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1. 《古萃今承—虛白齋藏中國書畫選》(1992)
2. 《虛白齋藏中國書畫—扇面》(1994)
3. 《虛白齋藏中國繪畫—冊頁》(1995)
4. 《虛白齋藏中國繪畫—立軸》(1997)
5. 《虛白齋藏中國繪畫—手卷》(1999)

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2. Xubaizhai Collection Catalogue—Fan (painting and calligraphy) (1994)
3. Xubaizhai Collection Catalogue—Album (painting) (1995)
4. Xubaizhai Collection Catalogue—Vertical Scroll (painting) (1997)
5. Xubaizhai Collection Catalogue—Handscroll (painting) (1999)

手卷

HAND- SCROLL

虛白齋藏中國書畫選—手卷繪畫

A Selection from the Xubaizhai Collection of
Chinese Painting and Calligraphy — Handscroll Painting

圖 10 fig.10



理想都市携手創

香港臨時市政局 香港藝術館

Provisional Urban Council, Hong Kong

Hong Kong Museum of Art

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

展覽簡介 (第九輯)

手卷的歷史

手卷是中國畫的一種獨特裝裱形式，相比於掛軸、冊頁等，它的展示模式較富變化，更能引人入勝。在紙帛發明前，我國的文字是由上而下書寫於竹木之上的。書於竹片上的稱為「簡」，木片上的稱為「牘」。將若干簡編連一起而成「冊」，整冊由左至右捲起以便收藏。閱讀「冊」上的文字時則由上而下，右至左，此順序模式遂奠定了日後以紙帛書寫繪畫的形式。而捲起了的「冊」可說是手卷的雛形。

手卷的裝裱比較複雜，但基本的規格次序是：別子、絹帶、天杆、天頭、隔水、引首、隔水、畫心、隔水、拖尾、卷杆。並以不同色紋的絲絹裝飾手卷，而軸頭和別子除用竹木外，更有用象牙、牛角、瓷片、玉石等珍貴材料。(圖1)

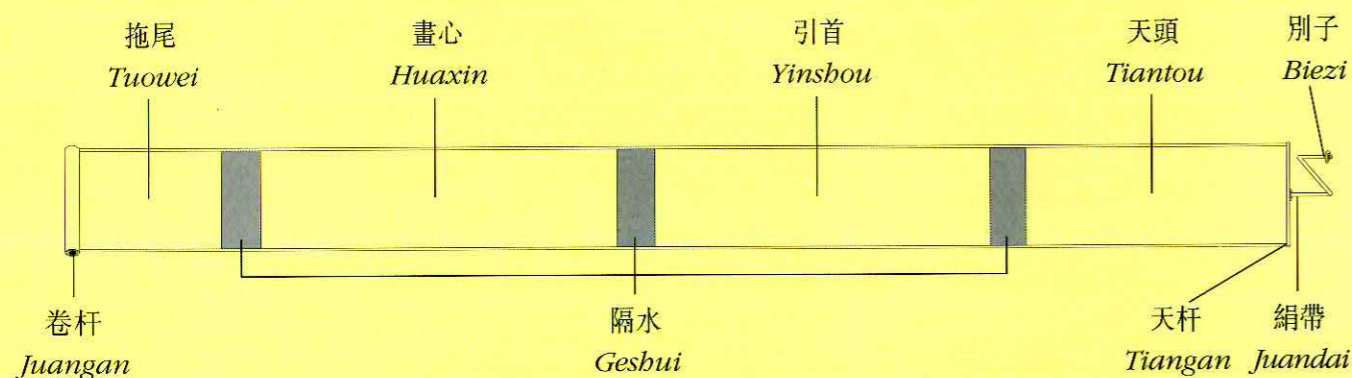
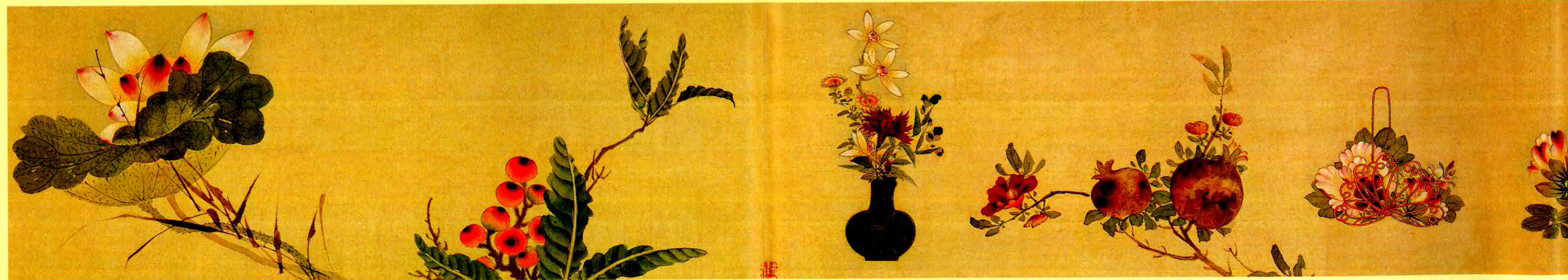


圖1 fig. 1

手卷的觀賞

欣賞手卷時，皆是以由右至左舒卷，觀者就其臂長徐徐放收；這種段復一段景致的展陳方式蘊含了重現時空的元素，使觀者有更多的取捨選擇，容許更大的想像空間。例如禹之鼎 (1647—1713 後) 的《花果草蟲圖卷》(圖2) 以工筆繪出不同種類的四季花果於同一畫幅中，並以巧妙的鋪排和留白的背景引領觀者閱覽。畫家注重的是構圖布局，而不須著眼於時空的邏輯性。此外，觀者欲欣賞全幅畫卷必須舒合數次，使畫中不同的部份先後展示於眼前。這種跨越時間和空間的觀賞方法正是手卷特別之處。



手卷的題材與構圖

短幅的畫卷大都只有一個構景，而長的畫卷則可以由數個不同的構景組合而成。就構圖而言，只有一景的短卷跟一般冊頁相差不大。這類短卷的裝裱格式亦相對較簡約，如馬守真 (1548—1604) 的《仿管道昇雙清競秀圖卷》(圖3)。

而由多個構景組成的長卷，則最能展示畫家對各樣不同物件的精心鋪排。這類手卷的內容先後次序和時間關係相對較富彈性。畫家每每因應構圖的美感或喜好而隨意作布局。這些本來不合邏輯的構圖，卻恰如其分地展露於畫卷中，如藍瑛 (1585—約1664) 將蘭花的不同的生長階段描畫於《蘭竹石圖卷》中(圖4)。

此外，張穆 (1607—1683) 的《射鹿圖卷》(圖5) 和羅聘 (1733—1799) 的《鬼趣圖卷》(圖6) 的構圖皆

別具匠心。《射鹿圖卷》為明代畫院風格，卻溯源於唐代貴族的傳統騎射活動，圖中以明快的色彩及張氏一貫瀟灑流麗的筆觸表現出馬匹疾馳的姿態。羅聘的《鬼趣圖卷》更加顯露了畫家天馬行空的大膽創意。透過卷中多種佛經所闡述的地獄之苦嚇阻世人作惡，有警世的寓意。此外，丁雲鵬 (1547—1621 後)《羅漢圖卷》(圖7) 的內容也是與宗教有關的。

故事性題材的主要人物每每會多次出現於同一畫卷中。透過不同的背景場面，主角人物重複出現。一方面使身份更為突出，另一方面亦可連繫不同的背景，提高手卷內景物的延續性。這種技巧可見於楊晉 (1644—1728) 的《仿沈周江山勝覽圖卷》(圖8) 中身穿紅衣的主角人物重複出現，於屋舍中間坐、渡橋，或在崖上眺望河景等。



圖3 fig. 3

總結

手卷的形式亦便於描繪廣闊連綿的山水，虛白齋手卷藏品中佔大多數的都是以山水為題材的作品。當中的景物有些是啟發自前代大師，有些是畫家憑空想像的，有些是紀遊畫家曾到過的地方。受前人作品或是歷史遺跡所啟發的，有《仿沈周江山勝覽圖卷》。而蕭雲從 (1596—1673)《黃山雲海圖卷》(圖 9) 及唐岱 (1673—1751 後)《秋山不老圖卷》(圖 10) 則是對自然本身的細意描寫和頌讚。此外，更有加添畫家緬懷舊地故人之情懷。畫家繪出介乎古與今、真實與幻想之間的山水畫。這些山水畫往往予人仿佛能走入畫中的境界，有臥遊之趣，更有超越時間性和空間的感覺。

手卷提供了觀賞中國畫一種獨特的模式，廣闊的構面除了提供發揮想像力和運用技巧的空間，更宏觀地展露出古代中國的生活及文化。虛白齋藏的這批手卷不但包括了各式各樣的題材，更不乏明清二朝大師的精作，乃同時揭示了中國繪畫發展歷程的一個重要階段。

朱錦鸞

館長 (虛白齋藏中國書畫)



Historical Development

Shoujuan (handscroll) or simply *juan* (scroll) is a unique format of Chinese painting. Compared to the other major formats of Chinese painting including *zhou* (hanging scroll) and *ce* (album leaves), the handscroll is an art form of great charm and fascination. Before the invention of silk and paper, Chinese literary records were written on the surfaces of bamboo or wood. A strip of bamboo with writing is called *jian* while writing on wood is called *du*. Characters are written from top to bottom. A literary passage is written on a number of strips and the strips are arranged and strung up as *ce* or album. These strung-up strips are rolled up from left to right during storage and opened from right to left for viewing. In a rolled form, it is the prototype of *juan* or handscroll.

A standard handscroll format consists of five major components, *tiantou*, *qian gesbui*, *huaxin*, *hou gesbui* and *tuowei*. *Tiantou* or “top of the sky” is a panel of

blank silk that acts as protection for the scroll when rolled. *Qian gesbui* or “preceding separating-the-water” is a narrow intervening section that is positioned before the painting proper. *Huaxin* or “heart of painting” is the painting proper. The painting section is followed by the *hou gesbui* or “rear separating-the-water”, which functions like the *qian gesbui*, is a panel of blank silk that comes between the painting and the *tuowei* or “dragging tail”. The *tuowei* is the end piece where a space of infinite length can be provided for inscriptions by contemporaries or later admirers and critics of the painting. For decorative purpose, the silk backing may consist of panels of differing patterns and colours and the tying pins range from common bamboo and wood, to rare and precious materials such as ivory, horn, porcelain, jade, etc. (📖 fig. 1)

Viewing a handscroll

As a handscroll is unrolled from the right to the left on the one hand, the other end is being rolled up. Therefore, the viewer sees only the portion of the scroll unrolled between his hands, about an arm's length. As the handscroll unrolls sequentially, thus, there is an element of time inherent in the unfolding of the visual narrative. The viewer changes the scenes himself at his own speed. The painted panorama moves and changes slowly and steadily before his eyes. Scenes appear and disappear one after another. This movement in time and space distinguished handscroll art.

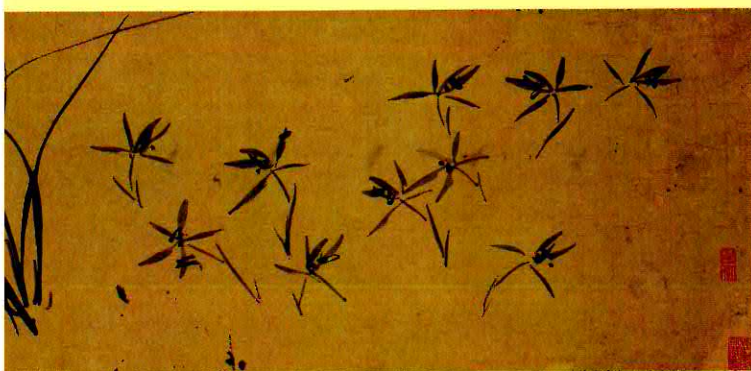


圖 4 fig. 4



圖 2 fig. 2



圖 5 fig. 5

Subject matter and composition of handscroll painting

Spatial arrangement of a handscroll can be manipulated with great freedom and imagination. For example, Yu Zhiding's (1647–after 1713) *Flowers, fruits, vegetables and insects* (fig. 2) was painted without the discomforting awareness of displacement of time and place. Flowers, fruits and plants that grow in different seasons and physical conditions are shown in a grand parade. The artist meticulously arranged the multiple elements and set up a rhythmic pattern that leads the viewers through an appealing visual exploration. The time element involved in the unfolding process of a handscroll gives allowance to sometimes even illogical temporal or spatial juxtaposition.

Compositionally, a short handscroll may contain one single scene and a long handscroll can be made up of multiple scenes. A short monoscenic handscroll may contain a small compact composition like that on an album leaf. In that case, the format of the mounting has little special bearing on the composition itself, such as *Orchids and bamboo in the style of Guan Daosheng* by Ma Shouzhen (1548–1604). (fig. 3)

In the Xubaizhai Collection, there are plenty of examples in which multiple scenes evolve into one another. Lan Ying's (1585–ca.1664) *Orchids, bamboo*



圖 6 fig. 6

and rock (fig. 4) depicts the various modes of the orchid in the different stages of its growth cycle. In this kind of multiscenic arrangements, there is no necessary chronological or causal relationship between one section and another.

Zhang Mu's (1607–1683) *Deer hunting* (fig. 5) and Luo Pin's (1733–1799) *Ghost amusements* (fig. 6) are two scrolls in this collection that make ingenious use of the handscroll composition. The colorful and vivacious *Deer hunting* harks back to the great Tang dynasty tradition of the aristocrats' hunts or polo games. The casual ambience of Zhang's hunting scene has taken departure from the grand old tradition.

The casual freedom is even more fully demonstrated in Luo Pin's *Ghost amusements*. The main characters, in situations were depicted in the principal hells as described in various Buddhist scriptures, form the subject of this vivid scroll painting. The depiction of the suffering in hell often focused on the horrors of



圖 7 fig. 7

hell to encourage piety in their devotees in order to attain rebirth in the Paradise. Moreover, *Luohans* by Ding Yunpeng (1547–after 1621) (fig. 7) is another example of the depiction of Buddhist themes.

Various sorts of repetitive techniques are used to develop a story and to keep the identity and the actions of the main characters clear to the viewer. The most common method is to show the main figure again and again in front of a changing background — a technique that works particularly well with the handscroll format, in which scenes can be smoothly and continuously changed. The technique is applied in Yang Jin's (1644–1728) *Landscape in the style of Shen Zhou* (fig. 8), the scholar in red robe, who is the main character in the painting, is pictured several times in the picture: seated in the thatched hut, crossing the bridge or overlooking the river scenery by the pavilion on the top of the cliff.

Within these groups of landscape paintings, some are inspired by early masters, *Landscape in the style of Shen Zhou* for example, some are imaginary landscapes

while others are records of places that the artists actually visited. For the simple celebration of the natural beauty of nature, Xiao Yuncong's (1596–1673) *Clouds at Mount Huang* (fig. 9) and Tang Dai's (1673–after 1751) *Autumn mountains* (fig. 10) are the most eloquent articulation of the wonders of nature. Other than as records of previous visits, these paintings also evoke fond memories of people and incidents associated with the places where emotional reunions or farewells might have taken place.

In these paintings, time crystallizes into eternity, situation transcends temporality to become emblazoned into a state of mind, imagination intercepts experience and earthlings hover over the mundane to traverse in infinite time and space.

Conclusion

Handscroll paintings have played a peculiarly important role in the cultural and artistic history of China. The great appeal of these narrative scrolls lies not only in the skill and imagination with which the pictures were composed and painted, but also in the panorama of Chinese life and culture they present. The handscrolls of the Xubaizhai Collection together make up a telling tale of an important segment of the historical development of Chinese painting.

Christina Chu
Curator (Xubaizhai Collection of Chinese Painting and Calligraphy)



圖 8 fig. 8



圖 9 fig. 9

虛白齋藏中國書畫選—手卷繪畫

(展品簡介—第九輯)

1. 丁雲鵬《羅漢圖卷》

丁雲鵬(1547-1621後)擅長以白描繪畫人物、佛像。此白描羅漢線條清圓纖細，布局工整，應是他較早年之作。圖中羅漢或施行法力，或相顧言笑，或雙手合十，或手持法器，形象各具神態，生動自然。人物線描如行雲流水，面目眉髮，用筆纖細如絲，又不失柔韌之力。畫衣紋流暢勁秀，略施墨染，表現出立體感。卷中畫有釋迦牟尼佛坐像，面貌莊嚴祥和，蓮座精緻巧究，體形較眾羅漢及護法為大，顯示出其崇高地位。丁氏人物畫之超群，在於他擅於透過眼神、姿態、衣著等具體的描繪捕捉人物箇中神髓。此外，他用較粗勁的筆法配以濃墨點苔和「小斧劈皴」畫山石，與人物的淡墨細線，形成了鮮明的對比，更凸顯羅漢的超凡出世。

2. 馬守真《仿管道昇雙清競秀圖卷》

馬守真(1548-1604)為金陵名妓，才藝雙全。擅長繪畫蘭花，故又名馬湘蘭，十多歲已見風格成熟。此卷畫繪有蘭花及竹樹，二者皆被比喻為高雅清秀。竹的畫法學元代女畫家管道昇，用筆簡潔明快，以「沒骨法」畫竹樹幹葉的纖巧飄逸。畫蘭則受宋代趙孟堅影響，運用白描「雙勾法」畫出秀麗婀娜的蘭花，而蘭葉則細勁輕盈，甚有風姿，與竹樹的疏秀相配得宜。全卷構圖簡潔，筆致細潤，以淡墨為主，甚有小家碧玉的閨秀風韻。

3. 蕭雲從《黃山雲海圖卷》

蕭雲從(1596-1673)的山水技巧主要是吸收了元代倪瓚、黃公望及明代「吳門畫派」的影響，後能變化出一套筆致方折枯瘦的個人風格。這亦跟他擅長繪畫版畫圖稿有一定關係。他的畫風與「新安派」畫家弘仁的靜穆荒寒頗為相似，但蕭氏作品中則多見人物活動，生活氣息濃厚。蕭雲從最擅長繪畫手卷，景物布置變化多端。此作品以小徑橋樑穿插其間，引領觀者入畫遊覽。畫中繪有一道用樹枝搭建而成的橋樑，應由自然觀察所得。中段煙雲縈繞的景象最為精彩，與板平的山石構成強烈的動靜對比。濃墨橫點的小樹及方硬山石則兼融黃公望、倪瓚的元素。乾筆勾勒擦染，能營造一派河山清爽的氣象。

4. 張風《古木高士圖卷》

張風(活躍於1628-1668)，字大風，擅長繪畫人物、山水、花卉。他的畫法並無師承，全出自個人風貌，亦精通畫理。此圖為張風中期作品，融合了早期恬靜閑適的風格，然而筆觸則較為挺勁豪邁。畫中繪一高士閒步於古木巨巖間，巖石後方有一僮僕抱琴侍候，充滿文人畫的意趣。他以淡墨及輕巧線條描畫出人物的衣紋和面目，形象高古質樸，神韻悠然自得。以潦草迅疾的筆觸繪古木枝柯，幼細的線條和淡墨寫巨巖，石上繪有大塊濃淡墨點，披離錯落，表現一種豪放不羈的氣概。此作品曾為張大千所藏，而張大千的書齋「大風堂」亦是因張風的字而命名的。

5. 石濤《四時寫興圖卷》

石濤(1642-1707)為清初畫壇「四僧」之一。他才華橫溢，擅長繪畫山水、花卉及人物，技法不拘一格，畫風蒼鬱奔放，極富創造性。此卷作品繪有牡丹、荷花、水仙、竹、梅、蘭、菊、菖蒲、茄子、豆等四季花果十數種，打破了四時的局限。花果的造型不求形似，簡單而概括，寥寥數筆而神態畢現。構圖新奇，花果或隱或現，位置經營似是漫不經心卻恰到好處。石濤受明代徐渭的水墨大寫意風格所影響，筆觸雄健縱恣，墨色淋漓豐潤，以點線及濃淡墨色交錯成一幅斑斕的花果圖。

6. 楊晉《仿沈周江山勝覽圖卷》

楊晉(1644-1728)是清代正統畫派「四王」之一王翬的入室弟子，他曾參與繪畫《康熙南巡圖》。擅長畫山水，尤其是畫村莊及人物、牛馬等配襯景物。他於此作品中自題仿沈周的《江山勝覽圖》，圖中山水甚有「吳門畫派」的清秀雅淡的風格，當中更加入「吳門畫派」常見的文人生活的題材。楊晉透過一些人物重複出現的手法，引領觀者入畫中，仿佛與畫中人共遊山水。由卷首至卷末部份，紅衣及藍衣二人先後多次出現於屋舍內、橋上，或在長廊中聽瀑、崖上眺望河景。此技法可使畫中景物達致「可居」、「可遊」的境界。此外，楊晉畫樹亦師法了「吳門畫派」的特色，以不同樹葉造型相間布置，其中楊柳樹的畫法明顯是沈周的風格。

7. 禹之鼎《花果草蟲圖卷》

禹之鼎(1647-1713後)為清朝的宮廷畫家，擅長畫人物肖像，亦有繪山水、花鳥。他所繪的花卉畫裝飾性較強，具備宮廷畫的法度，於位置經營方面甚為端莊，設色明麗。他於此卷畫中運用了許多不同的技法，使其互相配合，顯得十分豐富。當中有運用精細的「工筆」技法，如畫中藍色花瓶上的紋飾、金線提籃等造型非常工巧細密，明顯是宮廷畫的風格。另外，他亦有以「寫意」的「沒骨法」畫出造型簡樸的瓜果。而畫中「勾花點葉」的技法明顯是受陳淳的風格影響。此外，他運用了「烘托法」以淡花青在淺色物象如牡丹、青花瓷杯及蝴蝶的輪廓外渲染補托，使其更為突出。

8. 唐岱《秋山不老圖卷》

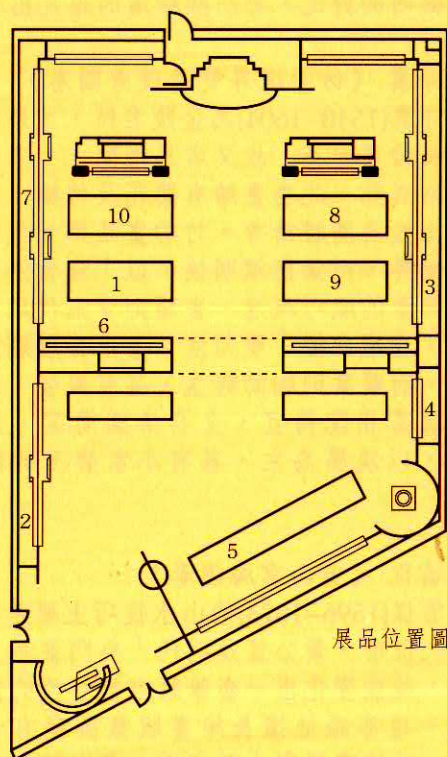
唐岱(1673-1751後)以繪畫侍奉內庭，是清代「正統畫派」王原祁的門下弟子。他擅長畫山水，除受其老師影響外，亦吸納了宋人山水的特色。此卷青綠山水畫風渾厚，山川峰巒連綿起伏，承襲了其師畫山水講求「龍脈」山勢的布局，加上白雲升騰其中，畫面超然曠逸，充分反映他於經營位置上頗具匠心。山石的造型甚富變化，以乾筆短皴，並且敷以淡綠色加強山石的立體感。此外，於山麓間大量加插紅葉，帶出秋意盎然的山川景致。他的筆力略為矜慎，富有濃厚的清代院體畫風格。畫繪於雍正十一年(1733)，引首處有弘曆寶親王題識，乃梁詩正之代筆，時距其登位為乾隆皇帝尚有兩年。

9. 乾隆皇帝《具有生趣圖卷》

乾隆皇帝(1711-1799)喜愛書畫，但凡歷代書法名畫多為其內府所藏。乾隆自己的書畫作品據說多達二千五百件以上。他特別喜好以水墨描繪植物，作品多為畫松、梅、花、果的小品。圖中分為九部份，各配上御筆親題，皆以淡墨「寫意」繪出不同種類的花卉。構圖工巧齊整，可見他作畫時著意布局，有宮廷畫一貫的風格。花卉造型簡單，然而筆力較幼嫩且少有變化，反映出他的畫藝實有欠成熟。書法方面，他師法元代趙孟頫，用筆圓渾，結體均稱。畫卷中當眼空白處亦蓋有他常用的印章，效果十分奪目。此畫卷由引首至拖尾處皆出自乾隆手筆，為清代典型的宮廷手卷繪畫格式。

10. 羅聘《鬼趣圖卷》

羅聘(1733-1799)是「揚州八怪」之一。他擅長繪畫山水、人物、梅竹花卉等，堪稱多面手，曾多次作《鬼趣圖》，轟動當時文壇。圖中可見他豐富的想像力，鬼魅造型獨特，高矮肥瘦，形態生動。有高帽白衣、有全身通綠披頭散髮、有削面瘦軀、亦有如正常人的面目和裝扮。背景塗以大片墨色，襯托出淡墨的雲霧，誇張地表現非人間的光怪離奇的效果。卷末畫有一具骷髏手持長箭和沙漏時計，似比喻光陰似箭，世人應珍惜時光，而骷髏則有強烈的警惕寓意。骷髏精準的造型和時計的裝飾似受了西方元素的影響。羅聘久居繁華揚州地，飽見世態炎涼，乃借畫鬼諷刺人間百態。



展品位置圖



香港臨時市政局 香港藝術館
香港藝術館二樓
虛白齋藏中國書畫館

內容編寫：

一級助理館長：司徒元傑

二級助理館長：朱雅明

一九九九年八月