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Provisional Urban Council, Hong Kong
香港藝術館
Hong Kong Museum of Art

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香港藝術館二樓
虛白齋藏中國書畫館
Xubaizhai Gallery of Chinese Painting and Calligraphy
2/F, Hong Kong Museum of Art
10 Salisbury Road
Tsim Sha Tsui, Kowloon

香港藝術館虛白齋藏中國書畫組

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一九九八年四月

Xubaizhai Section, Hong Kong Museum of Art

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April, 1998



虛白齋藏中國書畫館
Xubaizhai Gallery of Chinese Painting and Calligraphy

虛白齋藏中國書畫館

一九九二年九月廿六日，香港藝術館「虛白齋藏中國書畫館」落成開幕。設計獨特的展覽廳是專為展示本館歷來所接受的最大批捐贈而建。這批藝術珍品是書畫收藏家劉作籌先生（1911—1993）所捐贈。

劉作籌先生出生於中國廣東潮安縣，幼年居於新加坡。其父親是位熱愛收藏中國書畫文物的鑑藏家，這培養了劉先生對收藏書畫的興趣。劉氏於一九三六年畢業於暨南大學經濟系，在上海求學期間，他跟隨花鳥畫家謝公展（1885—1940）及山水畫家黃賓虹（1865—1955）習畫。經黃賓虹老師循循善誘，劉氏建立了對書畫鑑別的知識，並開始儉樸地收藏書畫。

劉氏畢業後返回新加坡經商。二次大戰期間，其家族所藏文物於盟軍空襲時燬於一旦。一九四九年，劉氏來港出任四海通銀行經理。當時，他看見大批中國古物流落香港且不斷地流失海外，便立下心願，有系統地蒐藏這些具有藝術與歷史價值的瑰寶，為使這些國寶得以保存於海內。劉氏並把其心愛藏品，清

代書法家伊秉綏（1754—1815）所書隸書橫匾上的「虛白」二字取為齋名，命名為「虛白齋藏中國書畫」。

一九八九年，劉先生把收藏捐贈予香港藝術館，冀能將之公諸於世，發揮其供藝術鑑賞及美學教育上的最佳作用。如此大批價值連城的藝術珍品，由私人收藏家捐贈予公家機構，於國際上實屬首次。

劉先生把「虛白齋」珍藏捐贈予香港市政局，正好反映了本地公眾人士對藝術館信心的增長，而「虛白齋藏中國書畫館」的成立，正代表著對由私人收藏轉贈予公家收藏這崇高行為的致敬。虛白齋書畫館亦經常舉辦主題展覽及有關活動，藉以推廣藝術文化及美學教育。觀眾在參觀「虛白齋」珍藏之餘，不但得到欣賞中國書畫佳作的藝術享受，並可緬懷劉作籌先生這位畢生致力於中國文化古萃今承之書畫鑑藏家，與及他化私為公的崇高理想。

虛白齋藏中國書畫

虛白齋收藏的這批書畫所涵蓋的範圍由五世紀之六朝至二十世紀之當代作品，其中明清二朝之主要流派，如「吳門畫派」、「松江畫派」、「四僧」、「正統畫派」和「揚州八怪」等大家的傑作尤為齊備。此外，亦包括有二十世紀大師如吳昌碩（1844—1927）、齊白石（1864—1957）、黃賓虹及徐悲鴻（1895—1953）等傑作。

吳門畫派

元代以降，富饒一方的蘇州成為文人畫文化中心。「元四大家」畫風也為元明之際畫家如杜瓊（1397—1474）及謝綽（14世紀末至15世紀初）等人繼承。這些文士繼承元畫風格，在元明之際起著承先啟後的作用。

沈周（1427—1509）為杜瓊與劉珏（1410—1472）的弟子，他和門人文徵明（1470—1559）奠定以「吳門畫派」為首的文人畫傳統。他們的家族淵源和社會關係吸引了不少文人雅士參予雅集，舞文弄墨，奠定了其時社會意識和風尚。在這種背景下，「吳門畫派」風格遂籠罩蘇州以至江南一帶。



沈周 (1427—1509)
雲蔽溪山圖
Shen Zhou (1427—1509)
Clouds amid mountains and stream

十六世紀中，蘇州尚有不少活躍的職業畫家，如周臣（約1450—1535）和他的門人唐寅（1470—1523）及仇英（約1494—約1552）。唐、仇二人與文徵明論交，晉身於蘇州士人圈子。他們與士人畫家的交往填補了文人和職業畫家的隔閡。二人與沈周、文徵明合稱為「明四大家」。

沈周與文徵明的族人和弟子繼承「吳門畫派」傳統，令其影響力至清代不衰。受沈周影響者有侯懋功（16世紀末至17世紀初）、張宏（1577—約1652）及米萬鍾（1570—1628）。文徵明傑出弟子及後人則有陸治（1496—1576）、陳淳（1483—1544）、文彭（1498—1573）、文嘉（1501—1583）及文伯仁（1502—1575）等繼承其家風。

董其昌與松江畫派

松江董其昌（1555—1636）進一步發展了文人畫意念。如禪宗的「南北宗」，董其昌與莫是龍（1537—1587）、陳繼儒（1558—1639）則提倡畫學上的「南北宗」論。董氏並將「南北宗」分別比作文人畫家與職業畫家分野，並推崇南宗諸家為摹仿對象。董氏是明代闡釋畫史最重要的畫家，並對清代繪畫影響深遠。受董其昌影響較深的同期畫家包括趙左（約1570—1633後）及沈士充（活躍於約1607—1640），他們均曾為董氏代筆。

畫中九友

明末清初詩家吳偉業（1609—1671）曾作《畫中九友歌》，「畫中九友」包括董其昌、王時敏（1592—1680）、王鑑（1598—1677）、李流芳（1575—1629）、程嘉燧（1565—1644）、楊文驄（1596—1646）、張學曾（活躍於約1630—1650）、卞文瑜（活躍於1611—1671）及邵彌（活躍於約1620—1660）。他們都是工詩擅畫的文人士子。以董其昌為首，他們對選擇摹仿對象、構圖筆法及個人修養方面深入探索。



李流芳 (1575—1629)
林泉高致圖
Li Liufang (1575—1629)
Lofty dwelling amidst forests and springs

黃山畫派和「四僧」

晚明時期，安徽徽州、宣城及蕪湖一帶湧現一批以繪黃山為題的畫家，統稱「黃山畫派」，其中不少宗法倪瓚（1301—1374）。弘仁（1610—1664）更被推為「新安畫派」始祖。他與汪之瑞（約1657—1659年卒）、孫逸（約1658年卒）、查士標（1615—1697）並稱「新安四家」，復與髡殘（1612—1673）、石濤（1642—1707）及朱耷（1626—1705）合稱「四僧」。



石濤（1642—1707）
柳溪放棹圖
Shitao（1642—1707）
Boating on a willow stream

龔賢（1619—1689）為「南京八家」中翹楚，他個性強烈的畫風深具自然神韻，同時表達了遺民畫家的孤憤。清初多位個人主義畫家均為明遺民，抗清意識濃厚，建立了與正統畫派戛然分歧的畫風，但兩者都奉行董其昌有關「南北宗」分野的畫論。



龔賢（1619—1689）
山水冊（頁二）
Gong Xian（1619—1689）
Landscapes（leaf 2）

正統畫派

董其昌畫論與以「四王」為首的「正統畫派」關係密切。「四王」即王時敏、王鑑、王翬（1632—1717）和王原祁（1642—1715），加上吳歷（1632—1718）及惲壽平（1633—1690）合稱「清初六家」。由於康熙（1654—1722）、雍正（1678—1753）及乾隆（1711—1799）諸帝推崇，正統畫家在清初載譽甚隆，並且影響深遠，從學者眾。但當正統派畫風成為風尚後，抄襲成風至失去創意，為論者所不取。



王翬（1632—1717）
江山臥遊圖（局部）
Wang Hui（1632—1717）
A dream journey to the mountains and rivers（section）



乾隆皇帝（1711—1799）
三果圖
Emperor Qianlong（1711—1799）
Three kinds of fruit

個人主義畫家與揚州畫派

明清時期，以獨特個人風格異立於主流畫風之外的畫家亦為數不少。徐渭（1521—1593）以其放逸筆墨建立個人面貌。陳洪綬（1598—1652）上索古人，在人物畫中別立門戶。高其佩（1660—1734）則以指掌作畫，突破既定形式和傳統工具掣肘。「揚州八怪」如羅聘（1733—1799）、李方膺（1695—1754）、李鱣（1686—約1760）、金農（1687—1763）、黃慎（1687—1772）、鄭燮（1693—1765）、高鳳翰（1683—約1749）及華岳（1682—1756）等人均是職業畫家或才識卓越之士，他們的創意及個性特色令中國繪畫傳統平添姿采。



陳洪綬（1598—1652）
山茶梅石圖
Chen Hongshou（1598—1652）
Camellia, plum blossoms and rock

書法

明代早期，松江一批書家如宋克（1327—1387）及沈度（1357—1434）等以他們卓越成就形成松江派書法。沈度書風的工整和悅目，成為科舉標準書體，被稱為「台閣體」。然而自沈周、文徵明等書法名家湧現後，重要書家的活動中心，也從松江轉移至蘇州。在蘇州書家中，沈周及吳寬（1435—1504）宗法宋代書風，而文徵明及祝允明（1461—1527）則致力晉唐書法。



祝允明（1461—1527）
草書飲中八仙歌
Zhu Yunming（1461—1527）
Song of the Eight Immortals of Wine in cursive script

祝允明是明代成就最高書家之一。他的行書能揉合鍾繇（151—230）及趙孟頫（1254—1322）精萃，草書宗法唐代懷素（737—799後）。祝氏集諸家大成後，狂草自成一格。王寵（1494—1533）則追求簡拙瀟灑，取法於魏晉名家留傳在法帖拓本上的書法。

當文徵明書法在蘇州風靡一時期間，松江董其昌的出現，使松江派書家能再領導書壇。董氏宗法古代各種書風，強調「士氣」，奠定文人正統基礎。他能取法古代諸家，揉合「二王」清婉雅麗書風及唐代顏真卿（708—784）、柳公權（778—865）的雄健筆法。清康熙皇帝好尚董氏書風，使之成為科舉標準書體。董其昌、張瑞圖（1570—1644）、邢侗（1551—1612）及米萬鍾（1570—1628）被推為「晚明四大書家」。明代晚期，王鐸（1592—1652）及傅山（1605—1684）的書法，用筆靈動，結體多變，能矯正時人競尚柔媚的積習。他們的草書有「連綿草」之稱，這種風格化書法標誌著晚明清初書家在草書發展上的重要貢獻。



鄭簠（1622—1693）
隸書五言絕詩
Zheng Fu（1622—1693）
Poem in clerical script

當王鐸及傅山將抽象化書法藝術推至高峰時，另一些書家如鄭簠（1622—1693）卻試圖擺脫明末清初極端自由化的草書風尚，他的書法力求超越唐代風格而上溯漢代書風。其中繼承鄭簠書風的鄭燮，結合行、楷、草、隸各體，別創一體，時人稱他的書法為「隸草」，而鄭燮則自稱為「六分半書」。鄭簠與其同時代一些書家和門人的風格標示了由清初帖學轉向清中期以伊秉綬等為主的金石學書風第一階段。古碑書風影響深遠，並啟發了金農、趙之謙（1829—1884）及吳昌碩的書畫藝術。

朱錦鶯

The Xubaizhai Gallery of Chinese Painting and Calligraphy

On 26th September, 1992, the Hong Kong Museum of Art celebrated the inauguration of the Xubaizhai Gallery of Chinese Painting and Calligraphy. The Gallery was specially designed for the display of the largest donation of art work the Museum has ever received. The donation came from Mr. Low Chuck Tiew (1911—1993), a famous collector of Chinese painting and calligraphy.

Born in the Chao'an county of Guangdong province, China, Low spent his childhood in Singapore. Low's father was a collector and connoisseur of Chinese antiquities including painting and calligraphy, thus nurtured his interest in the subject.

Low acquired a bachelor degree in Economics from the Jinan University, Shanghai, China in 1936. During his days in Shanghai, he learned painting from the flower-and-bird painter Xie Gongzhan (1885—1940) and the landscape painter Huang Binhong (1865—1955). Under Huang's instruction, Low became interested in connoisseurship and began collecting painting and calligraphy.

After graduation, Low returned to Singapore. During the Second World War, Low's family collection was lost in an allied bombing. In 1949, he came to Hong Kong to serve as manager of the Four Seas Communication Bank Ltd. He saw a large quantity of Chinese art relics being brought to Hong Kong from China at that time. A lot of art treasures were sold overseas. Anxious to keep these national treasures

within a Chinese community, Low started collecting conscientiously in order to assemble a systematic collection. He designated his collection "The Xubaizhai Collection of Chinese Painting and Calligraphy" as a namesake for his favourite plaque of calligraphy written by the Qing calligrapher Yi Bingshou (1754—1815).

In 1989, Low donated his collection to the Hong Kong Museum of Art. In giving the collection to the Museum, he hoped to preserve his collection and make it available for public display and appreciation in order to maximize its educational value. Never before has a collection of Chinese painting and calligraphy of such significance and magnitude been donated by a private collector to a public museum in the world.

The donation of this precious collection to the Urban Council reflects a growing confidence in the Museum on the part of the territory's cultural community. The inauguration of the Xubaizhai Gallery is an acknowledgment of the lofty gesture of turning a private collection into public collection. The legacy of the Xubaizhai Collection provides the Hong Kong public an opportunity to appreciate some of the masterpieces of Chinese painting and calligraphy. To maximize the aesthetic and educational value of the collection, the Museum has been organizing thematic exhibitions and related activities. In viewing the Xubaizhai collection, we wish to pay tribute to Mr. Low who had made his lifelong effort in the advancement of Chinese culture.

The Xubaizhai Collection of Chinese Painting and Calligraphy

The collection dates from the Six Dynasties to the twentieth century. The particular strength of the collection lies in the Ming and Qing Dynasties featuring representative works by masters of the "Wu School", the "Songjiang School", the "Four Monks", the "Orthodox Masters of the Qing Dynasty" and the "Eight Eccentrics of Yangzhou", etc. Masterpieces of the twentieth century by such masters as Wu Changshuo (1844—1927), Qi Baishi (1864—1957), Huang Binhong and Xu Beihong (1895—1953) are also represented in the collection.

The Wu School

Suzhou was a centre for literati painting towards the end of the Yuan dynasty. The Yuan style was passed on to the Ming by intermediaries such as Du Qiong (1397—1474) and Xie Jin (late 14th—early 15th century). The preservation of the Yuan painting style

by these men served as linkages between the Yuan masters and their Ming inheritors.

Shen Zhou (1427—1509), a student of Du Qiong and Liu Jue (1410—1472), together with his student Wen Zhengming (1470—1559) fostered a collective identity for early Ming literati painting under the designation of the Wu School style. Both Shen Zhou and Wen Zhengming came from prominent families in Suzhou. They attracted a large group of learned men who assembled in elegant gatherings to exchange views and produced poetry, painting and calligraphy for mutual appreciation. The social ambience and the life-style of learned society gentlemen were most conducive to the consolidation and propagation of ideas and social conventions. It was under those circumstances indeed the whole of Jiangnan in the fifteenth century.

Coexisting with the Wu School style in Suzhou were other professional painters such as Zhou Chen (ca. 1450—ca. 1535) and his students Tang Yin (1470—1523) and Qiu Ying (ca. 1494—ca. 1552). Both Tang Yin and Qiu Ying were friends of Wen Zhengming and moved within the same scholarly circles of Suzhou. Their paintings bridged the gap between literati and professional painting. Shen Zhou, Wen Zhengming together with Tang Yin and Qiu Ying are esteemed as the "Four Ming Masters".

Shen Zhou's students include Hou Maogong (late 16th—early 17th century), Zhang Hong (1577—ca. 1652) and Mi Wanzhong (1570—1628). Succeeding generations of the Wen family include Wen Peng (1498—1573), Wen Jia (1501—1583), Wen Boren (1502—1575), and many others. Lu Zhi (1496—1576) and Chen Chun (1483—1544) were Wen Zhengming's most outstanding students. As a result of their collective effort, the influence of the Wu School style of painting spanned generations to the Qing Dynasty.

Dong Qichang and the Songjiang School

Dong Qichang (1555—1636) in Songjiang further explored the idea of the literati painting. The artistic theory and practice of Dong were consolidated and propagated in elitist circles. Together with Mo Shilong



文徵明 (1470—1559)
竹林深處圖
Wen Zhengming (1470—1559)
In the deep shade of a bamboo grove

(1537—1587) and Chen Jiru (1558—1639), Dong advocated the Northern and Southern Schools of Painting, a division which corresponds to the Northern and Southern Schools in Chan Buddhism in China and equated the distinction between the professional and amateur painters. In his exaltation of the past masters, he considered painters of the Southern School exemplary models for emulation.

Dong's dominance eventually eclipsed the Wu School and became the driving force in steering the development of the main trend of painting in the Qing period. Dong inherited a rich repertoire of past forms and styles from which he selected to expound what he considered viable artistic styles. Zhao Zuo (ca. 1570—after 1633) and Shen Shichong (act. ca. 1607—1640) are profoundly influenced by Dong. They occasionally acted as Dong's "daibi" (ghost painter).

Nine Friends in Painting

Other artists influenced by Dong include Wang Shimin (1592—1680) and Wang Jian (1598—1677), Li Liufang (1575—1629), Cheng Jiasui (1565—1644), Yang Wencong (1596—1646), Zhang Xuezheng (act. ca. 1630-1650), Bian Wenyu (act. 1611—1671) and Shao Mi (act. ca. 1620—1660). Together with Dong they were referred to as the "Nine Friends in Painting" after an undated poem entitled "Huazhong Jiuyou ge" (Ballad of the Nine Friends in Painting) by the late Ming and early Qing poet Wu Weiye (1609—1671). All the Nine Friends were poets, painters and scholars.

The Four Monks and The Huangshan School

Similarly influenced by Dong Qichang, a group of monk-painters referred to as the "Four Monks" emerged with distinctive artistic profiles. They were Hongren (1610—1664), Kuncan (1612—1673), Zhu Da (1626—1705) and Shitao (1642—1707).

Hongren from Shexian, was credited as the founder of the Xin'an School. Together with Wang Zhirui (died ca. 1657—1659), Sun Yi (died ca. 1658) and Zha Shibiao (1615—1697), they are referred to as the "Four Masters of Xin'an". The Xin'an masters



朱耷(1626—1705)
荷花水鳥圖
Zhu Da (1626—1705)
Lotus and mallard



查士標 (1615—1697)
歸漁圖
Zha Shibiao (1615—1697)
Fisherman returning home

were a group of outstanding painters from the Anhui province particularly around the Huizhou, Xuancheng and Wuhu counties. They shared a common preference for depicting the Mount Huang. Many of them paid tribute to Ni Zan (1301—1374) in their pictorial depictions. These artists are also referred to as the Huangshan School.

Many of these artists who did not acknowledge the Manchu rule lived as recluses and were referred to as "yimin" (left-over people). The individualist painter Gong Xian (1619—1689), the foremost member of the "Eight Masters of Nanjing", joined the other "yimin" painters in Nanjing. In his constructive mode of building forms Gong Xian makes ingenious adaptation from Dong Qichang, and then enriched his forms by heavy illusionistic shading.

The Orthodox School

Dong Qichang's invocation of orthodoxy and his exultation of antiquity gave ascendancy to the



王原祁 (1642—1715)
仿黃公望山水圖
Wang Yuanqi (1642—1715)
Landscape after the style of Huang Gongwang

Orthodox School championed by the "Four Wangs", namely: Wang Shimin, Wang Jian, Wang Yuanqi (1642—1715) and Wang Hui (1632—1717). Together with Wu Li (1632—1718) and Yun Shouping (1633—1690), they are collectively known as the "Six Masters of Early Qing". They assumed a position of supremacy in early Qing as a result of imperial favour bestowed upon them by the emperors Kangxi (1654—1722), Yongzheng (1678—1753) and Qianlong (1711—1799).

The influence of their art spreads far and wide. The repercussion of the immense popularity of the orthodox style was that creativity was stifled and soon this kind of orthodoxy was to lead to resistance from artists with independent minds.

The Individualist Painters and the Eccentrics of Yangzhou

The independent minds amidst waves and current of mainstream styles in the Ming and Qing can be observed in a number of painters. Xu Wei (1521—1593) plotted along his own path and asserted a strong personal style with his spontaneous use of brush and ink. Chen Hongshou (1598—1652) brought a new mannered outlook to figure painting by reworking earlier styles while Gao Qipei (1660—1734) displays a marked originality and virtuosity in his finger paintings. Eccentric painters from Yangzhou include Hua Yan (1682—1756), Gao Fenghan (1683—ca.1749), Li Shan (1686—ca.1760), Jin Nong (1687—1763), Huang Shen (1687—1772), Zheng Xie (1693—1765), Li Fangying (1695—1754), and Luo Pin (1733—1799). The boldness of their compositions and exaggerated depiction of their subjects sow seeds of transformation in later Chinese painting.



鄭燮 (1693—1765)
竹石圖
Zheng Xie (1693—1765)
Bamboo and rock

Calligraphy

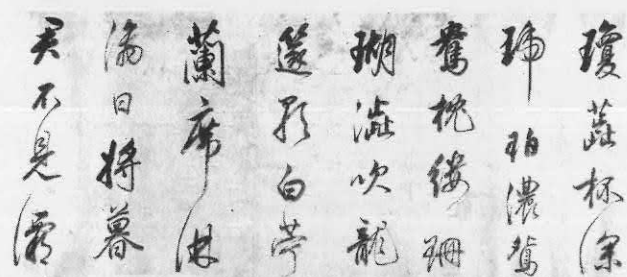
Calligraphy in the early Ming was distinguished by the works of the Songjiang calligraphers Song Ke (1327—1387) and Shen Du (1357—1434). Shen Du's neat and pleasing standard script was so well-favoured by the Yongle Emperor (1360—1424) that it became a sample style known as "taige ti" or "examination hall" style.

However, aesthetic attention shifted to Suzhou with the emergence of Shen Zhou, Wen Zhengming, Wu Kuan (1435—1504) and Zhu Yunming (1461—1527). While Shen and Wu revived Song models like Huang Tingjian (1045—1105) and Su Shi (1036—1101), Wen and Zhu were dedicated to the revival of Jin and Tang models. In combining his mastery in all the ancient styles including Zhong You (151—230), Wang Xizhi (303—379) and many others, Zhu

distinguished himself with a highly personal style of "wild" cursive script.

Zhu Yunming and his younger contemporary Wang Chong (1494—1533) who was influenced by Zhu, sought to incorporate a kind of simplicity and "primitivism" in the carved copies of "fatei" (copybook) of Wei and Jin masters and rubbing from some of these samples. Wang Chong achieved great fame in calligraphy and commanded as much respect as Zhu Yunming and Wen Zhengming.

During the middle Ming, Dong Qichang restored the glory of Songjiang calligraphers by overtaking the dominance of Suzhou calligraphers. Dong pursued a conscientious study of ancient sources in calligraphy. His calligraphy reveals his complex absorption of ancient sources, combining the mildness and ease of the tradition of the Two Wangs with the firmer brush articulation of the Tang masters, Yan Zhenqing (709—785) and Liu Gongquan (778—865).



董其昌 (1555—1636)
洛春謠書法卷 (局部)
Dong Qichang (1555—1636)
Poem by Mi Fu in running script (section)

Dong Qichang's authority was respected in the Jiangnan area and the imperial precincts. The Kangxi Emperor endorsed Dong's calligraphy and instituted it as a model for examination candidates. The style retained favour in court circles during the Qianlong era, and continued to be practised by individuals outside the court throughout the remainder of the Qing period.

Dong Qichang, together with Zhang Ruitu (1570—1644), Xing Tong (1551—1612) and Mi

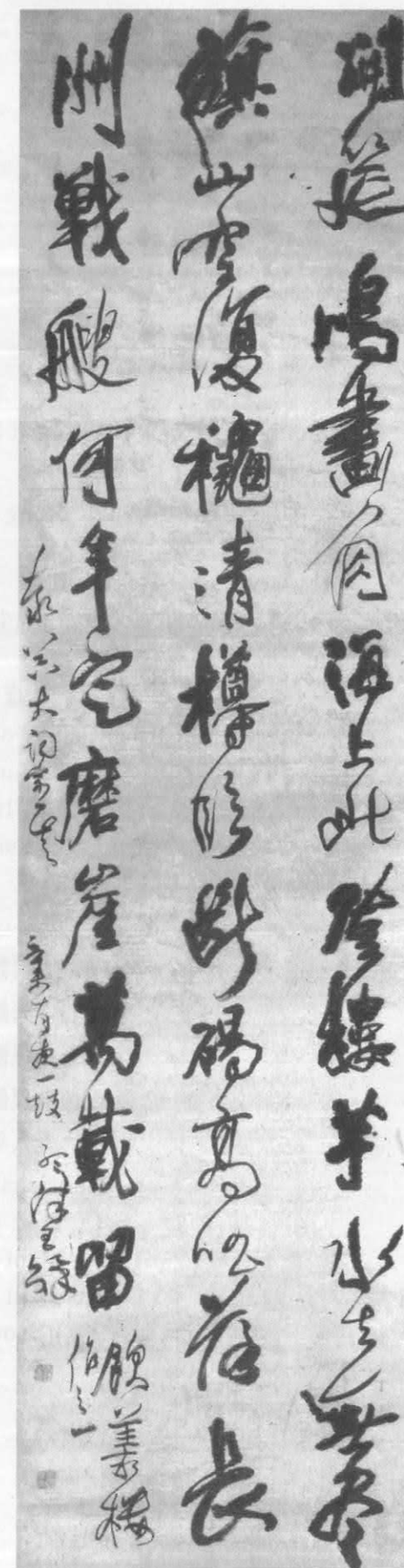
Wanzhong (1570—1628) were considered the four greatest calligraphers of his time.

During the late Ming, Wang Duo (1592—1652) and his younger contemporary Fu Shan (1605—1684) were particularly known for their running and cursive scripts. Their cursive writing has been characterized as "lianmian cao" (continuous and unbroken cursive). Their stylish writing is emblem of the late Ming early Qing calligraphers' unique contribution to the development of the cursive script.

Staying aloof from the creative experimentation of contemporary cursive writers, Zheng Fu (1622—1693), a seal carver and calligrapher specializing in clerical script, searched for inspiration beyond the Tang in his study of the rubbing of Han stele. He trekked back to early models to rediscover the aesthetic possibilities of early scripts. Zheng Xie, one of Zheng Fu's followers, incorporated characteristics of the four major types of calligraphic scripts: the archaic clerical, standard, running, and cursive scripts. Some people called his style "licao" (the cursive style of the clerical script). Zheng himself named it as "liufenban shu", meaning "sixty-five per cent standard script".

The jinsixue (Metal and Bronze School) or beixue (Stele School) flourished after Zheng Fu and matured in the middle Qing in the person of calligraphers such as Yi Bingshou. The archaistic revival brought about by the Stele School exerted profound influence. The inquisition into the aesthetic possibilities of the stele style influenced Jin Nong, Zhao Zhiqian (1829—1884) and Wu Changshuo.

Christina Chu



王鐸 (1592—1652)
行書飲義樓詩
Wang Duo (1592—1652)
Poem on Yinyi Lou in running script