至樂樓藏中國書畫
Chih Lo Lou Collection of Chinese Painting and Calligraphy
至乐楼主人
何耀光先生
Mr Ho Iu-kwong:
Master of the
Chih Lo Lou

「至樂樓藏中國書畫」是已故慈善家及收藏家何耀光先生（1907 - 2006）所建立的私人收藏。他以「至樂樓」命名其書
齋，除了表達鍾愛古人名蹟所帶來的無窮樂趣外，更寄予為善
至樂之意。

何先生在上世紀五十年代開始收藏歷代書畫，當時中國內地
政局動盪，大量書畫和文物淪陷南下香港，外國畫商、收藏家
紛紛湧至爭相搶購。何先生有見及此，不惜誅寶流散海外，遂
開始購藏中國書畫，以期保存國粹。他認為歷代書畫家的道德
人品，能藉書作品流芳百世，達致「成教化，助人倫」之效。
歷年累月所藏，以明清初孫貴賢情操之「遺民」書畫為最
為獨特，備受藝術和學術界重視。1985年何先生成立慈善團
體至樂樓藝術推廣（非牟利）有限公司，務求令至樂樓的精神
能夠發揚光大，多年來推動及弘揚中國傳統文化藝術不遺餘力。

The Chih Lo Lou Collection of Chinese Painting and Calligraphy was a
private collection established by the late philanthropist and collector
Mr. Ho Iu-kwong (1907 – 2006). He named his studio “Chih Lo”, or
“still” in translation, to express the infinite pleasure that one gains
from appreciating ancient masterpieces and, more importantly, from
performing good deeds. To advocate the spirit of his studio, Mr Ho
founded the Chih Lo Lou Art Promotion (Non-profit Making) Limited.
in 1985, sparing no efforts ever since to promote the art and cultural
heritage of China.

Mr Ho started collecting painting and calligraphic works in the 1950s.
Back then, foreign dealers and collectors flocked to Hong Kong to
scramble for the rare paintings, calligraphies and other artefacts
that were streaming out massively from the Mainland in the midst
of political turmoil. Distressed by the dispersal of national treasures
out of the country, he began acquiring works of Chinese painting
and calligraphy in the hope of preserving Chinese heritage. In his
view, through conserving them, the moral values and personal integrity
of ancient Chinese painters and calligraphers embedded in them can
inculcate posterity with moral and ethical values. lofty aspirations
and noble integrity certainly mark the artworks created by
Ming loyalists in the Ming-Qing transition, which took the collector
decades to amass and account for the importance of the collection
to artists and scholars alike.

捐贈
香港藝術館
Donation to
the Hong Kong
Museum of Art

2018年，何氏家族慷慨捐贈這批價值連城的藏品予
香港藝術館，全不考慮金錢的回報，而是作長遠公共展示和教
育用途，永久與市民大眾分享。此化私為公的義舉，不但延續
了何耀光先生推廣中國文化藝術的使命，更充分地實踐了他高
尚的中國傳統價值觀。

2019年，香港藝術館設立永久的「至樂樓藏中國書畫館」，
長期展出至樂樓書畫藏品，並舉辦各種學術及教育活動，讓市
民大眾能欣賞並分享这批精品。

*何耀光子女：
何坤儀、何世根、何鳳儀、何世樑、何世傑、何漢儀、何世俊、
何世傑、何慕儀、何漢儀。

In 2018, out of pure generosity and entirely unrecompensed, the
Ha family donated the invaluable collection to the Hong Kong
Museum of Art for permanent exhibition and education purposes.
This selfless act has not only kept alive Mr Ho's commitment to
promoting Chinese art and culture but also put fully into practice
the noble traditional Chinese values he upheld.

In 2019, the new Chih Lo Lou Gallery of Chinese Painting and
Calligraphy has been established for permanent display of the
collection. To bring the collection even closer to the general public,
academic and educational activities have been and will be organised
on an on-going basis.

* Ho Iu-kwong’s sons and daughters:
Ha Kwan-yeo, Ha Sai-chu, Ha Fung-yeo, Ha Sai-leung, Ha Sai-hang,
Ha Suk-yeo, Ha Sai-yiu, Ha Sai-kit, Ha Wai-yeo, Ha May-yee.
至樂樓藏中國書畫

清風高節——明遺民

古人論書畫以堪傳者，其品格未有不高；間有藝事佳而品乖者，則必為世所唾棄。余性愛謙書畫，但於取舍必以人品為第一義，苟其人品虧損惡，其書畫縱精妙絕倫，亦弗取也。

何曜光

何曜光先生以「先人品而後藝事」作為收藏書畫的先決條件，認為藝術家的個人品德修養比作品本身的藝術成就更重要。他深信忠義仁孝之士的作品中自會散發出一股剛正之氣，透過觀賞其墨跡，可距離其人品而能正人心。基於這個想法，他遂於明末清初時期的忠節之士為重點，系統地致力搜藏這些作品。

明末清初時期經歷改朝換代的動盪，孕育了不少明遺民。面對朝代更迭所帶來的衝擊，這些忠孝仁義之士或致力抗爭，至死不屈；或歸隱不仕，堅守氣節；或遁入空門，潛心丹青。他們的言行和書畫作品，大多具有一種清高不凡、光明磊落的氣節，並展現出堅貞的風骨；亦有在社會變遷下將其無可奈何的心情、遠離塵世的恩怨和故世清高的情懷寄寓在筆墨之間。這一群書畫家包括清初「四僧」的八大山人、石濤，黃山畫派的程邃、戴本孝，廣東義士鄭變、黎遂球，以及黃道周、傅山、楊文鏡、陳洪綬、譚賢等。

Nobility and Integrity: Ming Loyalists

Among those works deemed by the ancients to be good enough for preservation, none are by men base in character. If by chance a man morally despicable was found to be artistically gifted, his works would flatly be rejected. I love collecting Chinese painting and calligraphy but the artist's character is my first and foremost consideration. However sophisticated a work may be, I would not include it in my collection should the artist as a person leave a lot to be desired.

Ho lu-kwong

In his belief that an artist's virtuousness are far more important than the merit of his artworks, Mr Ho lu-kwong put the artist's character before his art and adopted this to be his overriding collecting principle. He was convinced that righteousness would radiate from any person who lived up to the expectations of a traditional Chinese gentleman and that appreciating their works of painting and calligraphy would kindle admiration for the person and in turn inspire emulation. This was why he concentrated his collecting efforts around the loyalists of the late Ming and early Qing.

Ming loyalists came into being on the cusp of the Ming and Qing dynasties. Confronted with the mayhem brought on by the dynastic change, they responded by either resisting staunchly to the death, abstaining from officialdom to preserve their integrity, or entering Buddhist priesthood to find refuge in painting. Their words, deeds, paintings and calligraphies are generally statements of their uncompromising moralistic convictions. In brush and ink, they lodged their bitter dejection, reclusive ideal and resolute loftiness. These painters and calligraphers include Bada Shanren and Shitao among the "Four Monks" of the early Qing, Cheng Sui and Dai Benxiao among the Mount Huang School of painting, Kuang Lu and Li Shuiqiu among the Guangdong martyrs, and others like Huang Daozhou, Fu Shan, Yang Wencong, Chen Hongshou and Gong Xian.
弘仁（1610 － 1664）

雲根丹室圖

1656

水墨淡設色紙本立軸

150 x 103.5 厘米

Hongren (1610 － 1664)
Cinnabar chamber deep
in the mountains

1656
Hanging scroll, ink and
light colour on paper
150 x 103.5 cm

此作品是弘仁四十六歲時繪畫，其時剛與好友汪家珍僧遊黃山。所描繪的，正如其畫名，「雲根」是深山雲起之處的意思。「丹室」於古代又指寺廟。畫幅前方的左邊有一隻松樹，右邊有一小艇停泊，沿山徑步入，乃高聳的峭壁，穿過深山，有一古寺於右下方沿溪而立，隱於雲雲山巖之間。此幅山石構圖以幾何為主，用筆方折，少皴擦，只賦以淡淡濃石染之。畫中雖有山徑、古寺及小艇，卻空無一人，透過予人猶似清幽的氛圍，表達了畫家深居山林、寄情山水那段深遠寧靜的心情。

弘仁，號漸江學人。其畫初學宋人，並宗「元四家」，尤擅倪瓚筆意，並得於武夷、黃山之勝。弘仁以畫黃山著名，與石濤、梅清為黃山畫派翹楚，亦新安畫派之奠基者。與髡殘、朱耷、石濤並列為「四僧」。弘仁因見明朝覆亡，國土故鄉陷落，只好避亂寄居福建，並於三十八歲時落髮，隨古航道舟法師入武夷山為僧，隱居深山，藉詩文書畫抒發其眷念故土之情懷。

Made when the then 46-year-old painter was visiting Mount Huang with his friend Wang Jiazheng, the painting corresponds to the title to feature a cinnabar chamber, or metaphorically a temple in Chinese, deep in the mountains. In the foreground on the shore are two pine trees, under which a boat is moored. The trail behind the trees leads to skyscraping cliffs and forbidding mountains. Past all these by the stream stands an ancient temple in a domain of misty precipices. Primarily geometric in form, the rocks and mountains are described with angular strokes, slightly textured with washes and tinted in light ochre. Despite presuppositions fostered by the trail, the temple and the boat, there is no trace of men, reinforcing the overall solitary atmosphere and in turn the painter’s pursuit of peacefulness in a remote landscape far away from the crowds.

Hongren adopted Song masters and the “Four Masters of the Yuan” as his first models of painting and became particularly proficient in capturing the essences of Ni Zan and the beauty of Mounts Wuyi and Huang. Besides being a leading exponent of the School of Mount Huang along with Shitao and Mei Qing, and a founder of the Xin’an School, he ranked with Kuncan, Zhu Da and Shitao as the “Four Monks”. Following the fall of the Ming empire and the occupation of his native town, he took sanctuary in Fujian, where he became a monk under the Buddhist master Gusheng Daoshou deep in Mount Wuyi and reminisced about his home and country through art and literature.
朱耷（1626－1705）
山水冊
1697
水墨或水墨淡設色紙本
十二開冊
各23.5 x 34.2 厘米

Zhu Da (1626－1705)
Landscapes
1697
Album of 12 leaves, ink or ink and light colour on paper
Each 23.5 x 34.2 cm

朱耷別號八大山人，為明寧王朱權後裔，明亡後，出家為僧。山水學董其昌，兼取黃公望、倪瓚，惟脫去陳腐板刻，而代之以荒寂枯冷。花鳥則淵源自陳淳、徐渭等水墨寫意風格，筆法雄健潑辣，自成一家。與弘仁、髡殘、石濤被後世譽為「四僧」。

此冊共有山水畫十頁，從冊中黃研旅的題跋中可見，他於康熙三十六年（1697）向八大山人重金求畫，最後得到此冊。此冊各頁取景、布局、畫風都不一樣。如第一頁描繪一孤舟於近澗，旁有數株疏秀的樹木，有倪瓚的疏簡風格；第二頁則描繪一房舍於緋紅的山林、急速的瀑布旁，山石及樹林填滿了過帳空間，用墨水墨而厚重，帶有董其昌的影子；第七頁描繪了一大片山林，當中山石的造型比較圓渾，山間的雲霧和空釭光秀的樹枝，都是受到黃公望及董其昌的影響。

Zhu Da, also known by his style name Bada Shanren, was a descendent of Zhu Quan, the Prince of Ning, and entered Buddhist priesthood upon the disintegration of the Ming empire. He derived his landscapes from Dong Qichang, Huang Gongwang and Ni Zan but substituted their sanguine placidity with gloomy despondency. As for birds-and-flowers, he followed the expressive style of Chen Chun and Xu Wei to arrive at a vigour all of his own. Together with Hongren, Kuncan and Shitao, he has been acclaimed as the “Four Monks”.

The eleven leaves of landscape in the album were requested from the painter for a high price in the 36th year of the Kangxi reign (1697), according to the colophon by Huang Yanlú. Whether it is the scene, composition or style, no two leaves are similar. In the first leaf, for instance, there is nothing more than a solitary boat moored under a couple of thinly leaved trees, bringing to mind the sparseness of Ni Zan. In the second where a pavilion in a wooded mountain faces a tumbling waterfall, hints of Dong Yuan are detectable in the damp ink generously applied to the rocks and trees that completely fill the painting surface. In the mountain scene in the seventh leaf, the round rocks and peaks, the almon heads on the slopes and the outlined trees with scant texture suggest references to Huang Gongwang and Dong Qichang.
Shitao (1642–1707)
Landscapes depicting poems of Huang Yanlü
1701-1702
Album of 22 leaves, ink or ink and colour on paper
Each 20.5 x 34 cm

Shitao was a descendant of the Ming Prince Jingjiang. With the empire conquered, he resorted to monastic life. While he was sojourning in Anhui, he closely associated with Mei Qing and hence the latter’s influences in his landscapes. The period also coincided with his preoccupation with painting Mount Huang, an accomplishment that has led to his ranking with Mei Qing as giants of the School of Mount Huang. Spending his late years in Yangzhou, he and Zhu Da became great friends and in turn two of the “Four Monks” of the early Qing.
Lan Ying (1585 – ca. 1664)
Landscapes
1650
A set of 12 hanging scrolls, ink and colour on golden paper
Each: 167 x 44.6 cm

Extract from Chi Ho Lou inscriptions:
The set was painted in the styles of Southern School masters of the Song and Yuan dynasties. These include the Yuan painters Zhao Mengfu in the blue- and green landscape in the first scroll entitled Peach blossoms as harbingers of spring, and Huang Gongwang in the fourth scroll entitled A spring murmuring through a wooded vale where the sublime brush and ink are given expression in the enchanting scene of a tranquil village reachable by a bridge and overlooked by craggy peaks and plunging waterfalls.

Coming from humble origins, Lan Ying learned painting from professional painters and took it up as his lifelong career. His landscapes are indebted to various Tang, Song and Yuan masters especially Huang Gongwang. Considered a force to be reckoned with among the later followers of the Zhe School, he left behind a legacy that was enthusiastically embraced by the "Eight Masters of Jinling" in the late Ming and the painting community in the early Qing in a school that has come to be called Wulun.
此水墨作品是龔賢五十二歲時作，繪畫出新蒲細柳下的湖邊景致。畫面近處的堤岸有一排樹相連。近岸四株高樹並立，樹姿各異。對岸有數間房舍，但屋舍內空無人跡，寂遜清冷。屋外呈現大片水面。一直延伸至遠山。水中央長有大片蒲草，茂密地生長在淺水處。全畫構圖簡潔，景物遠近疏密有致，筆墨層次豐富。遠山與近景的水波墨色層層積染，黑白濃淡對比強烈，山石陰陽向背明暗分明，呈現出極強的體感。

龔賢，字半千，號遐，生於明末戰亂期間，晚年隱居南京，以賣畫課徒為生。所畫山水，布局奇特，意境蒼茫。用墨匠心獨運，層層積染，黑白對比強烈，有謂為「白聾」、「黑聾」二者面貌。龔賢這種著墨技法對後世影響甚大。

Extract from Chih Lo Lou inscriptions:
Cheng Sui and Gong Xian were unsurpassed in the use of heavy ink among late Ming landscapists. Gong's painting distinguishes itself for fully conforming to the Six Principles. Although some may disapprove of it for lacking in elegance, his transformation of Fan Kian's methods was groundbreaking.

Gong Xian was born in the war-torn epoch of the late Ming and spent his late years in Nanjing teaching painting and selling his works. His vast and unconventional landscapes are ingeniously constructed with superimposed washes to achieve stark contrasts between black and white in works that have come to be called “Black Gongs” and “White Gongs”. This accumulating-ink style has had a huge impact on later painters.
黃道周（1585 — 1646）
松石圖
無紀年
水墨紙本手卷
28 x 284 厘米

Huang Daozhou (1585 — 1646)
Pines and rock
Not dated
Handscroll, ink on paper
28 x 284 cm

至樂樓藏語：
是卷畫松四段，寫所見黃山、天目、天台諸勝之松，其態有秀拔千霄者、有偃仰如蓋者、有屈而復起者、有抱枝托根者、有支風自傲者，歷此而競其行藏，恍如見其懷抱矣。

黄道周，號石齋，是晚明著名文學家及書法家。崇禎時期因被朝廷及大本營討伐，被連敗而死。自從泰官回鄉，其後在福建、廣東地區收徒講學。明亡之後，參加南明的抗清活動。

他自募兵糧組織義軍抗清，最後兵敗被俘，清廷高懐投降不果，最終在南京自殺。臨刑之前，還繪一幅長松怪石贈友，獲血書「綿萬古，節義千秋」遣送家人。

黃道周的詩文書畫，均被後世視為高風亮節的象徵。他所畫的松石，尤其著名。這卷松石分為四段，皆以黃山、天目山、天台山的奇松為藍本，松樹姿態各異，有盤屈、有挺拔、有迎風自傲，誠如畫家自己個性的投射，使人感受畫家的百折不撓的堅韌。

Extract from Chi Hsu Lou inscriptions:
Consisting of four sections, this scroll portrays the pines seen at various scenic peaks on Mounts Huang, Tianmu and Tiantai. Be they towering, canopy-like, crouching, or thriving from a perilous footing, these pines seem to bespeak how the painter conducted himself and to what heights he aspired.

Huang Daozhou was an exalted litterateur and calligrapher of the late Ming. Demoted and sent to Guangxi during the Chongzhen reign for criticising officials and privately negotiating for peace with the Qing troops, he resigned, returned to his hometown and later took up teaching in Fujian and Guangdong. When the Ming empire collapsed, he joined the anti-Qing resistance led by the Southern Ming and even formed an army with self-raised funds for the cause. Refusing to surrender despite persuasions after his capture, he was eventually beheaded in Nanjing. Before his execution, he painted for a friend a tall pine tree with rocks and wrote for his family a couplet to the effect that Confucian values and righteousness never die.

Whether in the form of poem, essay, painting or calligraphy, Huang’s works, especially his pines, have been looked upon as embodiments of personal integrity. In this four-section painting, the pines twining, erect or unbent by the wind as inspired by those on Mounts Huang, Tianmu and Tiantai certainly project the painter’s temperament and his unflagging convictions.
郵露（1604 - 1650）
草書詩
無紀年
水墨紙本手卷
29.2 x 196 厘米

Kuang Lu (1604 - 1650)
Poems in cursive script
Not dated
Handscroll, ink on paper
29.2 x 196 cm

至樂橋迎詢：
堪若先生為人好懷遠大，汪洋自處。清兵壓臨城下，先生與諸將獻死守至十餘月。城陷，傳所居海雲堂，炮聲後塌
危坐，兵入，遂拘執焉。

郵露的書風，可謂字如其人豪邁不羈。此卷是郵露以草書寫
九月九日與友人登高的感懷之作。登江山頂長空，河山萬里的
壯闊，卻令詩人聯想到歷史的興廢。詩人生在戰火之世，有感
故國河山即將傾倒危亡，對於所謂功名事業，多少也感到虛
幻，倒不如活在當下，自得其樂。悲觀中不失瀟灑。郵露的書
風糅合了唐代書法家懷素及宋代書法家米芾的豪強放逸筆意，
此卷詩書的情感互相配合，讓人感受詩人豪傑不群的氣度。

Extract from Chih Lo Lou inscriptions:
Kuang Lu had a good sense of humour and was indomitable in spirit. When Guangzhou was besieged by the Qing troops, he put up a stalwart resistance with other generals for as long as ten months. Upon the fall of the city, he went back to his residence, called Hall of Seas and Snows, and waited for his final moment with his beloved antique qin-zithers in his arms.

A Guangdong personage noted for his poetry and calligraphy, Kuang Lu has been better remembered as a patriotic martyr. For ten long months, he and other Southern Ming generals defended Guangzhou against attacks from the Qing troops. When the city eventually fell, he refused to surrender. Instead, he went home, laid out all the artefacts, paintings and calligraphies in his collection, and waited calmly for the invaders. At the end, he was killed for his country.

Like himself, his calligraphy refuses to be reined. Written in the cursive script after hiking on the 9th day of the 9th lunar month, the poem expresses the poet's contemplation of the ebb and flow of state power while gazing at the expansive panorama before him. Living in the final precarious years of the Ming dynasty and resigning himself to the elusiveness of a civil service career, he chose to seize the moment and to dilute his pessimism with a little insouciance. The sentiment is reinforced by the calligraphy that summarises the untrammelled styles of both Huaisu of the Tang and Mi Fu of the Song to project the poet-calligrapher's uncompromising character.
Huang Xiangjian (1609 - 1673)
Journey searching for my parents
Not dated
Album of 12 leaves, ink on paper
Each 26 x 31.5 cm

Extract from Chih Lo Lou inscriptions:
Enduring physical strain and undeterred by harsh terrain, Huang Xiangjian traversed the breadth of the empire to be reunited with his parents. He did it out of a love that had long been celebrated in the Book of Songs and had inspired many in posterity to follow suit. When it comes to painting, he is the best of them all. Portraying the disparately stunning landscapes of Guizhou and Yunnan, the album is treasured far not only the painter’s character but also its unique interpretation of the Six Principles of painting.

Behind this album of landscapes of southwestern China, there is a moving story about a dutiful son who travelled great distances in search of his parents. On the Ming-Qing cusp, the Suzhou painter lost contact with his father owing to chaos and unrests. He missed them so much that, undaunted by the treacherous journey, he set off alone for Yunnan, where his father was posted. It took him a year and a half to finally arrive in the province to be reunited with his parents. Back in Suzhou, he committed to painting the beautiful sceneries of southwestern China that he had seen and created quite a sensation.

One of the works that he made from memory of his journeys through the exotic landscapes of Yunnan and Guizhou is the present album. Captured in leaf two, for instance, are the infinite chains of painted mountains resembling bamboo shoots characteristic of the southwestern region. In leaf eleven, cliffs hang intimidatingly over travellers who are struggling through the torrents of River Giong. Both the painter’s act of filial piety and the exotic scenes he captured have gone down in the history of Chinese painting.
畫派紛陳——明至清

明代中晚期，文人畫成為畫壇的中流砥柱，各地地區源現畫家群體，形成諸多流派，其變化多端的藝術風格，為中國畫壇帶來新的景象。明代中期以蘇州吳門畫派為代表，其中被後世稱為「明四家」的沈周、文徵明、唐寅和仇英，他們繼承了宋元以來的繪畫傳統，同時亦發展出各自獨特的畫風。尤其是文徵明的族人及弟子，包括陸治、文伯仁等延續了畫派的傳統，影響至清代不衰。晚明的畫壇重心由蘇州轉移到松江，以董其昌爲代表的松江畫派，提倡南北宗論，致力摹古，推崇南北宗一脈的文人畫風。逮至清初，規模傳統與特立獨行的畫家並起，正統派畫家如「四王」的王時敏、王鑑、王翚、王原祁等，他們追隨董其昌的理論，形成取法傳統的仿古風格，而「揚州八怪」的華嵒、汪士慎、李鱓、金農、羅聘等畫家，為中國繪畫開創更為貼近民衆的方向。

Disparate Schools of Painting: Ming to Qing

Apart from the loyalists, myriad Ming and Qing painters and calligraphers stand out in the collection, ranging widely from the Wu School of the mid Ming and the Songjiang School of the late Ming, through the Orthodox School of the early Qing, to the “Eight Eccentrics of Yangzhou” of the mid Qing, encapsulating the development of Chinese painting during these important periods.

In the mid and late Ming, the genre was largely defined by literati painting. Painting communities mushroomed everywhere, weaving together a rich and variegated tapestry with their novel and dissimilar styles. In the mid Ming, there was the Wu School based in Suzhou and expounded by Shen Zhou, Wen Zhengming, Tang Yin and Qiu Ying, who were to be revered as the “Four Masters of the Ming”, inheriting the painting tradition since the Song and Yuan dynasties, they succeeded in forging unique styles of their own. Their legacy was chiefly passed on by Wen Zhengming’s clansmen and students such as Lu Zhi and Wen Boren to impact on Qing painting. In the late Ming, Songjiang took over from Suzhou as the painting capital. Dong Giaochang, the paragon of the Songjiang School, put forward the theory of the Southern and Northern Lineages to champion copying the past and venerating the literati painting of the Southern lineage at the expense of the Northern one. In the early Qing, devotees and defectors of the tradition were racing neck and neck in the painting arena. Among the devotees, Wang Shimin, Wang Jian, Wang Hui and Wang Yuanqi, or collectively the “Four Wangs”, subscribed to Dong Giaochang’s theory and developed styles that embrace the past. At the other end of the spectrum, the “Eight Eccentrics of Yangzhou” that include Hua Yan, Wang Shishen, Li Shan, Jin Nong, Luo Pin and others turned in another direction to open up a new horizon that was more attuned to popular taste.
沈周（1427－1509）
钱董讀書圖
1483
水墨設色紙本立軸
151.8 x 64.5 厘米

Shen Zhou (1427 – 1509)
Little Qian in the study
1483
Hanging scroll, ink and colour
on paper
151.8 x 64.5 cm

至樂樓跋語：
此圖秀筆潑墨，活潑氣韻生動之妙，凜然塵世，別具華滋
渾厚之感，故有之下手筆面目也。又有數載藏於廣東。世稱
錢董者，是百年以來稱為擅長於書畫者無不共推之名。

Extract from Chih La Lou inscriptions:
Resonance and vibrancy exude from the scorched ink applied with
a bald brush whereas vigour and robustness from the sparse
trees and distant mountains, which is emblematic of Shen Zhou.
This “Little Qian” scroll has long been in Guangdong, and has
been widely known for a century among even dabbler in Chinese
painting and calligraphy.

沈周是明代蘇州畫家，一生隱居，未應科舉，寧以讀書為樂。此畫正是以
讀書生活為主題，並按照元代開文流行的書畫文物而作。自元代以來，山
水畫所鮮為內容，因人的個性或被稱為“個”的個人生活息息相關，詩以表達畫
家的喜悅和寄託個人的思想。在這幅《錢董讀畫圖》中，書齋佔去畫幅前方
的主體位置。兩側樹木環抱，後方則設有主山，而畫中主角錢董子正在書齋中
讀書，據沈周塗記，此子年方十一，已可背誦《孟子》。他並於題詩之中稱許
錢董子他朝必能承續其家族官高位顯的地位。

在繪畫上，沈周繼承家學，精研“元四家”法，兼收並蓄各家畫法，在元明之際
起着承前啟後的作用。為吳門畫派宗師，文徵明稱他為他的學生。沈周
四十年間多作小品小景，用筆精審，世稱“細沈”；四十歲後拓為大筆，筆墨豪
放，稱為“粗沈”，此畫以粗筆渴墨寫就，屬其晚年寫意畫風。

Shen Zhou was a Suzhou painter who was more interested in studying and painting
than making any attempt at civil examinations. Studying is exactly the theme of this
painting, which is in the genre of study-in-landscape that began to gain popularity
in the Yuan dynasty. The period witnessed a closer connection between the scene
depicted in a landscape and the life of the painter or the subject figure for expressing
the painter’s ideal and aspiration. In the present painting, the study where the
protagonist Qian is studying is prominently placed among trees in the foreground
against the main mountain in the background. As told in the painter’s inscription,
Qian, then 11 years old, was already able to recite Mencius and was expected to be
able to follow in his family’s footsteps to rise high in office.

Coming from a painting family, Shen Zhou was conversant in the methods of the
“Four Masters of the Yuan” and readily availed himself of the best of the Zhe School
of painting. As much an inheritor of the past and a torchbearer for the future, he
played a key role in bridging the Yuan and the Ming traditions with the founding of the
Wu School, which was to be propagated by his students Wen Zhengming, Tang Yin
and others. Works produced prior to his forties are usually small in size and meticulous
in brushwork, and have hence been epitomically referred to as the “fine Shens”.
Postdating them are the “crude Shens”, which are large in size and unrestrained in
brushwork. Comparatively less refined and executed with a dry brush, the present
painting comes from the painter’s late years.
文徵明（1470 — 1559）

元溪草堂圖
1551
水墨設色稿本手卷
31.7 x 153.1 厘米

Wen Zhengming (1470 — 1559)
Thatched Hall of Yuan River
1551
Handscroll, ink and colour on silk
31.7 x 153.1 cm

至樂樓藏語：
衡山此卷行書去載為余棄筆者，謂此乃衡山晚年之筆，其清超不群，豈超計無不過如是。

Extract from Chih La Lou inscriptions:
This scroll was acquired by Mr Li Yanshan for me last year, saying that it is in Wen Zhengming's late-year style and that its serenity and ethe reality compare no less favorably with even Zhao Mengfu's.

明代時期，蘇州畫壇蓬勃發展，這當中又以文徵明和他的家族主宰了明代中期蘇州畫壇的發展。文徵明的其中一項貢獻，是繼承了傳統的青綠山水畫風，並深受南宋畫家趙伯鴻、趙伯驥和元代趙孟頫的影響，後者所提倡的「古意」，亦即重新發掘傳統，在文徵明的筆下得到了開拓。他先是善於用色，將富麗濃重的宮廷品味轉化為清麗簡潔的文人趣味，令色墨更趨細膩；其次，他亦善於經營位置和造型，形成平面化的青綠山水格調。

此手卷尺幅不算長，前景的屋舍和層層遞進的坡岸，形成井井有條的層次感，造型簡潔，富於裝飾趣味。山石勾斫以錦分石面和以石綠渲染，加上細密的苔點，色澤濃鬱。畫面上有四組人物，包括正前方一位文士正在船上垂釣，右方一人正緩步前行，畫幅焦點所在的屋舍內有二人正在聚首談話，遠處尚見另一船夫閒坐在船上，氣氛閒雅。

During the Ming dynasty, painting thrived and flourished in Suzhou, where Wen Zhengming and his family dominated in the mid Ming. Wen Zhengming distinguished himself by inheriting the tradition of the blue-and-green landscape and by reinventing tradition to achieve the kind of archaism advocated by the Southern Song painters Zhao Baoju and Zhao Bosu, and their Yuan counterpart Zhao Mengfu. To introduce freshness to his archaistic interpretations, he replaced the resplendent colours of court painting with the hushed palette of literati painting such that the nicety of ink can be accentuated. Another masterly device of his was to position and fashion his motifs in such a way that they evoke the two-dimensionality typical of the blue-and-green landscape.

In this relatively short handscroll, the architecture in the foreground, together with the layers of shores receding behind it, invokes a sense of depth and distance. The motifs that are so simple in form become highly decorative when exuberantly tinted. One example is the rocks, the adjacent aspects of which are defined by lines and washes in rock green to be complemented with clusters of moss dots. As for the mood, tranquility underpins the scene, which is conjured up by the activities undertaken by the four groups of figures: the two men chatting away in the focal house, the man strolling leisurely in the lower right, the scholar fishing in a boat in the middle of the foreground, and the fisherman resting in his boat higher up in the background.
仇英（約1494－約1552）
春龍起蛰圖
無紀年
水墨設色絹本立軸
119.4 x 54.5 厘米

Giū Ying (ca. 1494 – ca. 1552)
Dragon awakening in the spring
Not dated
Hanging scroll, ink and colour on silk
119.4 x 54.5 cm

至樂樓藏語：
此《春龍起蛰圖》迥異尋常
所見蘇州匠工之製，其筆法
精妙，所謂士氣雅氣，沉着
痛快，著而有之，幾可奪天
古，伯爵之席，可驚為真蹟
無疑矣。

Extract from Chih Lo Lou inscriptions:
Unlike those produced by Suzhou
artisan-painters, this scroll
is divine in brushwork and is
imbued with both literati and
elegant flavours. The unimpeded
spontaneity is almost enough for
usurping Li Tang and Zhao Bajie.
There is therefore absolutely
no doubt about the painting’s
authenticity.

此畫取名《春龍起蛰圖》，屬於傳統表現不同時令的「起蛰圖」類型畫題。這
類畫題用以描繪驚蟄節氣前後春回大地、冷暖空氣交鋒時所出現的不穩定天
氣，同時亦藉以表現萬物復蘇的景象，意味着進入春耕的季節。「起蟄圖」早在
東晉時期已經出現，明清時期亦有畫家繪畫這類題材，仇英即為其中之一。

整體而言，此畫蓄力營造驚蟄時節風雲變色的景象。畫幅中央左上方層雲陣
動，而仔細觀之，確乎有一條龍若隱若現地在雲霧之中翻騰。在風吹雨打下，
水面上波瀾洶湧，右方的樹枝被風吹得搖擺不定，預示著風雨欲來的態勢。
畫面的右方是一座兩層的樓房，童僕站在平台的屋頂位置上，下意識地舉手欲
遮擋外來的風。雖有立意不下，但要站立不穩；主人在樓房上層憑欄
而坐，轉身回望這場風來得突然而來的大風，則顯得一派泰然自若。仇英在整
幅畫作上的山石用細筆小斧劈皴法刻画山巖的附形，在勢如破竹的強勁風之中，
起龍坐鎮一方的穩定作用，與主人的氣定神閒互相呼應。

Alluding to the solar term of “insects waken” and hence the season in the painting
title has been conventional in China. Paintings of this type often depict the various
signs of early spring such as unstable weather, emergence from hibernation, and
resumption of farming. As a genre, it dates as far back as the Eastern Jin and was still
in vogue during the Ming and Qing dynasties, as exemplified by the present painting
by Giū Ying.

The painting centres on the capricious weather associated with this specific time of
year. In the middle of the upper left, an awakening dragon is faintly visible, which is
looming in the dark clouds. Down below, the water boils and surges while the trees on
the right are battered by gusts heralding a tempest. Struggling to secure his footing,
the boy servant on the podium of the waterside pavilion raises his arm to shield
himself from the winds. Upstairs, his master turns and leans against the window to
gaze unperturbedly at the storm advancing from across the river. The composition
is complemented by the sturdy rocks, the solidity of which is accentuated by the small
axe-cut texture strokes, that serve as stable anchors to the turbulent scene.
王時敏（1592－1680）
仿黃公望山水
無紀年
水墨紙本立軸
105.7 x 52 厘米

Wang Shimin (1592－1680)
Landscape in the style of Huang Gongwang
Not dated
Hanging scroll, ink on paper
105.7 x 52 cm

Extract from Chih Le Lou inscriptions:
Although the painting is undated, the agility of the wrist and the sophisticated ink manipulation help date it to the painter’s late period.

至樂樓藏語：
先生此札無署年，然意其筆
諧之靈動，布墨之淡雅宜技與
道合，蓋晚年之筆也。

王時敏，號瘦客，明萬曆二十九年（1601）進士，官至太常寺卿。幼好繪事，
家富收藏，故能研摩宋元名蹟。與董其昌、陳繼儒甚有交情，黃榮二人指
授。與同時期的王鑑力主恢復古法，開創新畫派，與王鑑、王轄、王原祁並贊
為「四王」。

受到其師董其昌所提出的南北宗論影響，王時敏主宗南宗文人畫，而其中最
為推崇元代黃公望的作品。此立軸正是典型仿黃公望的作品，畫面布局前方
是樹木、田園、房舍、沿著山間小路、或深山中險要的梯級而上，山川丘陵起伏，雜樹錯落，山谷由前景向後延伸，顯而山巒層疊並無間斷。山
頭以長披糜皴勾勒，再加上大量疏密濃淡不同的橫向墨點，構成雲頭造型。此
幅松樹的造型及山巒的堆疊形態明顯出自黃公望，但卻表現出一種圖案化的刻
劃，正是當時清初四王對古人風格的變奏及演繹。

Wang Shimin qualified as jinshi in the 29th year of the Ming reign of Wanli (1601) and rose through the ranks to become Vice-Chamberlain for Ceremonials. Studying
painting since small, he had chances to copy Song and Yuan masterpieces thanks
to his rich family collection and was able to receive guidance from his friends
Dong Qichang and Chen Jiru. Together with his contemporary Wang Jian, he
championed revivalism and founded the Loudong School of painting. In the history of
Chinese painting, he has been known with Wang Jian, Wang Hui and Wang Yuanqi
as the "Four Wangs".

Subscribing to the theory of the Southern and Northern Lineages put forward by
his teacher and friend Dong Qichang, the painter looked up to the literati painters
of the Southern Lineage, especially Huang Gongwang of the Yuan, for inspiration.
The present emotive painting is particularly characteristic of the Yuan master’s
style. In the foreground are slopes, a terrace, groves of trees and isolated dwellings.
The lofty mountains littered with clusters of trees in the background can be reached
either through the path skirting the foothill or the steep flight of steps cutting
through the mountain passes. Along the whole length from the foreground
to the background, there is a continuous string of peaks rising one higher than the
other. Shaped with long hemp-fibre texture strokes, the mountains bear numerous
sideways dots of varied ink gradations to resemble alum heads. The form of
the pine trees and the mountains are unmistakable derivations from Huang Gongwang
whereas the schematised representation is a departure, reflecting the re-inventive
or re-interpretative approach adopted by the "Four Wangs" of the early Qing in their
approximation of ancient masters.
Ming Qing (1624 – 1697)

Mount Huang

Not dated

A set of 4 hanging scrolls, ink and colour on paper
Each 153 x 42 cm

Mei Qing qualified as juren in the 11th year of the Shunzhi reign (1654) but failed to advance further through civil examinations despite repeated attempts. Despondent, he gave up on officialdom and devoted himself to painting, calligraphy and travel instead. In the 9th year of the Kangxi reign (1670), he made the acquaintance of the monk-painter Shitao, who had newly arrived at the Fangjiao Temple in Xuancheng. The new friends immediately found in each other congenial company in spite of the age gap so much so that Mei’s late-year style was influenced by his much younger friend.

In the 10th year of the Kangxi reign (1671), Mei Qing climbed up Mount Huang to paint from life for the very first time. Mesmerised by the splendid and forbidding terrain, he preoccupied himself with capturing its varied scenes ever since. Although undated, this set of scrolls should have been produced in the painter’s late and mature phase, considering the stylistic and compositional affinities they bear with Shitao’s. According to the inscriptions, the painting of Tiandu Peak is a tribute to Jing Hao and Guan Tong, that of Wenshu Terrace to Wang Meng, that of Bailing Waterfall to Zhao Mengfu, and that of Jianand Terrace to Wu Zhen. As a set, they afford stunning views of the bewilderingly twisted mountains and other captivating landforms through their vast array of complex texture strokes and their unique compositions where slanting layers of mists and pines alternate from bottom to top. Indeed, the multitudinous charms of Mount Huang have been immortalised by Mei Qing in his paintings and his adoration of nature with a poet’s sensibility can be further read from the poetic inscriptions.
Hua Yan (1682 – 1756)
Listening to the stream
Not dated
Hanging scroll, ink and colour on paper
135 x 72.9 cm

Extract from Chih La Lou inscriptions:
This painting by Hua Yan boasts elegant brush and ink, whether it is the figures, the pine tree, the stream, the distant mountain, the rocks or the rushes. Whichever way you look, there is so much beauty and wonder to meet the eye, just like the calligraphy of the Southern Liang calligrapher Xiao Ziyin, which is compared to a vast imperial garden in springtime where flowers blossom here, there and everywhere.

Hua Yan was born to a papermaking craftsman. His family was so poor that he was deprived of schooling since small. Between the 41st and 42nd years of the Kangxi reign (1702-1703), he moved to Hangzhou. Still later, he moved yet again to Yangzhou to support himself with painting and became great friends with Gao Xiang and Jin Nong. A versatile painter working in a wide range of genres including landscape, figure, bird, flower and animal, he was most accomplished in birds-and-flowers, for which he was indebted to Chen Chun, Zhou Zhimian and Yun Shouping. His refreshing fusion of the fine-brush and expressive styles has attracted followers even to this day.

Against a distant mountain in the background and under a pine tree in the foreground, the scholar in the painting relaxes on a piece of rock by the side of a bubbling stream. As he gazes intently at the whirling water, a boy servant carrying a qin-zither stands in attendance beside him. Evidences of the Ming painter Chen Hongshou's influence on Hua Yan's figures are detectable in the flowing drapery and precise modelling. The serenity of the central figure is enhanced by the lush and tranquil setting built up with interplay between dry and damp ink, which is quintessential of the painter's mature style. Denoting refined taste, paintings of such a theme catered exactly to the demand of the wealthy merchants of Yangzhou.
南隅寄情 —— 二十世紀

抗日戰爭和後來的國共內戰，導致大量移民南下香港紮居，當中有不少權貴、富商名流和實業家，他們帶來的珍貴財物很多都是書畫文物，使香港一度成為文物的避難所。上世紀五十年代，何耀光先生涉足收藏圈，在搜求書畫的過程中，廣泛結交南來的書畫家、收藏家，至樂樓藏品中有些便是來自他們，包括張大千、陳仁灃，廣東人士如香翰屏、李研山、黃般若等。此外，何耀光先生一生積極參與慈善工作，故在其六十大壽時，香港各界人士紛紛向他致敬，當中不乏文化界人士所送贈的書畫作品，如馮康侯、許菊初、陳則鴻、勞天休、蘇文潤等。從至樂樓所藏的這批二十世紀書畫作品中，可了解到何耀光先生的交遊及藝事行誼，亦側面反映了廣東及香港書畫的發展及收藏歷史。

Friendships in the South: 20th Century

Hong Kong saw an influx of mainlanders seeking refuge from first the War of Resistance and then the Chinese Civil War. The many dignitaries, tycoons and industrialists among these new arrivals brought along with them their most precious possessions, mostly in the form of ancient Chinese painting and calligraphy, turning the city into a haven for cultural artifacts. In the 1950s, Mr Ho Iu-kwong began his collecting efforts. In the process, he made the acquaintance of many painters, calligraphers and collectors, including Zhang Daqian, Chen Rentao and the Guangdong natives Xiang Hanping, Li Yanshan and Huang Bore, who had newly migrated from the north and to whom the provenance of some of his collected objects can be traced. When a philanthropist so enthusiastic as he celebrated his 60th birthday, people from all walks of life in the city were naturally eager to give their best wishes. Many in the cultural circles chose to present him with works of painting and calligraphy as did Feng Kanghou, Xu Juchu, Chen Jinghong, Lao Tianbi and Su Wenzhuo. These and other artworks dating from the 20th century in the Chih Lo Lou Collection help shed light on the collector’s social life and art-related activities, and in turn a facet of the history of Guangdong and Hong Kong art and collecting.
Zhang Daqian (1899 – 1983)
Splashed-colour landscape
1966
Hanging scroll, ink and colour on paper
86.5 x 50.8 cm

In celebration of Ho Iu-kwong’s 60th birthday, Zhang Daqian made this painting at the Garden of Eight Virtues, or his home in Brazil where he had just returned from Hong Kong. Recognised beyond doubt of his solid foundation in traditional landscape, the painter was then beginning to explore abstraction by melding broad-brush splashed-colour with traditional blue-and-green landscape in an attempt to retain pictorial elements in an otherwise unreserved salute to abstraction. The result can be seen in this painting in the audacious and fluid swathes of blue and green that are interspersed by texturing strokes mimicking rocks as well as representations of trees and houses. Bestriding likeness and unlikeness, it invites the viewer to unleash his imagination in order to picture a landscape that is constantly shifting and changing. Little by little, this new style attained maturity in the 1960s and provided Chinese painting with a new outlook in the 20th century.

Zhang Daqian, a native of Neijiang, Sichuan, was originally named Yuan. In 1917, he accompanied his elder brother Zhang Shanzi to Japan to study painting and at the same time weaving and dyeing. In 1919, he returned to Shanghai and studied painting and calligraphy with first Zeng Xi and then Li Ruiqing. Between 1941 and 1943, he stayed in Dunhuang to copy the murals there. Later on, he sojourned in Brazil and the USA before settling in Taiwan in 1977. Stylistically varied and eclectic in his choice of models, the virtuoso of world renown excelled in the genres of figure, bird-and-flower and landscape. The blue-and-green landscapes in splashed-ink and splashed-colour from his late years opened up a new dimension in the world of Chinese painting.
Li Yanshan (1898 - 1961)

Twin bamboo

Not dated (after 1957)
Hanging scroll, ink on paper
116.2 x 50.8 cm

Extract from Chih Le Lou inscriptions:
Yanshan and I had been friends for over seven years, and painting and calligraphy frequently came up in our conversations. He was the one who authenticated the great majority of the works in my collection. A master of the three perfections of poetry, painting and calligraphy, Yanshan was also a discerning connoisseur who was demanding on himself but accommodating to others, a true gentleman who should go down in history like his ancient counterparts.

Li Yanshan came from a prestigious family in Guangdong. Under the influence of his cultured father Li Zaping and his teacher Pan Ha, he developed a strong inclination towards and a great passion for traditional Chinese painting. After graduation from middle school, he was admitted to the Peking University to study law. Upon returning home in 1925, he joined the Guangdong Painting Society organised by Pan He and other leading traditional painters. As president of the Municipal Art School of Guangzhou, he exerted a profound influence on the development of art in Guangdong and Hong Kong. When the Resistance War broke out, he came to Hong Kong unaccompanied and set up with Li Fenggong the studio Feng Yan Lou in Wanchai to give painting lessons. During the next ten years or so, he drifted between Hong Kong and Macao before finally returning home to Xinhui, Guangdong. In 1948, he left home once again for Hong Kong. In 1953, he moved into a bungalow in Ha Yuen Leng, Diamond Hill, in the Kowloon peninsula and began signing his paintings with "Dwelling in the Kowloon Hills". It was also the place where the present painting of bamboos in ink was made.

From the notes left behind by Li Yanshan, it is learned that he had painstakingly copied two painting manuals of bamboos by Li Kan, the Yuan expert of the plant, not only to master his secrets and techniques but also to follow his example to give expression to integrity through the evergreen perennial. Indeed, delineated in diverse ink tones and opposite degrees of dampness, the crisp and vigorous nodes and leaves as well as the lithe yet erect stems in the present painting are in a style evocative of the unassuming elegance of Yuan masters.
Huang Junbi (1898 – 1991)

Verdant mountains and white clouds
1966
Hanging scroll, ink and colour on paper
119.5 x 57.3 cm

Huang Junbi, a native of Nanhui, Guangdong, was a graduate of Guangdong Public School. He studied Chinese painting with the painter Li Yaoping when young and then Western painting while studying at the Chuting Art School. Together with Pan He, Yao Suruo and Deng Fen, he founded the Guilai Painting Cooperative (predecessor of the Guangdong Painting Society) and devoted himself to art education since the 1920s. Also excelling in birds-and-flowers and figures, the adept landscapist was particularly skilled with motifs like mists, water and waterfalls. He made extensive reference to a wide variety of masters especially the late Ming and early Qing painter Monk Kunchan to infuse traditional representations with modern realism.

The painting was specially made as a gift for Ho Lu-kwong on his 60th birthday. To condense the distance so that the farthest valleys can be included in the painting, the deep-distance perspective is used. In the foreground, a man is punting his boat upstream on a rippling river flanked by luxuriant trees big and small. This human activity in the foreground is a foil for the tranquillity in the middleground and background while the haze and mist girdling the mountains emphasise the depth of the receding space. Convinced that nature should be modelled on as much as past masters, Huang Junbi attached great importance to painting from life and was rewarded with verisimilitude for his paintings.
馮康侯 (1901 - 1983)

楊書浦小聲撰寫序曲

1966

水墨畫作品不題四畝屏

各155.2 x 35.7 厘米

Feng Kanghou (1901 - 1983)

Birthday preface composed by Pan Xiaopan in regular script

1966

A set of 4 hanging scrolls, ink on gold-flecked paper

Each 155.2 x 35.7 cm

此書寫一組四畝屏，乃福賢及倫達兩間建築公司的股東們共同贈送給何耀光

以慶祝其六十大壽。內文由文學家潘小聲執筆，鍾述何耀光及其家族輝煌生

涯的所見所聞，並記述其歷年來應結善緣，行善積德，祝願其長壽安康，

吉星高照。馮康侯以精體書寫，全篇結構嚴謹工整，用筆剛勁渾厚、圓潤均勻，

結體相長，有北魏《魏文公碑》的風格。

馮康侯，晚年別署康侯，廣東番禺人，年少時其祖母獨創其親授繪畫，隨

劉寶庵學習書法。得見黃牧甫刻印之過程。四十年末移居香港，並開設廣雅書

學社傳授生徒。馮氏精研金石文字，普通匾額、篆書銘刻及各種六體碑帖。

陳書開《漢碑冊》成，晚年以《漢碑碑》、《漢碑碑》為楷模而自成一格。楊書浦則

得力於六朝碑刻，結字方式喜歡參以鍾繇筆法，古意盎然。

潘小聲號餘華，祖籍廣東順德，任教香港樹仁大學中文系，並在學海書樓、大

學校外課程部及香港電台講授，任教誦文、詩選及應用文，桃李滿門。潘氏善

詩文，文華放任自然，有李白之風。

This calligraphic set of four hanging scrolls in regular script was a gift to Ho Lu-kwong for his 60th birthday from the shareholders of two local construction companies. Composed by Pan Xiaopan, the text eulogises Ho and his family for their achievements, showers praises on them for their philanthropic deeds, and conveys good wishes that the recipient be blessed with good luck, good health and longevity. Written by Feng Kanghou and reminiscent of Stele for Zheng Xi, the neat and regular calligraphy impresses with its vigour, uniformity and slightly elongated character structuring.

Feng Kanghou, a native of Panyu, Guangdong, received his first painting lessons from his great grand uncle Wen Qiao. As for seal carving, he acquired the skills from Liu Lu'an and had the chance to observe the distinguished seal carver Huang Mufo at work. In the late 1940s, he migrated to Hong Kong, where he founded the Guangya Calligraphy Society for teaching purposes. Having extensively copied divination texts, Qin and Han inscriptions, and steles and model-books in various script forms, he was equipped with an in-depth knowledge of ancient scripts. Informed by Yi Bingshou for his clerical script, he succeeded in forging a character of his own on the basis of Stele of ritual vessels and Stele for Zhang Qian in his late years. As for his regular script, he was indebted to steles of the Six Dynasties and injected breaths of archaism into calligraphy by borrowing from the clerical script for character structuring.

Pan Xiaopan, whose ancestry hailed from Shunde, Guangdong, taught at the Chinese department of the Hong Kong Shue Yan College. He also taught Chinese parallel prose, or pianwen, poetry and practical writing at Xue-Hai Shu Lou, extramural departments of universities and in Radio Hong Kong programmes. An accomplished poet and essayist, he wrote in an unpretentious style evocative of the Tang poet Li Bai.
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封面：石濤《寫黃研旅詩意冊》（頁九）
Cover: Shitao Landscapes depicting poems of Huang Yanlǔ (Leaf 9)
至樂樓藏中國書畫
Chih Lo Lou Collection of Chinese Painting and Calligraphy