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封面：董其昌 山水行書合冊（一頁） 1610

Front cover: Dong Qichang  
*Landscapes and calligraphy in running script* (one leaf) 1610

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# 董其昌與

DONG QICHANG and  
the SONGJIANG SCHOOL  
of PAINTING



# 松江畫派

虛白齋藏中國書畫  
展覽簡介（第十一輯）  
Xubaizhai Collection  
of Chinese Painting and Calligraphy  
Exhibition Introduction (Volume 11)



## 導言

明代後期，繼蘇州「吳門畫派」文徵明（1470 – 1559）後而崛興的畫壇領袖董其昌（1555 – 1636）帶動了松江地區（即位於現今之上海市）的繪畫發展，並且還取代了蘇州成為主流，由其倡議的山水畫「南北宗」論更對繪畫的發展產生十分深遠的影響。

「松江派」一詞最初是蘇州人對松江畫風的通稱，並以董其昌為此派代表。這裏所指的「松江畫派」乃一統稱，包含了「松江派」及其他支流。後人對此時活躍於松江的畫家就分別以松江、蘇松、華亭及雲間等詞指稱，其中不無重疊及混淆之處，故以「松江畫派」一詞涵括。這些畫家包括宋旭（1525 – 1605後）、孫克弘（1532 – 1611）、莫是龍（1537 – 1587）、顧正誼（十六至十七世紀）、陳繼儒（1558 – 1639）、趙左（約1570 – 1633後）及沈士充（活躍於約1607 – 1640）等。董其昌所處的時代正值「吳門畫派」的末流，他試圖改變此派畫風陳陳相因的情況，著力追求秀潤的筆調情趣與及抽象化的造型，並且樹立了「南北宗」論作為改革的依據，以標榜對文人畫正脈的繼承。

### 宋旭（1525 – 1605 後）

宋旭為浙江嘉興人，後移居松江，對當地畫壇具有一定影響。他的弟子趙左更是「松江畫派」的核心人物。宋旭的山水頗受沈周（1427 – 1509）影響，所畫峰巒樹木均見蒼勁古拙。此水墨絹本山水有別於他一般的作品，畫中聳立的山崖緊迫畫幅右邊，左邊則見遼闊江岸，造型獨特（圖1）。這種半邊構圖，突出遠景曠大空間的手法，明顯來自南宋的夏珪（活躍於約1220 – 約1240），畫史有所謂「夏半邊」之稱。畫中瘦勁的



圖1 宋旭《平沙落雁》1605  
Fig. 1 Song Xu *Wild geese descending to sandbar* 1605



圖2 宋旭《山水》扇面 1598  
Fig. 2 Song Xu *Landscape* 1598

松樹及松枝伸展的姿態，以至「斧劈皴」的山石畫法，亦是典型的夏珪面目。事實上，宋旭早年亦曾臨摹過一卷夏珪的山水畫。至於遠景則切合畫題繪平沙落雁的景像，意境豁朗而教人神往。「平沙落雁」是歷來畫家所愛好的題材，是「瀟湘八景」之一。這題材流行於南宋，影響所及遠至日本的畫壇。



至於他的《山水》扇面（圖2），在構圖上則被畫中心的蒼勁古松佔去主要的位置，而山峰的造型甚為簡拙，只略施苔點。雖然如此，與《平沙落雁》一樣，此畫取自北宗勁利風格的淵源卻清晰可見。

### 孫克弘（1532 – 1611）

孫克弘可算是「松江畫派」第一代畫家，他的花鳥畫追隨徐熙（? – 975前）較為野逸的風格，後又師法沈周。晚年特別喜愛繪畫墨竹，近似北宋文同（1018 – 1079）及元代吳鎮（1280 – 1354）的風格。此卷則用鮮紅的硃砂顏色繪河岸竹林（圖3）。引首有孫氏自題「淇園珊瑚」四字。淇園一地以產竹著名，珊瑚則指畫中紅色姿態交錯的竹樹。畫史有載以硃砂顏色繪竹樹的始創者為宋代文人畫始祖蘇軾（1036 – 1101），後人競相仿效。畫卷中的竹樹疏密排列有致，姿態非常優雅，與石青、石綠色的坡岸石塊配襯得宜，極具文人氣息。畫家又刻意在石面上用「嵌寶點」方法點苔，在濃黑的墨點上透出耀目的石綠色點，令整體畫面更具畫龍點睛的效果。



孫氏的另一件作品《茄子》顯露他所追隨較為野逸的風格（圖4）。和他所師法的沈周一樣，孫克弘選取的題材是不拘一格，茄子是前人較為少見的題材，而表現手法則是以線條勾勒，並賦以雅淡的色彩。從這兩件作品所見，孫氏所師法的主要是來自文人畫的傳統。

### 董其昌（1555 – 1636）

董其昌對十三世紀元朝時期的畫家黃公望（1269 – 1354）的畫藝推崇備致，在他的言論集《畫禪室隨筆》便有三十多次提及這位元代大師。此卷丘陵起伏、雜樹錯落的山川景像，均見黃公望風格（圖5）；其中以「長披麻皴」描繪的三角形峰巒及橫點畫成的平林樹叢，更是近似黃公望《富春山居圖》的畫法。然而，他卻能從黃公望鬆秀乾淡的筆致變出自己一套濕筆蒼潤的格



圖3 孫克弘《淇園珊瑚圖卷》（部份）  
Fig. 3 Sun Kehong *Bamboo grove in Qipu* (section)

調。同時，為強調筆墨的獨立性，他捨棄物象的形似及真實空間感，而追求一種構圖清晰而平面化的山水風貌——如畫中所見簡單抽象化的山石造型與大小倒置的樹木。這些畫法對明末清初的畫壇產生頗大影響，並成為一種時代風格。

### 陳繼儒（1558 – 1639）

陳繼儒與董其昌相交數十年，兩人的交情可謂莫逆。其繪畫思想亦大多脫胎於董其昌的理論。此作品繪人物獨坐林屋，意境空遠清逸，亦近似董其昌的畫風（圖6）。畫中的樹木山嶺均用極濕潤的筆墨點染勾畫而成，節奏明快靈動。而圓禿的筆致、濃重的用墨，以至樹木的形態均可見元代吳鎮的影響。畫中水墨濃淡互相滲化，在經意與不經意之間組構出文人所嚮往隱居山林的意趣。陳繼儒早年便退居昆山郊外，寄情於書畫文辭，此作品正好反映出他的心態。

### 趙左（約 1570 – 1633 後）

趙左受業於宋旭，並多與董其昌、陳繼儒、宋懋晉（約 1559 – 1622 後）、鄒迪光（？ – 1574）等切磋畫藝。在趙左的這幅《山水卷》中，董其昌甚至稱趙左為其畏友，意指品望高尚，令人敬畏的朋友，可見趙左在董其昌心目中的地位（圖7）。趙左同時也是董其昌的主要代筆人。這卷山水是趙左集合南宗畫家董源（？ – 約 962）、米芾（1051 – 1107）與米友仁（1074 – 1151）兩父子，並參合黃公望畫法而成。構圖繁密而用筆簡樸，用墨有濃淡輕重不同，墨韻豐潤，間用乾筆焦墨，烘染得法而表現出江南濕潤蒼秀景色。山頭參考「米家點」和「米氏雲山」的畫法，而坡腳則大量採用黃公望「長披麻皴」，以橫向乾筆擦出沙州近岸，混合了董源的風格。然而，他的演繹手法卻明顯是追隨著董其昌的風格，如圖中山石的層疊造型和比例迥異的前景樹木均是董其昌的特色。

### 沈士充（活躍於約 1607 – 1640）

沈士充出於宋懋晉之門，又學趙左，故兼得兩家法。據說沈士充和趙左一樣，也曾為董其昌代筆作畫。沈士充的這幅作品描繪春日景像，道旁梅樹花朵盛開，而三位農夫正在扛抬著一株梅樹，並將之移向位於山塢的茅屋，兩位高士則立於道旁賞梅，意態悠然（圖8）。除了梅樹，茅屋之內和山邊道旁均種竹成林。沈士充透過右方的山崖，將整個場景聚焦在畫面近處的活動上，使人物的動態躍然紙上。「松江畫派」的另一核心人物陳繼儒在詩塘上題有兩首詩詠寫梅竹，以配合畫題。



圖4 孫克弘《茄子》 1582  
Fig. 4 Sun Kehong *Eggplant* 1582



## Introduction

During the late Ming period (16th to 17th century), following the dominance of the Wu School artist Wen Zhengming (1470 – 1559), Dong Qichang (1555 – 1636), a native of Songjiang (present-day in Shanghai city), became the most influential figure in Chinese painting and calligraphy. His influence finally eclipsed the Wu School and became the driving force in steering the development of the main trend of painting in later periods. Dong consolidated his artistic ideas in the theory of the Southern and Northern schools of landscape painting and established the direction for later artists to follow.

The term “Songjiang School” was initially coined by the Suzhou counterparts to represent the style of painting flourished in the Songjiang region. Undoubtedly, Dong Qichang is the key figure of this school, other artists include Song Xu (1525 – after 1605), Sun Kehong (1532 – 1611), Mo Shilong (1537 – 1587), Gu Zhengyi (16th to 17th century), Chen Jiru (1558 – 1639), Zhao Zuo (ca. 1570 – after 1633) and Shen Shichong (act. ca. 1607 – 1640), etc. During Dong’s time, the Wu School was coming to a decline; Dong then sought to reinvigorate the scholar-amateur tradition and established the aesthetic canons.

## Song Xu (1525 – after 1605)

Song Xu was a native of Jiaxing in the Zhejiang province. He later moved to Songjiang and had certain influence on the local painting circle. His student Zhao Zuo even became a key figure of the Songjiang School. The landscapes of Song Xu were considerably influenced by Shen Zhou (1427 – 1509). The trees and mountains that he depicted are imbued with a sense of vigour and simplicity.

This ink landscape on silk is different from his usual works (fig. 1). The towering cliff stands close to the right side, whilst a vast expanse of riverbanks and water are depicted on the left, displaying a unique composition. This kind of composition, which puts all the weight on one side and gives prominence to the expansive space of the distant view, is obviously borrowed from Xia Gui (act. ca. 1220 – ca. 1240) of the Southern Song dynasty. This means of expression is so called “half-a-side Xia” in the history of Chinese painting. The thin but strong pine trees in the painting, the postures of their outstretching branches, and the “axe-cut” texture stroke rendering the mountains and rocks, are also typical features found in the paintings of Xia Gui. In fact, Song Xu had once copied a scroll of landscape painting of Xia Gui in his early years.

For the distant view, the artist depicted a scene of “wild geese descending to sandbar”, which fits in with the title of this painting, creating a spacious, delightful and enchanting atmosphere. “Wild geese descending to sandbar” has always been a favourite subject matter of painters and belongs to one of the “Eight Views of the Xiao and Xiang Rivers”. This subject matter was popular in the Southern Song dynasty and its influence reached as far as the painting circle of Japan.

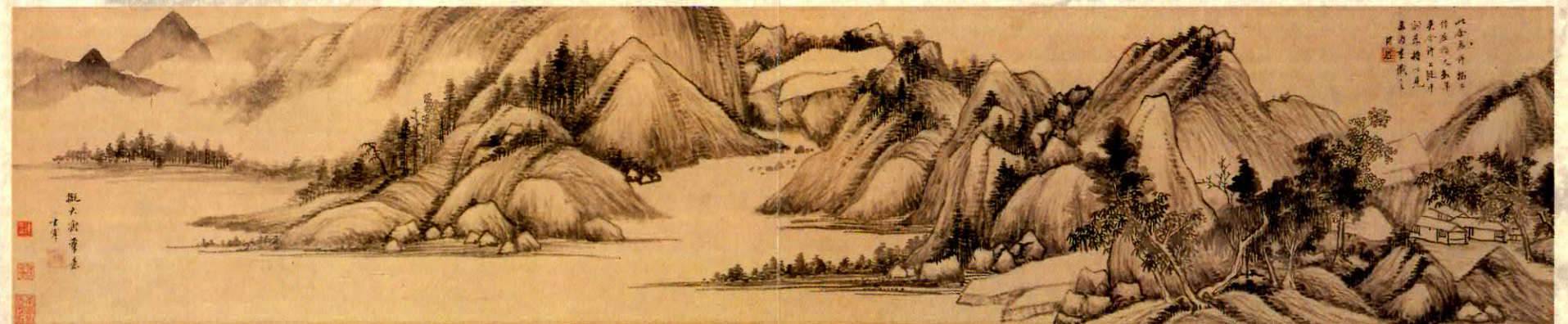


圖 5 董其昌 《為許翰公仿大癡山水圖卷》(部份)

Fig. 5 Dong Qichang *Landscape after Huang Gongwang for Xu Hangong* (section)



In his fan painting *Landscape*, the thin strong pine tree occupies the central position of the picture (fig. 2). The surrounding peaks are done in a simple and unsophisticated manner applied with sparse dots. It is clear that Song Xu's source of inspiration came from the Northern School landscapes.

### Sun Kehong (1532 – 1611)

Sun Kehong is the first generation painter of the Songjiang School. His bird-and-flower paintings followed the more unrestrained and leisurely style of Xu Xi (? – before 975). Later, he also modelled his paintings after Shen Zhou. In his later years, he was particularly fond of painting bamboo in ink, with a style similar to those of Wen Tong (1018 – 1079) of the Northern Song dynasty and Wu Zhen (1280 – 1354) of the Yuan dynasty. Yet in this scroll of painting, scarlet cinnabar pigment was used to depict the bamboo groves on the riverbank (fig. 3).

In the beginning of the scroll, there is an inscription of four characters written by Sun himself. It reads, “*Qipu shanbu*”. *Qipu* was a place famous for producing bamboo, whilst *shanbu* refers to the interlocking red bamboo trees depicted in the painting. According to ancient literature of Chinese painting, the pioneer who used cinnabar pigment to paint bamboo was Su Shi (1036 – 1101), the founder of literati painting from the Song dynasty. This was quickly copied by painters of later generations. The spacing between bamboo trees in the scroll are arranged in a rhythmic way, and their postures are very graceful, appropriately setting off the rocks on the sloping riverbank in mineral blue and green. This gives a strong literati flavour to the bamboo. The artist also intentionally used the technique of “inlay of ink dot” on the surfaces of rocks, revealing



圖 6 陳繼儒《山林隱賢圖》  
Fig. 6 Chen Jiru *Scholar in forest hermitage*



圖 7 趙左《山水卷》(部份) 1616  
Fig. 7 Zhao Zuo *Landscape (section)* 1616

dazzling mineral green dots on the dark ink dots, adding a striking finishing touch to the whole composition.

Another painting *Eggplant* done by Sun Kehong in 1582 also demonstrates his artistic approach in following the scholar-amateur tradition (fig. 4). The eggplant, not commonly seen in works by previous artists although it is an ordinary vegetable, is depicted here with light colour and outline method in an elegant manner.

### Dong Qichang (1555 – 1636)

Dong Qichang held the greatest esteem for the paintings of the thirteenth century artist Huang Gongwang (1269 – 1354). Depicted in this scroll is the landscape of a range of undulating hills with scattered trees (fig. 5). The triangle-shaped mountain peaks were painted in long “hemp-fiber” texture stroke and the bush is painted in horizontal dots. These techniques are particularly close to the style seen in Huang Gongwang's *Dwelling in the Fuchun Mountains*. But unlike Huang, Dong applied dark and wet ink in this painting. Meanwhile, instead of painting objects in a realistic manner with a sense of space, he made a great effort to present the landscape in a clear and plain composition. This effort is evident in the simplified and abstract forms of the mountains as well as the unrealistic proportions of trees. These techniques have made a great impact on the art of the late Ming and early Qing dynasties, and became a style of the period.

### Chen Jiru (1558 – 1639)

Chen Jiru was a lifelong close friend of Dong Qichang, he shared





similar interests and tastes with Dong in terms of painting techniques and theory. They both advocated the division of landscape painting into the Southern and Northern schools. This work depicts a figure sitting alone in forest hermitage (fig. 6). It conveys a quiet and leisurely atmosphere with an openness that draws the audience into the distance, bearing a resemblance to the painting style of Dong Qichang. The trees and the mountain ridges in the painting were both executed by an extremely wet brush and ink wash to emphasize the diffusion of ink which, exhibits a lively and dexterous rhythm. On the other hand, the round and blunt brushwork, the use of dark and thick ink, as well as the forms and shapes of the trees, all show the influence of Wu Zhen of the Yuan dynasty. In the painting, the artist allowed ink wash of different concentrations to fuse with each other, half-consciously constructing an appeal of secluded living in forest yearned for by the literati. Chen Jiru retired to the outskirts of Kunshan at his early age and immersed himself in calligraphy, painting and literature, and this work rightly reflects his state of mind.

### Zhao Zuo (ca.1570 – after 1633)

Zhao Zuo studied painting under Song Xu, and he was one of the members of the close circle among Dong Qichang, Chen Jiru, Song Maojin (ca. 1559 – after 1622) and Zou Diguang (? – 1574). In the colophon written by Dong Qichang on this painting, Dong even showed a high esteem for him. Zhao was a major *daibi* (ghost painter) for Dong.

In this scroll of landscape painting, Zhao combined the techniques of painters from the Southern School of painting, including Dong Yuan (? – ca. 962), Mi Fu (1051 – 1107), Mi Youren (1074 – 1151) and Huang Gongwang (fig. 7). The composition is dense, but the brushwork

is simple and plain. The ink is applied with a variation of thickness and tones. The humid and verdant landscapes of the Jiangnan area are represented with appropriate use of shading techniques and diffusion of ink. The mountaintops are rendered with reference to the “dots of the Mi-style” and the “Mi’s cloudy mountains”. Whilst the long “hemp-fiber” texture stroke of Huang Gongwang is abundantly applied to depict the foot of the mountains, and horizontal strokes are applied with a dry brush to depict the nearby sandbank, incorporating the style of Dong Yuan. However, his artistic expression clearly follows the style of Dong Qichang. For example, the layering of the mountains and rocks and the absurd proportions of trees in the foreground are both distinctive characteristics of the style of Dong Qichang.

### Shen Shichong (act. ca. 1607 – 1640)

Shen Shichong studied painting under both Song Maojin and Zhao Zuo. Like Zhao Zuo, Shen also painted on Dong Qichang's behalf. This landscape painting depicts a scene in the springtime (fig. 8). Three farmers are transplanting a blossoming plum tree to the cottage in the mountain, and two scholars are appreciating the beauty of a plum tree by the roadside. The rest of the space is planted with bamboo. The right portion of the painting is occupied by the side of a mountain, inviting the viewer to focus on the activities of the figures. Chen Jiru, another major artist of the Songjiang School, wrote two poems versifying bamboo and plum to coincide with the subject of the painting.



圖8 沈士充《移梅圖》 1632  
Fig. 8 Shen Shichong  
Transplanting a plum tree 1632