題此請

更生仁兄午安

款署：寐頓首

頁14

釋文：蘭亭近人翻刻偽本，色者亦拙工也。徵上此請

更生仁兄大人晨安

款署：寐上

頁15

釋文：來款收到。即交匯大觀校語，細密乃爾。山谷所謂磊落
人，瑣碎事耶，已遣人錄出。

游公

款署：寐

¹胡毅生（1883—1957），別名胡毅，字階齋，民國前香港同盟會民軍軍官，
1930年代在香港成為居士。1940年代往台灣。

沈葆艾稿

階齋



腰肢畏寒 雖招不敢得道
集之以為朝正志也 以取病
辱為代以聯句約經臨初
潤色 蘇軾 成字 潘世
覽此清
游翁 孟先 壽如 植

病後受瘧 今日幸一不
那全謝、陶詩所在前
曾見之者 是取 之若明
表叙 孟如

畫三軸先撤上 行計何向去
不為奉祀 某候 某來中
心 務前為 日一 淡否 以清
游 友 先 孟 道 如 寐 上

如非若以 以腹 症 極 功
今身 功 多 因 也 事 以
外情 昭 後 跡 亦 情 思

君言不然 出 臨 近 亦 字 該
清 壽 為 用 何 等 變 言 而 嚴
一 律 否 清 極 矣 一 者
此 步 地 病 天 亦 吟

悟 以 最 有 佳 處 之 行 曾 局 不 集
矣 却 心 中 暑 三 日 未 以 自 意 示
物 運 寄 大 著 一 冊 幸 飯 此 請
姓 公 何 七 年 如 植

後 來 知 公 海 甚 左 以 斯 為 二 病
者 只 家 也 所 受 暑 本 為 假 於 水 注
甚 五 仍 仍 晚 何 九 卷 子 到
孟 如

原 中 景 之 草 覽 地 亦 持 奉 宗
價 三 子 不 必 為 不 亦 一 觀 然 哉
雖 不 佳 臨 回 勝 裝 也
孟 兄 寐

一山信友件事
同者各發後而不及時矣
此公之

北京化門內有以術井與胡日華寓

羅信欽想獲回以此他君不
獲進欽刻語掃掃物
光修亦代致意者要設也此為
信友映如 与好

9

水雲素在仙是亦乎二條胡同坡
雲信都由善就轉送 未亦已
孫明日後 与好



11

畫友伴友方問歲甚
瘦德雨宮元同
好翁

12

日信車 覽前道解字意見已
檢還另改覆要也 托行想來之
以此語
更生台元午前 宛切之

蘭亭近人翻刻傷其色者亦拉
乙也 繼之以清
更若若足之 易也 宛之

14

乘款收到及交匯
大觀校語細悉乃
小山谷所謂為族人
瑣律事耶已遣人
錄出 宛

15

13

82

康有為 (1858 — 1927)

行書聯

水墨灑金深粉紅箋對聯

各 202 x 47.5 厘米

康有為，名祖詒，字廣夏，又字長素，號更生，別署天游化人、西樵山人，廣東南海人。清光緒二十一年（1895）進士，任工部主事。1898年與梁啟超（1873—1928）一起發動“戊戌變法”，輔佐光緒皇帝變法維新，失敗後被迫逃國外，以四海為家，直到1913年歸國。

康有為善書，取法石門銘、金剛經等。他在創作上運碑入帖，博采眾多碑帖之長，形成所謂“康體”書法，氣勢淋漓。此六言行書聯可見其從北碑中求意趣的獨特筆法。

釋文：登高此樂萬古，立言自成一家。

款署：康有為

鈐印：康有為印

82

KANG Youwei (1858–1927)

Couplet in Running Script

Pair of hanging scrolls, ink on deep pink gold-flecked paper

Each 202 x 47.5 cm

Kang Youwei, original name Zuyi, *zi* Guangxia and Changsu, *hao* Gengsheng, Tianyou huaren and Xiqiao shanren, native of Nanhai, Guangdong province. Kang became a *jinshi* in 1895 and was appointed Bureau Secretary at the Ministry of Works. In 1898, Kang and Liang Qichao (1873–1928) launched the Reform Movement, in a bid to assist the Qing Emperor Guangxu in reforming the government. After its failure, he went into exile travelling extensively while overseas. In 1913, he returned to China.

Kang excelled in calligraphy. He adopted the styles of the *Shimen Inscriptions* and *Diamond Sutra*. His calligraphic scripts are modelled after stele inscriptions, characterized by a free and vigorous style, as reflected in the brushwork of this couplet.

Artist's signature: Kang Youwei

Artist's seal: Kang Youwei yin

登之好樂美古

立言自成一家

康有为

83

蕭退庵 (1876—1958)

篆書

水墨紙本立軸

75 x 145 厘米

蕭退庵，原名嶠，一名蛻，字盅孚，一署退庵、蛻庵、蛻公、退公、皋松老人；以退庵名世。1931年後定居南園，故又取號南園老人。江蘇常熟人。早歲寓滬執教鞭，復兼行醫。

蕭氏博通經史，兼精文字訓詁，尤工書法。書名遠及日本、朝鮮。真草隸篆行五體皆工，尤以篆書名揚大江南北。他融合大小二篆，並認為篆書貴圓轉自如，柔中帶剛和結構緊密。此篇正反映其俊挺敦厚、圓渾蒼勁的篆書特色。

釋文：趙松雪身為宗藩希祿，元廷特以書畫邀賈藝林，後生少年，進取不高，往以是膾炙歛循五羈之朔，鬻人院門天縣苜屨也。

右為黃忠端公石齋（黃道周，1585—1646）書品論語。

其下文云：余自歸山來。作書不逮往時，而泛應益眾，猶君山之笛、安道之琴，時時不拒耳。

款署：蕭蛻

鈐印：中浮翰墨；江南蕭蛻章；真子

83

XIAO Tui'an (1876–1958)

Calligraphy in Seal Script

Hanging scroll, ink on paper

75 x 145 cm

Xiao Tui'an, original name Lin and Tui, *zi* Zhongfu, Tui'an, Tuigong and Gaosong laoren, native of Changshu, Jiangsu province. After 1931, he resided in Nanyuan, thus he was also known as Nanyuan laoren (the old man of the South Garden). As a young man, he was a teacher in Shanghai and a part-time doctor.

As a scholar, he particularly excelled in etymology, classical works, and calligraphy. His fame spread to Japan and Korea. He practised regular, cursive, clerical, seal and running scripts, and is especially known for his seal script. He successfully assimilated the large and small seal scripts and believed that good seal script should be executed smoothly and naturally. Brush strokes should be soft but energetic in a compact composition. This piece of calligraphy reflects his typical seal script with the use of elegant, rounded and forceful brush strokes.

Artist's inscription: Criticism on Discipline of Calligraphy by Huang Daozhou [1585–1646]

Artist's signature: Xiao Tui

Artist's seals: Zhongfu hanmo, Jiangnan Xiao Tui zhang, Zhenzi

84

梁于渭（清道光年間—1912）

隸書聯

光緒己亥（1899）作

水墨紙本對聯

各 249 x 44.5 厘米

梁于渭，字鴻飛、杭叔、杭雪，晚號僧債，廣東番禺（廣州）人。光緒十五年（1889）進士。擅長花卉、山水，法元人，意境宕逸。好金石，工篆刻。晚年歸居南海（廣州），賣畫自給，每畫鈐有“下第狀元”印。

釋文：弱水無波海上珠塵歸乃畝，景星如月中琪樹繚非煙。

款署：光緒己亥二月書為業庭仁兄雅屬

瀛洲外史梁于渭

鈐印：梁于渭印；航叔；御賜琴書暇景

84

LIANG Yuwei (Daoguang era-1912)

Couplet in Clerical Script

Dated 1899

Pair of hanging scrolls, ink on paper

Each 249 x 44.5 cm

Liang Yuwei, zi Hongfei, Hangshu and Hangxue, hao Sengzhai, native of Panyu (Guangzhou) of Guangdong province. He became a *jinshi* in 1889. He was proficient in painting flowers and landscape in the elegant style of the Yuan masters. He advocated the study of stele inscriptions and excelled in seal carving. In his old age he settled in Guangzhou and earned a living by selling his paintings, each stamped with the seal “Xiadi zhuangyuan (Disqualified Top Scholar)”.

Artist's signature: Dedicated to Yeting in the second month of the year *jihai*, the Guangxu era [1899], Yingzhou waishi Liang Yuwei

Artist's seals: Liang Yuwei yin, Hangshu, Yuci qinshu xiajing

弱水無波海上珠塵跡乃畝

光緒壬亥二月書為

業庭作兒雅屬

景星如月天中琪樹繚非煙

瀛州外史果于渭



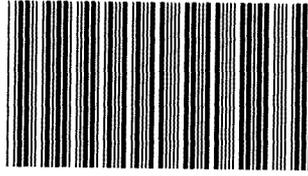
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