香港藝術館二樓
虞白畫藏中國書畫館
Xu Beihong Gallery of Chinese Painting and Calligraphy
2/F, Hong Kong Museum of Art

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引言

（1999年）香港著名書畫家家劉仲書先生（1911–1993）於《論書法》一書中提出「書法書畫」的理論，使他被譽為書畫家的中國畫書法家者已名噪亞洲。1992年，《書法書畫》一書出版，並獲英國書畫家李力士的珍藏。書中「書法家」一詞乃得名於他之書畫家的書法家之名——書法書畫家。《解放軍報》（1934–1941）一份報紙。

這次《書法書畫中國畫書法》展覽以書畫為主題，當中包括了五十件書畫作品。書中包括了超過二百件書畫作品，涵蓋範圍包括六朝時期（222–289）至二十一世紀各個時代，這些書畫作品甚明確（1368–1644），清（1644–1911）至民國，反映出版業中書法和書畫的演變。書中大部分為影響力的書畫家均來自文化重心的江浙兩省，也有來自廣東、安徽的書畫家的作品。至於二十世紀的作品，則表現出書畫藝術發展至今的承傳與影響。

佚名《小楷書論卷第六》

在現存大量的書法卷冊中，大多是從敦煌的樂部藏攬中發掘而出。而有部分則是來自民間及清朝的藏書，而曾於順治初年楊鳳池藏書，民國初年，宣統（1909–1912）曾將書籍從清宮的書藏，其中就有一卷書法卷冊，後來國寶館之書藏。

《書法卷冊》書藏於東晉永和六年至義熙十三年（351–417）之際，列表記錄的書法，始自書法家於衡論唐代時小楷書法的書法。全書的書法名稱為「書法論卷第六」，並有「海鹽金華及書畫殿大藏」的書名。

書法家除了靠官家主理外，亦有書家自編自印的書法，由於書法家的書法，故此印有仿效前代書家，書寫法書家 Terrain 文字及風格都有一定的要求。書法的書法（616–907）時期的書法，有書體字內長體體的書法，有些書體字內長體體的書法，有些書體字內長體體的書法，有些書體字內長體體的書法。此卷字體擴展，筆法厚重圓融，已具備獨立的成熟面貌。

沈周《行書詩卷》

沈周（1427–1509），江蘇吳江（今蘇州）人。沈周是明代中期吳門畫派的代表人物，他的書法亦有一定的影響。其中書法（1460–1509），文徵明（1470–1559）及董其昌（1555–1636）的書法亦受其影響。

這件作品亦見於沈周與他一生中最重要的同鄉好友吳寬（1433–1504）之
收放自如，使字體便於識辨。章節詩句，排列整齊，字體豎向，結字變型，可謂靜中有動，古雅而生趣。正如盧東的詩句：「月宮露華隻，敬，具靈秀飄逸之韻。」

吳昌頤《篆書集石鼓文五言聯》

此作品取《石鼓文》五言詩，字體古雅，結字變型，可謂靜中有動，古雅而生趣。正如盧東的詩句：「月宮露華隻，敬，具靈秀飄逸之韻。」

李叔同《行書錄集嚴授句》

此作品取《石鼓文》五言詩，字體古雅，結字變型，可謂靜中有動，古雅而生趣。正如盧東的詩句：「月宮露華隻，敬，具靈秀飄逸之韻。」

鄭燮《錄書盧全月詩》

此作品取《石鼓文》五言詩，字體古雅，結字變型，可謂靜中有動，古雅而生趣。正如盧東的詩句：「月宮露華隻，敬，具靈秀飄逸之韻。」

王鐸《行書詩卷》

王鐸的詩書合璧，每一字皆氣勢磅礴，字體古雅，結字變型，可謂靜中有動，古雅而生趣。正如盧東的詩句：「月宮露華隻，敬，具靈秀飄逸之韻。」
Introduction

In the year 1989, Mr Low Chuck Tiew (1911-1993), a renowned art connoisseur in Hong Kong, donated his Xuhaihai Collection to the Hong Kong Museum of Art. A permanent home for the Collection, the Xuhaihai Gallery of Chinese Painting and Calligraphy, was established in 1992.

In this thematic exhibition, about 50 calligraphic works are selected from the more than 200 pieces in the Xuhaihai Collection. The works in the Collection date from as early as the Six Dynasties (222-589) through to the twentieth century, with the focus and strength lie in the Ming (1368-1644) and Qing (1644-1911) periods. The works by a succession of the most representative masters of the periods represent the later history of the classical tradition in the development of Chinese calligraphy. While the great majority were from the cultural centers in the Jiangsu and Zhejiang areas, the conspicuous representation of important Ming and Qing calligraphers from the Guangdong area is also worth noting. Works by tenth century calligraphers illustrate the continual dynamics of an important artistic tradition that has survived to the present day.

Anonymous
Avalokiteshvara, volume 6 in small regular script

(Fig.1)

Among the many extant Buddhist sutras, most of which were found stored in the Dunhuang caves, there are also some from private collections or imperial collections. The Tang dynasty (618-907) Avadana-sutra scroll by an anonymous calligrapher is one example from the Qing imperial collection as identified by the collector’s seals of the Emperor Qianlong (reign 1735-1795). It came into the hands of private collectors after the downfall of the Qing dynasty when Pu Yi (reign 1909-1911), the last emperor, smuggled a large number of old books, Chinese paintings and calligraphic works out of the Forbidden City.

Shen Zhou
Poems in running script

(Fig.2)

The calligraphy of Shen Zhou (1427-1509), a native of Suzhou, Jiangsu province and the leading figure of the Wu School of Painting in the fifteenth century (mid-Ming dynasty), influenced other calligraphers such as Zhu Yunming (1460-1526), Wen Zhengming (1470-1559) and Dong Qichang (1555-1636).

This scroll is a testimony to the strong ties between Shen Zhou and his closest friend, Wu Kuan (1435-1504), who rose to the post of Minister of the Ministry of Rites and is renowned for his calligraphy. In this undated handscroll, Shen Zhou quoted two of his own poems. The first poem was to bid farewell to Wu Kuan and composed in 1497 when Wu was about to return to Beijing to resume official duties after the traditional three years of mourning following the death of his stepmother. In the second poem, Shen Zhou expressed his concern for the passage of time during the last years of his life. Although undated, this scroll is likely to have been written around 1497 or later as seen from the context of the two poems.
The calligraphy was done in the style of Huang Tingjian (1045-1105), a great calligrapher of the Song dynasty (960-1279). Shen Zhou had shown his preference for Huang's works since his middle years; there were several calligraphic works by Huang Tingjian in his family's collection. The preference for calligraphers of the Song dynasty shifted the mainstream of the so-called “chancellery style” and opened a new path for the development for calligraphy in Suzhou. (1238)

Dong Qichang

Eulogy on the Restoration of the Great Tang Dynasty in running script (Fig. 3)

Dong Qichang (1555-1636) was a native of Songjiang in Shanghai. As an official, he attained the position of Minister of the Ministry of Rites. In his writings, Dong elaborated the theory of the Southern and Northern schools of landscape painting that exerted tremendous influence on later generations. Dong's calligraphy in regular, running and cursive scripts shows his assimilation of the styles of various masters. Dong has been acclaimed as one of the most influential calligraphers since the Ming dynasty.

Eulogy on the Restoration of the Great Tang Dynasty was written by the Tang dynasty high official and poet, Yuan Je (719-772), on his retirement in 761. Yuan, in turn, asked Yan Zhengqing (709-785), an eminent calligrapher, to copy the eulogy in regular script. It was then engraved onto a cliff face in Qiye County, Hunan province in 771. The eulogy records the rebellion led by An Lushan (703-757) and Shi Siming (743-761) which commenced in 755 and was only finally suppressed after eight years. The eulogy evinces the hope of restoring the power of the Tang dynasty although the rebellion had, in reality, severely weakened the power of the government, marking the gradual decline of the Tang regime.

The present scroll in running script, copied by Dong in his later years, contains elements of both regular and cursive scripts. The brush strokes demonstrate a carefully crafted artistry and the use of brush is fluent. It is one of Dong Qichang's finest works. The scroll has been in the collections of several connoisseurs, including the Emperor Qianlong (reign 1735-1795). (1138)

Wang Duo

Poems in running script (Fig. 6)

Wang Duo (1592-1652) was a native of Mengjin, Henan province. He was promoted to the post of Minister of the Ministry of Rites. Later, he accepted the same post under the Qing regime. Wang studied the styles of Zhong You (151-230), Wang Xizhi (303-361), Yan Zhengqing (709-785) and Mi Fu (1052-1107). His calligraphy was different from the style of Dong Qichang (1555-1636), whose style was popularly practiced by Wang's contemporaries. During his lifetime, he already enjoyed a high reputation for his calligraphy.

This handscroll of poems was written in running script by Wang in 1645. It was executed with sparse brush strokes, conveying a sense of simplistic elegance. Wang's calligraphic style was spontaneous and expressive under his energetic application of brush. The "flying white" (feihai) effect in some of the characters is created through the use of a split tip brush which produces spaces between the brush hairs of a single stroke. Overall, the fluid brush strokes possess momentum and the handscroll's rather eccentric composition is nevertheless harmonious. (205)

Zheng Fu

Poem on the New Moon by Lu Tong in clerical script (Fig. 5)

Zheng Fu (1622-1693) was a native of Shangzuan, Jiangsu province. His clerical script was influenced by the style of Song Jue (1576-1632) of the Ming dynasty. For more than 30 years, he studied stelae of the Han dynasty (206 BC - 220), particularly the Stele for Cao Quan and the Stele for Shi Chen, both of which display the clerical script. He merged the styles of the clerical and cursive script and finally developed his individual style. During the Qing, he was one of the influential leaders in epigraphic studies.

This work was done in his later years. Zheng wrote the poem New Moon by Lu Tong (795-835) in clerical script derived from the style of the Stele for Cao
Quan. He retained the characteristics of clerical script, especially its horizontal composition for each character and the brush stroke of “the silk worm head and the goose tail” (antur yonrae) which is created by the brush surging at the start of dominant lateral stroke and dragged exaggeratedly at the end. However, Zheng was not constrained by tradition and developed his own style by synthesizing running and cursive scripts. The lines of his characters are wavy with dynamic and rhythmic movement and the neat arrangement of characters matches his elegant calligraphic style. (CSS)

Wu Changshuo
Couplet of characters from the Stone Drums in seal script (Fig.6)

Wu Changshuo (1844-1927) was a native of Anji, Zhejiang province. In his youth, he studied with his father and was fond of seal carving. He was one of the founders of the Xiling Seal Engravers’ Society and excelled in seal carving, calligraphy, painting and poetry, although he only started painting when he was middle-aged. Wu’s calligraphic style was derived from stelae inscriptions of previous dynasties. He specialized in studying inscriptions on ancient bronzes and stone stelae and rubbings of these and attained great artistry of his own style.

Wu was especially famous for his calligraphy of the Stone Drum Inscriptions. In 1886, Wu had received a gift of a rubbing copy of Stone Drum Inscriptions and from then, devoted himself to pursuing the essence of Stone Drum Inscriptions through repeated imitation.

Wu wrote this seal script couplet, an extract from the Stone Drum Inscriptions, when he was 75. Compared with his earlier works, this work affirms his mastery of the Stone Drum Inscriptions style and represents a fine example of his mature style. Although Wu’s style was influenced by the Stone Drum Inscriptions, it was unique as he slightly elongated the characters while maintaining an archaic and forceful style. Alongside the two sentences written in seal script is Wu’s inscription in cursive script. The juxtaposition of the two different scripts provides a strong visual contrast and dynamic rhythm. (CSS)

Li Shuang
Quotation from Avatamsaka-sutra (The Flower Adornment Sutra) in running script (Fig.7)

Li Shuang (1880-1942) was commonly known as Master Hongyi after he became a monk. His ancestors were from Pinghu, Zhejiang province but he was born in Tianjin. He went to Japan to study Western painting and music and, on his return, became a teacher of art and music. In China, he pioneered the introduction of nude model sketching. Li also established the Spring Willow Drama Troupe and performed one of the roles in La Traviata. He specialized in composing lyrics and is famous for the lyrics of Sending Off. At the age of 39, he became a monk in the Hangzhou Hupao Temple, converting to the Vinaya School of Buddhism. The famous artist Feng Zikai (1898-1975) was one of his students.

This undated work was probably written by Master Hongyi after he had embraced Buddhism since the seals are those of Hongyi (his monastic name) and an image of Buddha. It was probably written in his later years as the characters are elongated in shape with simplified strokes.

Master Hongyi used the central tip of brush to create the smooth and round lines of the characters. In most of the characters, he left a space in between the strokes of each character in order to provide a translucent and serene atmosphere. The four characters wu sheng qing liang, taken from the Avatamsaka-sutra (The Flower Adornment Sutra), mean “the highest coolness” which matches harmoniously with the purity of Master Hongyi’s spiritual world. (CSS)