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封面：沈周 (1427 - 1509) 歲暮送別圖 1486

Front cover: Shen Zhou (1427 - 1509) *Farewell by a stream at the end of the year* 1486



虛白齋藏吳門畫派作品選
Wu School Painting and Calligraphy from the
Xubaizhai Collection

展覽簡介（第十輯）
Exhibition Introduction
(Volume 10)

書畫酬唱

The
Literati
Exchange

書畫酬唱——引言

吳門泛指位處江南的蘇州和附近一帶的地區，這裏不但以景色優美著名，而且亦是一處文人匯萃的藝術勝地。「吳門畫派」於明代（1368—1644）中葉在這裏冒起，並在畫史上扮演了承先啟後的角色。這個畫派的藝術家處於一個相對優裕的生活環境，他們彼此之間亦分享相近的藝術情操，而且大多活動於蘇州一地，因而形成了一個十分緊密的社會網絡。他們透過相互之間的交遊和酬唱，豐富了園林、紀遊和送別等與閑適生活息息相關的藝術題材。

除了畫派的始創人沈周（1427—1509）和他的一些門人外，這個網絡的成員主要由其學生文徵明（1470—1559）的家族所構成，而一些來自蘇州當地甚至附近地區的畫家亦慕名從學於文徵明門下。至於同是活躍於蘇州的畫家唐寅（1470—1523）與仇英（約1494—約1552）二人則有些不同。他們雖與沈周及文徵明合稱「吳門四家」或「明四家」，而且他們和「吳門畫派」畫家也有密切的交往，不過一些學者認為他們二人不屬「吳門畫派」。他們主要承繼了南宋院體畫的風格，但唐寅個人的才氣及修養使他的作品具有很濃厚的文人氣質。至於仇英則是位職業畫家，而他亦汲取了文人畫的意趣，可見文人畫家與職業畫家之間也常有互相交流及影響的情況。

圖1 文徵明（1470—1559）
長林消夏圖 1547
Fig. 1 Wen Zhengming (1470—1559)
Cooling off the hot summer 1547



吳門畫派的藝術題材

「吳門畫派」所涉及的藝術題材多以自身的生活環境出發，因而有很多諸如園林、酬唱、遊歷、送別等等與文人閑適生活息息相關的題材。是次專題展透過虛白齋所藏「吳門畫派」的書畫作品，呈現這些藝術家閑雅的生活情懷，與及藉書畫作品見證他們之間的深厚情誼。

園林勝處

園林是吳門畫家閑適生活最為極致的表現方式。在園林的設計和佈置上更體現了藝術家們的審美意趣，而優遊於園林之中，確能一洗塵俗的沾染。此外，園林亦是與友人相聚的場所。文徵明在《長林消夏圖》（展品6）（圖1）中展示文人在園林中的各種活動，當中也安插了具古樸意趣的石材和佈置了各種植物，引來無限詩意。作為「吳門畫派」第二代畫家的文伯仁（1502—1575）和文彭（1498—1573），他們的《園林十五景》（展品27）（圖2）則以堆山造石模擬自然，營造真實的山水境界。至於明代晚期的沈顥（1586—1661後），其《山水冊》（展品38）將園林中常見的太湖石演化為畫中的奇峰峻嶺，但又與畫面的閑適氣氛配合得十分和諧。

煮茶會友

茶會及品茗是江南傳統的風俗，除了健康因素外，飲茶品茗亦是文人生活中的一樁雅事，文人們藉著飲茶與友儕假林泉丘壑各抒己志，增進了彼此之間的友情。由於這一風氣，吳門畫家亦多以茶會及品茗作為繪畫或書法的題材。文徵明的《煮茶詩》（展品11）記載了文人們的茶會，錢貢（活躍於十六世紀末至十七世紀初）的《洗硯煮茶圖》（展品37）表現了文人間共聚品茗的舒閑生活情態。

遊歷紀勝

文人每當遊歷山川，總會興起紀其所遊、所觀、所感的情懷，藉以寄託畫家的主觀情愫，或是以寫實手法描繪實景。沈周的《春遊圖卷》（展品3）正是在遊歷吳江之後創作的。沈周在這次旅程中亦創作了另一件作品《萬壽吳江圖卷》，紀其旅程中所見（畫卷現藏日本東京國立博物館）。與此相類的是陸治（1496—1576）的《草書大吳歌》（展品20）和《大吳歌圖卷》。陸治於一五三三年作了一幅《草書大吳歌》送給靜觀，書法借石湖一地提及許多吳中歷史文化。這幅書法其實應和他翌年所作的《大吳歌圖卷》合而觀之（畫卷為德諾瓦茲所有，現藏瑞士蘇黎世里特堡博物館）。《大吳歌圖卷》描繪了石湖「風定波平，一碧千頃」的景色，而他的這幅書法表達了他的個人想望。

依依惜別

送別是文人之間相交的另一種表現。在沈周的《春遊圖卷》中，他和友人雖久別重逢，也要匆匆惜別，因而發出了不知何時可以再度相敘同遊的感歎。沈周的《歲暮送別圖》（展品1）（封面）亦表達了相同的送別主題。沈周的表弟將要出任陳留知縣，沈周便作此圖作為臨別的紀念，並且在畫上題詩，勸勉他要關心民生疾苦。

詩歌酬唱

文人間的相互合作也常見於文人書畫作品中，由沈周所引發唱和及由文徵明傳抄了多本的《落花詩卷》（展品8），正是這種活動的典型例子。這一組共六十首的合作詩是沈周和文徵明等吳門文人間詞章唱和、老少交遊下產生的詩篇。這些詩篇以文徵明用小楷抄錄流傳為最多，有時亦與繪畫合卷（展品9）（圖3）。

詩畫結合

文人的繪畫作品往往題有內容相關的詩篇，使作品的意蘊更形相得益彰。清代（1644－1911）方薰（1736－1799）在其所著《山靜居畫論》中指出，「款題圖畫始自蘇（軾）、米（芾），至元、明而遂多」，表明詩畫結合在明代已成為中國繪畫藝術的重要特色。在陸治的《草書大吳歌》和《大吳歌圖卷》中所見，石湖因為詩篇的關係而有更為豐富的歷史文化意像，詩篇進而表達了作者超脫塵俗的想望，因而提升了繪畫的內容層次。至於展覽中陳淳（1483－1544）的《花卉圖卷》（展品14）（圖4）、沈周的《春遊圖卷》、文徵明的《落花詩卷》等皆是詩畫結合的例子。

結語

如上所述，明代的蘇州地區生活環境優裕，因而孕育出藝術家們樂觀和安適的生活態度，使他們能盡情遨遊名山大川，築建園林，並強調書畫創作的怡情功能。而他們所表現的處世方式、生活情趣和藝術境界等均與宋元時代有很大的差距，造就了「吳門畫派」閑雅清逸的藝術情操。「吳門畫派」雖曾一度在明代中期勢力壯大，但到了明代晚期，繼承「吳門畫派」風格的畫家逐漸流於表面的形式，而董其昌（1555－1636）的出現才再度把文人畫帶向另一高峰。

撰文：鄧慶榮



圖2 文伯仁（1502-1575）、文彭（1498-1573）園林十五景（一頁） 1549
Fig. 2 Wen Boren (1502 – 1575), Wen Peng (1498 – 1573) Fifteen views of the garden (one leaf) 1549



圖3 文徵明（1470-1559）細楷落花酬唱詩（部分）
Fig. 3 Wen Zhengming (1470 – 1559)
Poems on fallen flowers in small regular script (section)

The Literati Exchange: Introduction

The Wu area, referring to Suzhou and its vicinity, is not only well known for its beautiful scenery, but is also a center of cultural activities in the Jiangnan region (south of the Yangzi River). The “Wu School of Painting” emerged during the mid-Ming (1368 – 1644). It played a significant role of passing on the already prevalent literati style of painting through a closely-knit network of mentoring of family members and students. Their close relationship, common artistic aspiration and social activities provided a pretext for much of their works. As a result, a large number of their works are visual records of gardens, travelogues, farewell scenes, etc.

Apart from Shen Zhou (1427 – 1509), the innovator of the school and his students, many followers of the school come from the family of Wen Zhengming (1470 – 1559). Others are from Suzhou and the neighbouring districts. Tang Yin (1470 – 1523) and Qiu Ying (circa 1494 – circa 1552) were also active in Suzhou. Although they are collectively known as the “Four Masters of the Wu District” or the “Four Masters of the Ming Dynasty” together with Shen Zhou and Wen Zhengming, they are not considered members of the Wu School by some scholars. The difference lies in the fact that they derived their styles mainly from the Southern Song academy style which is a different source of inspiration with the Wu School who represent the scholar-amateur tradition. However, since they were close friends of the members of the Wu School, their art is imbued with the styles of the scholar-amateur tradition through their friendship and interaction with the latter.



圖4 陳淳 (1483 - 1544) 花卉圖卷 (部分) 1539
Fig. 4 Chen Chun (1483 - 1544) *Flowers (section)* 1539

Artistic Subjects of the Wu School of Painting

Many of the subjects of the Wu School's paintings derived from the living environment like gardens, scenery around Suzhou, or everyday activities like literary exchanges and gatherings, travel to the mountains and rivers, bidding farewell, etc. This thematic exhibition gives us some impressions of the leisurely life styles and close associations within the Suzhou literati circle through the works of the Wu School selected from the Xubaizhai Collection.

Scenes of Gardens

The garden is one of the most popular manifestations of the leisurely life of the scholars. Their ideal of the garden and aesthetics behind is revealed through the design and composition of the garden. It is also an ideal place for holding literati gatherings. Wen Zhengming's *Cooling off the hot summer* (exhibit no. 6) (fig. 1) reveals a corner of Wen's ideal garden and shows the various outdoor activities of the literati artist. Different kinds of plants and rocks are displayed in the garden to arouse poetic association. Wen Boren (1502 – 1575) and Wen Peng (1498 – 1573) belong to the second generation of the Wen family. Their work *Fifteen views of the garden* (exhibit no. 27) (fig. 2) depicts the composition of the Suzhou garden. Shen Hao (1586 – after 1661) of the late Ming dynasty laid out the rock from Lake Tai – a common element of the garden – into an essential component of the landscapes in his album *Landscapes* (exhibit no. 38).

Brewing Tea

Tea gathering or tea drinking is a popular activity in the Jiangnan region. Apart from sustaining health, drinking tea can also enhance the friendship among people. It constitutes part of the literati life style, and scholars usually share the joy of drinking tea with friends amidst mountains and rivers. Therefore, drinking tea is a common subject in the painting of the Wu School. Wen Zhengming's calligraphy *Poem on brewing tea in running script* (exhibit no. 11) records the tea gathering activity of the scholars, and Qian Gong's (active late 16th to early 17th century) *Washing an inkstone and brewing tea* (exhibit no. 37) is a visual representation of the joy of tea drinking among friends.

Record of Travel

Scholars are often inspired by the scenery of their travel and this is usually recorded in painting or poetry. Shen Zhou's work *Spring outing* (exhibit no. 3) was executed after his trip to River Wu. He also produced another painting as a visual record of the scenery seen along River Wu during this trip (now in the collection of the Tokyo National Museum, Japan). The calligraphy of *The Song of the Great Land of Wu in cursive script* (exhibit no. 20) and the corresponding painting (now in the Charles A. Drenowatz Collection at the Museum Rietberg in Zürich, Switzerland) produced by Lu Zhi (1496 – 1576) also record the scenery of a specific place – the Stone Lake. In 1533, Lu Zhi produced the calligraphy as a gift presented to Jingguan. Upon the request of Jingguan, Lu produced a painting on the same subject the next year. The painting depicts the tranquility of the Stone Lake, and his aspiration is recorded in the calligraphy.

Bidding Farewell

Bidding farewell is also a common scene commemorating friendship among scholars. In *Spring outing*, Shen Zhou expressed his longing to meet his friend again after a brief reunion, and his *Farewell by a stream at the end of the year* (exhibit no. 1) (front cover) represents a similar theme. Shen Zhou's cousin is departing to assume the post of a district magistrate, and the painting depicts the farewell scene of Shen Zhou with his cousin. Shen also wrote a poem on the painting as advice and encouragement given to his cousin.

Exchange of Poems

Scholars like to exchange poems or paintings within their social circle. The exchange of poems on *Fallen flowers* initiated by Shen Zhou and copied by Wen Zhengming is a typical example (exhibit no. 8). This is a collaborative work among mentor, student and friends. Wen had copied and produced many scrolls of the sixty *Fallen flowers* poems, and some of them are accompanied by paintings (exhibit no. 9) (fig. 3).

圖 5 陸治 (1496 - 1576) 仿王蒙山水圖 1549
Fig. 5 Lu Zhi (1496 - 1576)
Landscape after the style of Wang Meng 1549



Incorporation of Poetry and Painting

It is a common practice for artists to inscribe poems on paintings. The content of the poems often coincide with the subjects of the paintings. Fan Xun (1736 – 1799) of the Qing dynasty (1644 – 1911) had observed that the practice of inscribing poems on paintings was initiated by Su Shi (1037 – 1101) and Mi Fu (1052 – 1107) of the Song dynasty (960 – 1279), and this practice matured during the Yuan (1271 – 1368) and Ming dynasties. This observation revealed that the incorporation of poetry in paintings was already an established practice during the Ming dynasty. In Lu Zhi's two scrolls of calligraphy and painting of *The Song of the Great Land of Wu*, Lu expressed his aspirations to be free and to transcend worldly concerns through a number of allusions to past history and to legends of the Wu region. Other examples of combining poetry and painting in this exhibition include Chen Chun's (1483 – 1544) *Flowers* (exhibit no. 14) (fig. 4), Shen Zhou's *Spring outing* and Wen Zhengming's *Poems on fallen flowers*, etc.

Conclusion

Nurtured by the surrounding beautiful environment and the wealth amassed in Suzhou, the art of the Wu School is characterized by the lofty pursuit and artists developed a leisurely attitude towards life. They enjoyed traveling and building gardens, and they reflected their leisurely attitude in painting and calligraphy. The artistic ideal and attitude on life characterized the Wu School is different from their predecessors in the Song and Yuan dynasties. However, the Wu School gradually lost its impetus during the late Ming dynasty, and it is Dong Qichang (1555 – 1636) who brought the development of literati painting to a new height.

Written by: TANG Hing-sun

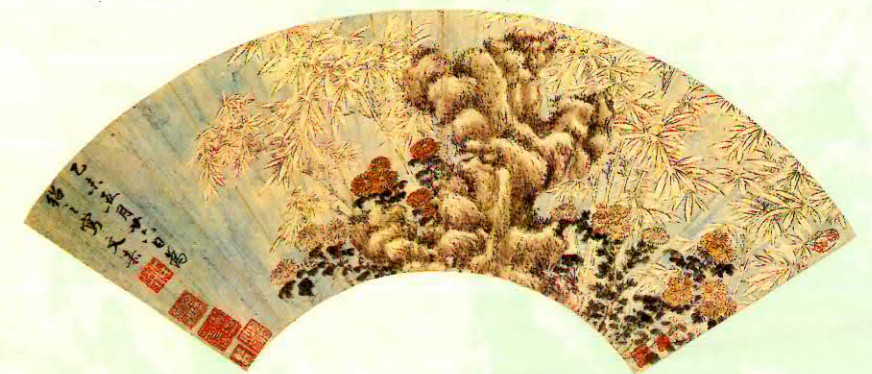


圖 6 文嘉 (1501 - 1583) 菊花竹石圖 1535
Fig. 6 Wen Jia (1501 - 1583) Chrysanthemums, bamboo and rock 1535