

非賣品 NOT FOR SALE

2003 年 8 月 1 日開始展出  
From 1.8.2003

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



康樂及文化事務署主辦  
香港藝術館籌劃

Presented by the Leisure and Cultural Services Department  
Organized by the Hong Kong Museum of Art

香港藝術館編製

版權屬康樂及文化事務署 ©2003 年

版權所有，不得翻印、節錄或轉載

Produced by the Hong Kong Museum of Art Copyright © 2003  
All rights reserved

#### 工作小組

總館長 朱錦鸞

#### 研究、編輯及展覽策劃：

司徒元傑

鄧慶榮

朱雅明

#### 設計及攝影：

關慧芹

高靜雯

鄒金蘭

黃國良

#### PRODUCTION TEAM

Chief Curator Christina K. L. Chu

Research, editorial & exhibition management:

Szeto Yuen-kit

Tang Hing-sun (THS)

Serena N. M. Chu (CNM)

Design and photography:

Winnie W. K. Kwan

Ellen C. M. Ko

Chow Kam-lan

Arthur K. L. Wong

#### Acknowledgements:

The production team would like to thank Mrs. Alisa Halkyard for editing the English version.

封面：王鐸《行書飲義樓作詩》1631

Cover: Wang Duo *Poem in running script* 1631



虛白齋藏  
Selection from the  
Xubaizhai Collection of  
Chinese  
Calligraphy  
中國書法

展覽簡介（第十三輯）

Exhibition Introduction (Volume 13)



## 引言

1989年，香港著名書畫鑑藏家劉作籌先生（1911–1993）基於「獻諸公藏，眾賞同樂」的理念，把他經畢生努力所藏的中國書畫捐贈予香港藝術館；1992年，「虛白齋藏中國書畫館」落成啟用，專為展示劉氏所捐贈的珍藏。「虛白」二字乃得名於他心愛的一件書法藏品——清代書法家伊秉綏（1754–1815）所書橫匾。

這次「虛白齋藏中國書法」展覽便以書法為主題，當中精選了約五十件書法藏品。虛白齋收藏超過二百件中國書法作品，涵蓋範圍包括六朝時期（222–589）至二十世紀各個時代，這些書法作品以明（1368–1644）、清（1644–1911）時期為主，反映出中國古典藝術後期的面貌。當中大多數具影響力的書法家均來自文化重心的江蘇及浙江一帶；也有來自廣東地區書法家的作品。至於二十世紀的作品，則表現出書法藝術傳統至今的承傳和影響。

### 佚名《小楷出曜論卷第六》（圖1）

在現存大量的寫經經卷中，大多是從敦煌的藏經洞中發掘而出，而有部份則是來自民間及清朝內府，此卷的引首處蓋有乾隆皇帝（1735–1795在位）的藏章，顯示它是屬於內府的舊藏，而它的流傳亦頗歷滄桑。民國初年，溥儀（1909–1911在位）曾從內府偷運部份收藏出宮，意圖據為己有，其中便包括這件寫經，後來輾轉地落入民間收藏。

《出曜論》書成於東晉永和六年至義熙十三年（350–417）之際。出曜舊名譬喻，指為助於理解教理，以譬喻或寓言說明之部份。全書的經文透過譬喻來解說人生無常，以達到解脫之道理。經卷的抄寫有一定的格式，首先是在寫經紙上以烏絲界欄畫出直行，然後每行抄寫的字數一般為十七字。經卷的卷首通常會寫上經名、品名，而卷尾則寫上卷號和題記。此卷的卷首即寫上「出曜論卷第六」，並有「海鹽金粟山廣惠禪院大藏」的字句。

寫經者除由官家主理外，亦有來自民間的寫手，由於需求甚大，故此均以作坊的形式集體生產，這些作坊對書體及風格皆有一定的要求。如唐代（618–907）初年的寫經已有規範化的趨向，並且書體亦走向楷體的正規筆劃；此卷字體嫻熟，筆劃厚重圓潤，已具備楷體的成熟面貌。（THS）

### 沈周《行書詩詞卷》（圖2）

沈周（1427–1509），江蘇長洲（今蘇州）人。沈周是明代中期吳門畫派的領袖人物，他的書法亦有一定的影響，其中祝允明（1460–1526）、文徵明（1470–1559）及董其昌（1555–1636）的書法亦得益於沈周。

這件作品亦見證了沈周與他一生中最親密的同鄉好友吳寬（1435–1504）之

間的友誼。沈周於卷中抄錄了自作詩詞各一首，第一首詩乃沈周和答吳寬而作的。吳寬累官至禮部尚書，亦工書法。弘治十年（1497）三月，吳寬南歸奔繼母喪之三年期滿，須啟程返北京復職，二人遂互訪惜別。沈周恐和好友再見無日，遂遠送吳寬至鎮江，並作有《京口送別圖卷》持贈（此圖現藏上海博物館）。此詩即於吳寬過訪沈周寓所時所作，故此卷應作於沈周七十一歲（1497）後。至於此卷第二首長短句所述心境亦與晚年相符，其創作時間應與此詩相去不遠。

如上所述，此卷屬沈周晚年之作，從其筆劃向左右舒張及略帶顫筆的形象所見，是擬宋代（960–1279）書法家黃庭堅（1045–1105）風格而成。自中年開始，沈周對黃庭堅的書法最為偏愛，而他家藏中亦確有多件黃庭堅的作品。這種對宋代書風的重新重視，對於推動蘇州地區的書法發展和摒棄當時流行的「臺閣體」華麗書風起著重要作用。（THS）

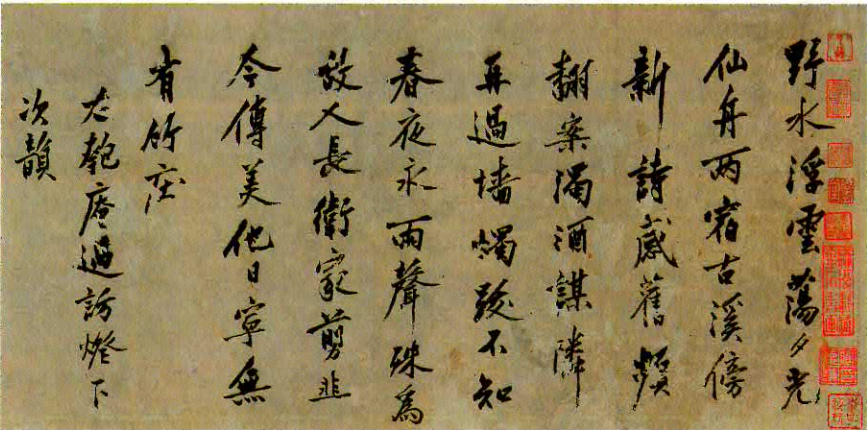


圖2 沈周《行書詩詞卷》（部份）  
Fig.2 Shen Zhou *Poems in running script* (section)

### 董其昌《行書大唐中興頌卷》（圖3）

董其昌（1555–1636），華亭（今上海市松江）人，官至禮部尚書。他的書法融合了晉、唐、宋、元各家的風格而集其大成，對明、清時期的書風影響極大，又與同時的米萬鍾（1570–1628）並稱為「南董北米」。

《行書大唐中興頌卷》是董其昌中晚年時期的書法傑作，是他抄錄唐代顏真卿（709–785）以楷書書於摩崖上的同名作品而成。這件手卷的內文大致可分為三大部份，首先是抄錄顏真卿原書的《大唐中興頌》全文，緊接的第二部份，便是於簡述抄錄的背景後將個人的感想題詠於卷上。最後一部份是表達個人對於傳統以來關於《中興頌碑》說法的意見。

此卷書法運筆嫻熟而溫雅，字與字之間的連筆與轉折處皆充份體現氣勢的連貫，而整篇的疏密控制方面也掌握得十分平均，反映了疏簡的章法佈局。這篇手卷同時亦體現了董其昌對臨古的看法。《大唐中興頌》原文是以楷書寫



成，董其昌在這裏雖說是以行書錄之，但他基本上是參以楷書、行書乃至草書各體，可說是一種再創作的方式。他其實不是以「似」為其臨仿的目標，而是在乎對臨仿對象的心領神會。 （THS）

王 鐸《行書詩卷》(圖 4)

王鐸(1592-1652)，河南孟津人。進士出身，官至禮部尚書，入清後繼續侍奉朝廷。書法學鍾繇(151-230)、王羲之(303-361)、顏真卿(709-785)、米芾(1052-1107)等，於當時盛行的董其昌(1555-1636)書風中獨闢蹊徑，自成一格，其書法名重當代。

王鐸此卷行書詩寫於1645年，結體章法奇險多變，每一行字皆隨意傾斜，布白參差錯落，奔放靈活。王氏擅長運用墨色的濃淡營造獨特的視覺效果。豐富的墨韻配合乾、濕筆並用，對比鮮明，當中見筆墨豐潤，亦有枯筆所造成的「飛白」，其主要特徵是筆劃中留有絲絲空白處，使筆劃若斷若連。王鐸精於行草二體，筆力雄健，節奏明快。此詩卷筆劃轉折飛動當中，間歇亦有停頓效果，正好代表行書「不縱不拘，不疾不徐」的藝術特色。 （CNM）

鄭 簠《隸書盧全新月詩》(圖 5)

鄭簠(1622-1693)，江蘇上元(今南京)人。以行醫為業，終生不仕。早年隸書受明代宋珏(1576-1632)之書風影響，學漢碑三十餘年，鑽研《曹全碑》、《史晨碑》等，又摻雜草書的寫法，別樹一格。提倡漢碑之學，為清初漢碑復興的重要人物。

此作品為鄭簠晚年所作，以隸書寫唐代盧全(795-835)的新月絕句一首。鄭簠的隸書主要受《曹全碑》所影響，《曹全碑》的文字本身具瀟灑飄逸的特色，有漢碑中《蘭亭序》的美譽。鄭氏在此作品中參用行草筆意寫隸書，當中雖無參入連貫行草筆勢所見的「牽絲」，但由起筆至收筆以及轉折處皆有行草書的飄逸流動之勢。鄭氏雖保留許多傳統隸書的特色，如字體偏橫和蠶頭雁尾的造型，然他亦能跳出隸書的既定模式，透過橫劃的波蕩跌宕，撇捺的



圖 5 鄭 簠《隸書盧全新月詩》1684  
Fig.5 Zheng Fu Poems on the New Moon by Lu Qian in clerical script 1684

收放自如，使字體頓挫跳脫。通篇詩句，排列工整，字取橫向，結體富變化，可謂靜中有動，古雅而富生趣。正如盧全的詩句：「仙宮雲箔卷」般，具靈秀飄逸之韻。 （CNM）

吳昌碩《篆書集石鼓文字五言聯》(圖 6)

吳昌碩(1844-1927)，浙江安吉人。少時受其父薰陶，喜書法刻印。秀才出身，曾任安東縣知事，未幾即辭官習藝。早年研習詩文書法，中年始學畫，創辦「西泠印社」。吳氏大量臨摹歷代著名碑刻書法，主要受篆籀及北碑影響，其書風獨特，對現代書壇影響甚巨。

吳昌碩的書法以篆書名重於世，其篆書主要受《石鼓文》所影響。1886年，吳氏獲友人相贈《石鼓精拓》，旋即視為至寶並竭力臨摹。這件篆書聯集自石鼓文，是吳昌碩七十五歲時所作，表現出其晚年成熟期的風格。運筆轉折富變化，墨色濃重，線條厚而不滯，方圓兼備，甚有古拙之氣，較其早年作品更為雄勁縱逸，更富金石氣息。

吳昌碩臨《石鼓》而不拘泥，取其精要而加以變化，並融入鄧石如(1743-1805)之書風。《石鼓文》的字形原本較扁，而吳氏所寫的則略長。此外，吳氏筆下的《石鼓文》結體凸顯出左右上下的參差，再配上其以流暢行草寫成的款識，增添畫面的變化和躍動感。吳氏曾說「臨《石鼓》宜重嚴而不滯，宜虛宕而不弱。」反映其熟諳《石鼓》，亦最能貼切地形容其晚年的書法特色。 （CNM）

李叔同《行書錄華嚴經句》(圖 7)

李叔同(1880-1942)，剃度後法號弘一法師，祖籍浙江平湖，生於天津。曾留學日本專攻西洋繪畫和音樂，創辦「春柳劇社」並曾主演名劇《茶花女》。返國後教授音樂及美術，更率先引入裸體模特兒寫生。此外，他亦精於填詞，其作品《送別》更被選為電影《城南舊事》主題曲，傳誦至今。三十九歲時於西湖虎跑寺剃度，精修佛教律宗。弟子有豐子愷(1898-1975)等傑出人物。

此幅作品雖無年款，但由其「弘一」及佛肖形印，估計應是李氏皈依佛門後的作品；而從其簡逸瘦勁的書風與修長的字體，亦可推斷是他晚年所作。他以行楷寫「無上清涼」四字，旁邊以兩行細字落款。其書法清簡澹泊，使人有不食人間煙火的高潔感覺，禪味甚濃，與其字「無上清涼」的意思相互呼應。線條光潔平滑，筆法適勁，以中鋒配合藏鋒筆法，字雖圓潤然不減適勁。他的字每筆較少相連處，如「上」、「廣」、「靈」等字中間皆留有空間，使字裏行間自然流露出恬淡雅逸的氣氛。此作品正好反映弘一法師除卻塵世煩擾，心無罣礙的內心世界。 （CNM）



# Introduction

In the year 1989, Mr Low Chuck Tiew (1911-1993), a renowned art connoisseur in Hong Kong, donated his Xubaizhai Collection to the Hong Kong Museum of Art. A permanent home for the Collection, the Xubaizhai 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 Xubaizhai 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 twentieth century calligraphers illustrate the continual dynamics of an important artistic tradition that has survived to the present day.

## Anonymous

*Avadana-sutra, 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 Puyi (reign 1909-1911), the last emperor, smuggled a large number of old books, Chinese paintings and calligraphic works out of the Forbidden City.



圖 1 佚名《小楷出曜論卷第六》(部份)  
Fig.1 Anonymous *Avadana-sutra, volume 6 in small regular script* (section)

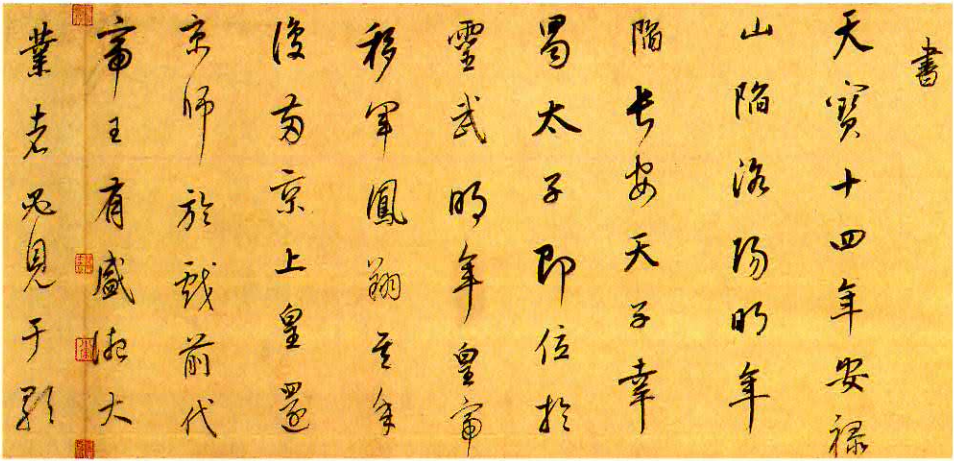


圖 3 董其昌《行書大唐中興頌卷》(部份) 約 1605-10  
Fig.3 Dong Qichang *Eulogy on the Restoration of the Great Tang Dynasty in running script* (section) ca. 1605-10

Completed around the years 350 to 417 during the Eastern Jin dynasty, the Avadana-sutra illustrates the way to the great salvation. Sutras are produced according to set models. After using fine lines to outline columns, each column normally contains 17 characters. In general, the name of the sutra will be written at the beginning of the scroll, in this case, volume 6 of Avadana-sutra.

As the demand for the Buddhist sutras was very great, sutras were produced in both government and private workshops. There were certain requirements for the writing styles. During the early seventh century (Tang dynasty), for example, the strokes of the characters were becoming more standardized with characteristics approaching the regular style. The present scroll illustrates this trend. (THS)

## 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 Zhenming (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. (THS)

#### 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 Jie (719-772), on his retirement in 761. Yuan, in turn, asked Yan Zhenqing (709-785), an eminent calligrapher, to copy the eulogy in regular script. It was then engraved onto a cliff face in Qiyang County, Hunan province in 771. The eulogy records the rebellion led by An Lushan (703-757) and Shi Siming (703-761) 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). (THS)

#### Wang Duo

*Poems in running script* (Fig.4)

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 Zhenqing (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" (*feibai*) 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. (CNM)



圖4 王鐸《行書詩卷》(部份) 1645

Fig.4 Wang Duo *Poems in running script* (section) 1645

#### Zheng Fu

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

Zheng Fu (1622-1693) was a native of Shangyuan, 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 script 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” (*cantou yanwei*) 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. (CNM)

### 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 of 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

圖6 吳昌碩《篆書集石鼓文字五言聯》1919  
Fig.6 Wu Changshuo Couplet of characters from the Stone Drums in seal script 1919



inscription in cursive script. The juxtaposition of the two different scripts provides a strong visual contrast and dynamic rhythm. (CNM)

### Li Shutong

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

Li Shutong (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 inbetween the strokes of each character in order to provide a translucent and serene atmosphere. The four characters *wu shang 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. (CNM)

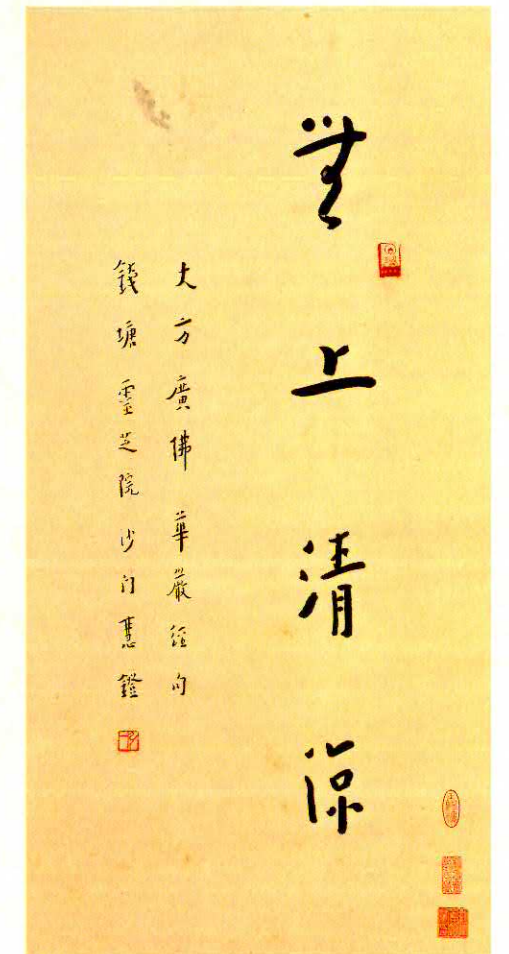


圖7 李叔同《行書錄華嚴經句》  
Fig.7 Li Shutong Quotation from Avatamsaka-sutra (The Flower Adornment Sutra) in running script