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封面：王原祁《仿黃公望山水圖》1714 虛白齋藏品

Cover: Wang Yuanqi *Landscapes after the style of Huang Gongwang* 1714 Xubaizhai Collection

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Xubaizhai Collection of Chinese Painting and Calligraphy

虛白齋藏中國書畫

Painting of the
SIX

清初六家繪畫選

MASTERS

of the Early Qing Dynasty

展覽簡介（第十四輯）Exhibition Introduction (Volume 14)

引言

Introduction

中國繪畫的發展至清代（1644–1911）初期時湧現了一批以「仿古」為創作核心的畫家，他們主要繼承了明代（1368–1644）晚期由董其昌（1555–1636）所提倡的「南北宗」論，將過去的畫家劃分成兩大陣營，其中奉「南宗」為繪畫正脈，並以之為仿效對象。這批以「仿古」為創作核心的畫家後世將之統稱為「清初六家」，包括號稱為「四王」的王時敏（1592–1680）、王鑑（1598–1677）、王翬（1632–1717）、王原祁（1642–1715），及吳歷（1632–1718）與惲壽平（1633–1690）。「清初六家」是清初畫壇的代表人物，他們十分重視歷代繪畫的傳統，並且身體力行地大量臨仿前代的名作，故他們對傳統有深刻的理解。

「清初六家」在清初時期載譽甚隆，無論是在宮廷抑或民間，從學者甚眾。他們的繪畫對清代及至二十世紀初的畫壇均影響深遠。惟近世在歷經衰頹和風潮逆轉之下，此一繪畫集團備受批評和攻擊；但追源溯始，「仿古」未嘗沒有提煉傳統的意義。

此展覽所選作品均來自虛白齋收藏和本地藏家的藏品，藉此機會讓觀者重新檢視「清初六家」的藝術。

The early Qing dynasty (1644–1911) saw the emergence of a group of artists who focused on the revitalization of the traditional style as formulated in the theory of the Northern and Southern Schools of Painting by Dong Qichang (1555–1636) in the late Ming dynasty (1368–1644). In his exaltation of the past masters, he considered painters of the Southern School as exemplary models for emulation. His invocation of orthodoxy and celebration of antiquity gave ascendancy to the “Six Masters” championed by the “Four Wangs”, namely: Wang Shimin (1592–1680), Wang Jian (1598–1677), Wang Hui (1632–1717) and Wang Yuanqi (1642–1715). Together with Wu Li (1632–1718) and Yun Shouping (1633–1690), they are collectively known as the “Six Masters of Early Qing”.

They assumed a position of supremacy in the early Qing period. The influence of their art spread far and wide, through to the twentieth century. The repercussion of the immensely popular orthodox style was that creativity was stifled and this kind of orthodoxy was soon resisted by artists with a sense of independence.

The exhibits are selected mainly from the Xubaizhai Collection and supplemented from local private collections.

王時敏《仿董源山水圖卷》（圖 1）

Wang Shimin *Landscape in the style of Dong Yuan* (Fig. 1)

王時敏，字遜之，號煙客，江蘇太倉人。明萬曆二十九年（1601）進士，官至太常寺太卿，明亡後棄官不仕，優遊林下。幼習繪事，家富收藏，故能研摹宋（960–1279）元（1271–1368）名蹟，出入於宋元各家，對黃公望（1269–1354）更是日夕鑽研，功力深湛。與董其昌、陳繼儒（1558–1639）甚有交情，嘗受二人指授。與同時期的王鑑力主恢復古法，且互相砥礪畫藝，開創「婁東」一派。

此幅畫作並非如王氏題識中所說，只用董源（？–962）一家風格，其實是融合了董源與宋元各大家之特色。卷首近題款旁繪有石塊豐砌的山丘，運用了董源的「披麻皴」；中段樓閣右旁的平坡及後方以「長披麻皴」法畫出山巒的造型，則有黃公望的風格；由卷中至卷尾的山石勾皴，筆致顫動的形態又略見郭熙（約 1020–1090）「捲雲皴」的特色；而尾端陡峭的山崖造型更顯著不同於董源的江南平遠景致。

此畫集合了各大家的樹法，仿董源的有卷尾末端圓點小樹的造型，松樹則參用了王蒙（約 1308–1385）畫樹的扇狀造型。近卷尾處佔幅甚大的一組樹叢，枝桠禿瘦，參有李成（916–967）、郭熙「蟹爪枯枝」的特色，誇張地表現出一片寒林蕭然的景色。



圖 1 王時敏《仿董源山水圖卷》（部份）虛白齋藏品

Fig.1 Wang Shimin *Landscape in the style of Dong Yuan* (section) Xubaizhai Collection

Wang Shimin, a native of Taicang, Jiangsu province, attained a Metropolitan Graduate (*jinsbi*) in 1601 and was promoted to the post of Vice-Minister of the Court of Imperial Sacrifices but retired after the fall of the Ming dynasty. His family's rich collection and his passionate interest in traditional styles drove him to attain a consummate mastery of the techniques of the Song (960–1279) and Yuan (1271–1368) masters, particularly the landscape style of Huang Gongwang (1269–1354). He started to paint at a very young age and was closely associated with Dong Qichang and Chen Jiru (1558–1639) from both of whom he received direct tutelage. He and his contemporary Wang Jian were ardent advocates for the revival of archaic styles in the early Qing dynasty. Wang Shimin was credited as one of the founders of the “Loudong School of Painting”.

In the inscription, Wang Shimin claimed that he painted after Dong Yuan's (? – 962) style. However, he also combined the features of several Song and Yuan masters in the painting. The hill at the commencement of the scroll is painted in Dong's "hemp-fibre texture stroke" and the slanted flat-topped ledges nearby are reminiscent of the style of Huang Gongwang of the Yuan dynasty. The mountains from the middle to the end of the scroll are painted in the "rolling clouds texture stroke" of Guo Xi (ca. 1020 – ca. 1100) of the Song dynasty. The composition of the cliffs at the end of the scroll is obviously different from Dong Yuan's panoramic landscapes of Jiangnan. The painting shows that Wang did not confine himself to the style of a single master.

王鑑《仿古山水冊》(圖 2a 及 2b)

Wang Jian *Landscape after old masters* (Fig. 2a & 2b)

王鑑，字元照、圓照，號湘碧、染香庵主，江蘇太倉人。崇禎六年(1633)舉人，因祖蔭得官，仕至廉州知府，世稱「王廉州」。曾祖父王世貞(1526 – 1590)專致蒐藏書畫名蹟，故自幼即得濡染，於臨習中獲益尤多。其山水專注於「元四家」；此外亦擅青綠山水，用色濃麗清潤。與王時敏二人畫名並駕，並為「婁東派」領袖。

仿古冊的形式在清初「四王」的作品中頗為常見，以「仿」、「擬」為題的作品自晚明起始見盛行，這與董其昌的推導有密切關係。「仿古」並不單純是機械地摹擬傳統，這是一般人對之的誤解；相反，它成了作者藉以表現自己對古人理解的一種手段。

王鑑這件《仿古山水冊》正可說明這點，冊中共十開，最後一開著款：「倣宋元名家筆意」，其餘開頁均沒有著款。但每一開均有收藏家陸時化(1714 – 1779)之對題。就以第五頁(圖 2a)為例，山石的結構及筆墨均有黃公望《天池石壁圖》之趣味，樹石描繪精確，用筆拘謹。山巒的堆疊形態比黃公望更為圖案化，加上了前景較為繁茂的樹叢，令整體畫面更趨謹密。另外，第九頁(圖 2b)以淡彩繪畫山水，前景松樹的造型及山巒堆疊的形態，與及描繪山石之「牛毛皴」明顯有王蒙之影子。故此，雖在「仿古」的名下，但仍有對傳統的變革。



圖 2a 王鑑《仿古山水冊》(第五開) 1652
香港中文大學文物館北山堂藏品

Fig. 2a Wang Jian *Landscape after old masters* (Leaf 5) 1652
The Bei Shan Tang Collection of the Art Museum,
the Chinese University of Hong Kong

Wang Jian was a native of Taicang, Jiangsu province. His official career benefited greatly from his prominent family background and he was promoted to the post of Prefect of Lianzhou. His great-grandfather Wang Shizhen (1526 – 1590) was a well-known collector of Chinese paintings and calligraphy. Wang's literary upbringing enabled him to learn much from the copying of old masterpieces. He paid particular attention to the landscape styles of the "Four Masters of the Yuan Dynasty", and also excelled in painting elegant landscapes in the "blue-and-green" style. He developed a fraternal friendship with Wang Shimin and both were equally accomplished in painting. Both were regarded as the leaders of the "Loudong School of Painting".

The artists of the Ming and Qing dynasties tended to be more imitative of former masters, especially in paintings in an album format. However, imitation or copying does not mean mechanically reproducing traditional styles; instead, painters use them as a means to create new works.

This ten-leaf album by Wang Jian is an example. Wang inscribed on the last leaf that he was assimilating the styles of Song and Yuan masters. A collector, Lu Shihua (1714 – 1779), wrote an inscription on each page. Wang Jian adopted the typical composition and brushstrokes of Huang Gongwang. The trees and rocks are painted with great accuracy in a restrained brush manner but the arrangement of the piled mountains is more stylised (fig. 2a). In another leaf (fig. 2b), he painted the landscapes and pine trees in light colours and employed the "ox-hair texture stroke" of Wang Meng to build up the towering mountains in a dense composition. Although he claimed that his styles were modelled after the old masters, the album, in fact, shows individual creativity.



圖 2b 王鑑《仿古山水冊》(第九開) 1652
香港中文大學文物館北山堂藏品

Fig. 2b Wang Jian *Landscape after old masters* (Leaf 9) 1652
The Bei Shan Tang Collection of the Art Museum,
the Chinese University of Hong Kong

王翬、惲壽平《山水花卉冊》(圖 3a, 3b 及 3c)

Wang Hui and Yun Shouping *Landscape and flowers* (Fig. 3a, 3b & 3c)

王翬，字石谷，號耕煙散人、清暉主人等，江蘇常熟人。出身文人世家，幼時已喜愛繪畫，尤好仿倣黃公望的山水畫。後得王鑑賞識，並獲其親授古人名蹟稿本。後得引見王時敏，遂與王時敏共遊大江南北，飽覽唐宋元名蹟，畫藝益發得以躍進。畫風明快清麗，面目尤多，以中年作品最為精彩。與吳歷同有「虞山派」之譽。與惲壽平私交甚篤，常切磋畫藝。

惲壽平，初名格，字壽平，後以字行，改字正叔，號南田、白雲外史，江蘇常州人。惲壽平出身世家大族，早年坎坷，後專注學畫。曾遊歷至江、浙、閩一帶，並與王翬、查士標（1615–1698）、程邃（1605–1691）等交好。擅畫山水，精於花卉；中年以後專習花鳥，以徐崇嗣（活躍於十一世紀）「沒骨」花卉為宗，風格清新淡雅；從學者甚多，遂開「常州畫派」，為清代花卉畫翹楚。



圖 3a 王翬、惲壽平《山水花卉冊》（第二開）1685
虛白齋藏

Fig.3a Wang Hui and Yun Shouping *Landscapes and flowers* (Leaf 2) 1685 Xubaizhai Collection

王翬於清初「四王」中學古最博，遍臨宋元名蹟，師古而能自出個性。此四頁山水以淡墨為主，其中兩頁略施花青、赭石，風格雅淡清新。畫為王翬中年之作，可見其精練工秀。第二頁《雲棧圖》（圖 3a）寫巨嶂溪流，山石以乾筆輕擦，皴法在「小斧劈」、「雨點」之間，以較濃墨寫樹叢三組，分置於前、中、後景顯眼處，營造氣氛幽邃深遠。另外，第八頁《荒江垂釣》（圖 3b）構景疏簡而景致含蓄冷逸。畫憶寫自己與惲壽平二人垂釣之樂，用宋代惠崇法出之，有境有情，為極佳之作。

惲畫四頁寫桃花、丹桂、菊花、蜡梅及天竹，主要以「沒骨」淡彩描繪。花卉枝葉均經畫家刻意剪裁，捨繁錦濃艷而取清疏磊落。畫法生動自然，充份達到「與花傳神」之致。第三頁《二友圖》（圖 3c）用色技巧更見高超，以洋紅寫天竹、藤黃寫蜡梅、花青寫葉，此近西洋「三原色」的配置，不但沒有對比過強，反覺其澹雅清逸，極具文人畫意趣。

Wang Hui was a native of Changshu, Jiangsu province. Born into a literati family, he started to paint in his early years and was especially keen on painting landscapes in the style of Huang Gongwang. Later, he was introduced to Wang Shimin by Wang Jian. Under the direct tutelage of these two older Wangs, he had the opportunity to study different collections of masterpieces from successive dynasties and travelled extensively with Wang Shimin. Ultimately, he developed consummate skill and great versatility in his painting. He attained fame with Wu Li as an important figure of the “Yushan School of Painting”. Wang had also befriended Yun Shouping.

Yun Shouping was born to a prominent family in Changzhou, Jiangsu province.

是冊有王翬山水、惲壽平花卉各四開。從題識可知，王畫應完成在前，惲畫在後。藏者更著意將惲、王畫作湊併一起，並要求惲壽平加題於王畫之上，相得益彰。

王翬於清初「四王」中學古最博，遍臨宋元名蹟，師古而能自出個性。此四頁山水以淡墨為主，其中兩頁略施花青、赭石，風格雅淡清新。畫為王翬中年之作，可見其精練工秀。第二頁《雲棧圖》（圖 3a）寫巨嶂溪流，山石以乾筆輕擦，皴法在「小斧劈」、「雨點」之間，以較濃墨寫樹叢三組，分置於前、中、後景顯眼處，營造氣氛幽邃深遠。另外，第八頁《荒江垂釣》（圖 3b）構景疏簡而景致含蓄冷逸。畫憶寫自己與惲壽平二人垂釣之樂，用宋代惠崇法出之，有境有情，為極佳之作。

Yun abstained from participation in the civil service and devoted himself to painting. He travelled extensively in the areas around Jiangsu, Zhejiang and Fujian provinces and was acquainted with the painters Wang Hui, Zha Shibiao (1615–1698) and Cheng Sui (1605–1691). Although he excelled in painting landscapes, Yun switched in middle age to paint flowers and birds, adopting Xu Xi's (act. 11th century) *mo*

gu (“boneless”) method of bird-and-flower painting. By emphasizing painting from life to capture the inner spirit of the subject, his works show a sense of freshness and simple elegance. Many painters followed his style of painting, which became known as the “Changzhou School of Painting”.

This album combines four landscape paintings by Wang Hui and four floral paintings by Yun Shouping. According to the inscription, Wang finished his paintings before Yun but the collector of the album intentionally enhanced the value of the album by inviting Yun to inscribe Wang's paintings so as to associate Yun's later works with Wang's paintings.

In leaf 2 (fig. 3a), Wang created his own style by using different techniques simultaneously, combining the “small axe-cut texture stroke” and “raindrop texture stroke” techniques to add grain and texture. In another leaf by the same artist (fig. 3b), the composition is simple and clear and his brushwork is light, dry and elegant. According to Wang's inscription, this painting recalled his happy days of fishing with Yun Shouping.

In the four leaves by Yun, there are five species of flowers painted in the *mo* gu (“boneless”) method: they are peach blossom, red osmanthus, chrysanthemum, wax plum blossom and nandina (“heavenly bamboo”). In leaf 3 (fig. 3c), Yun depicts the wax plum together with nandina, a common winter floral arrangement in the Jiangnan area. He applied red to the nandian, yellow to the wax plum flower and blue to its leaves. Such application of colour is similar to the use of the three basic colours in the West. However, the bright colours are not exaggerated so that he conveys a sense of natural elegance and subtlety in the literati taste.



圖 3b 王翬、惲壽平《山水花卉冊》（第八開）1686
虛白齋藏

Fig.3b Wang Hui and Yun Shouping *Landscapes and flowers* (Leaf 8) 1686 Xubaizhai Collection



圖 3c 王翬、惲壽平《山水花卉冊》
（第三開）虛白齋藏

Fig.3c Wang Hui and Yun Shouping *Landscapes and flowers* (Leaf 3)
Xubaizhai Collection

王翬《仿王維山居積雪》(圖 4)

Wang Hui *Mountain dwelling covered with snow after Wang Wei* (Fig. 4)



圖 4 王翬《仿王維山居積雪》
心安居藏

Fig.4 Wang Hui *Mountain dwelling covered with snow after Wang Wei*
Xin An Ju Collection

此畫題識「倣王維山居積雪」。王維(701–761)，工詩文，喜畫雪景。晚年退隱輞川，經常以之為題材，描繪了很多輞川雪景的山水作品。

此圖乃描寫山間雪霽時之冬景，為了表現出冬日裡暗沉的氣象，天空及湖泊均用淡墨渲染。而山峰突出之處則敷以白粉或留白以表現積雪，與烘染成暗灰色的背景形成鮮明的對明，更能襯托出白茫茫之雪景色彩。山石以簡約的皴法，以表現雪罩大地的效果。沿岸土坡之伸延及層層交疊，大有董源之風格。畫幅前方的樹叢，以深淺不同的墨色表現其乾枯的枝葉。山腳處有一茅舍於竹林中，從竹葉之茂密及側旁土坡之點點翠綠，可知正值溶雪春天將至。茅舍中有一描繪精細的人物正在茗茶賞雪，又有一小僕在耕種，賦予幽境中的幾分冬日生趣。

In the inscription, Wang Hui claimed that he painted after Wang Wei (701–761)'s style. Wang Wei was a famous poet and landscape painter in the Tang dynasty (618–907).

To express the gloomy scenery of winter, Wang Hui left the piled mountains in reserve and depicted the background sky and the river in heavy wash and uneven ink tonalities to bring out the contrast. The slightly spreading slopes and elongated bare trees are also painted with some white colour and fewer strokes to indicate the snow. At the foot of a mountain, he meticulously depicted a figure tasting tea in a pavilion surrounded by bamboo beside the lake, as well as a servant farming nearby. The light green wash in the bamboo and the farmland indicate the arrival of spring, thus presenting a scene of peaceful winter life yet full of vitality.

吳歷《湖山秋曉圖卷》(圖 5)

Wu Li *Autumn morning in the mountain lake* (Fig. 5)



圖 5 吳歷《湖山秋曉圖卷》(部份) 1704 虛白齋藏

Fig.5 Wu Li *Autumn morning in the mountain lake* (section) 1704 Xubaizhai Collection

吳歷，字漁山，號墨井道人、桃溪居士，江蘇常熟人。信奉天主教，康熙年間(1662–1722在位)欲赴意大利羅馬，然因事滯留澳門，後成為神父，並於上海一帶傳道。曾從學於王鑑及王時敏，故早年畫作多受王鑑畫風影響，工細清潤。吳歷上溯董源、巨然(活躍於約960–約986)及「元四家」，兼及「南北宗」各家，作畫面貌多樣化，尤擅長王蒙山水，於細密中求渾厚。

此卷應為晚年自澳門歸滬後所作的。全卷構景緊密，段段景致互相呼應，前後一氣呵成，應為觀察大自然寫生之作。此卷起首即以大片山巒及河岸作景，山石結構近王蒙之緊密風格，用筆以乾焦細密之「牛毛皴」；當中之礬頭結構亦帶有黃公望之風韻。樹叢茂密，間以數株枯樹，表現秋曉將入冬的韻味。畫卷中段繪有小橋樓閣、迂迴的山間小徑，又有石臺水槽，末段之河岸更有數隻帆船及渡頭，表示有人物活動，增添幾分韻緻。通卷雖全以水墨為之，然墨色濃淡相間，筆墨疏密跌宕，而此卷多用焦墨，亦為晚年邃密鬱蒼之代表作。

Wu Li was a native of Changshu, Jiangsu province. He converted to Catholicism in his middle age. He had planned a journey to Rome but was detained in Macao for many years. Later, he was ordained a Jesuit priest and began preaching in the area near Shanghai. Wu studied painting under both Wang Jian and Wang Shimin. His early paintings were characterized by meticulous ink and brush techniques, yet his later style emitted a sense of simple elegance. Apart from studying the styles of Dong Yuan, Juran (act. ca. 960–ca. 986) and the “Four Masters of the Yuan Dynasty”, his interest extended to the painting styles of both the Northern and Southern schools of painting, enabling him to attain a diversity of modes. He was particularly noted for painting landscapes in the style of Wang Meng, one of the “Four Masters of the Yuan Dynasty”, whose influence was expressed through Wu Li's densely textured rocky masses and compact composition.

Wu Li finished this handscroll when he returned to Shanghai in his later years. The scroll is precisely composed, depicting a section of realistic scenery that might have been directly sketched from nature. At the commencement of this handscroll, he combined the styles of Wang Meng and Huang Gongwang, employing the intensive “ox-hair texture stroke” of Wang Meng to build up the piled mountains and the coastal area. An atmosphere of late autumn and early winter is conveyed by his depiction of withered trees in a woodland. He also added some flat-topped ledges, in the style of Huang, to enrich the composition. Although the handscroll

is painted in ink only, the application of layers of dense yet translucent brushstrokes and vigorous ink dots help to show the effect of chiaroscuro and a sense of coherent substantiality.

惲壽平《南山雲起圖》(圖 6)

Yun Shouping *Rising clouds in the southern mountains* (Fig. 6)

此作品在構圖佈局和筆法上都顯著地師法倪瓚(1306–1374)的風格。構圖採用倪瓚典型的「一河兩岸」式佈局，前景繪有平坡疏林，以屋舍數間代替了倪瓚的孤亭，後面大片留白作水面。隔河遙望對岸，則見遠山沙洲景物。此外，惲壽平又以倪瓚獨特的「折帶皴」和乾筆淡墨畫出前景坡地和遠山崖岸，橫向的「折帶皴」由近而遠地伸延開去，使畫中產生平遠的感覺。在樹法方面，繪有不同形式和品種的高樹六棵，能秉承倪瓚疏朗的韻致。然而，畫樹葉則較倪瓚濕潤，配合遠方小樹，為此畫加添蒼潤。

Yun Shouping adopted the typical “one river, two banks” composition of Ni Zan (1306–1374). In the foreground a slight slope is scattered with sparse trees but Yun has replaced Ni Zan’s lone pavilion with several huts. Behind the slope is a large empty space representing the river. Across the river, in the distance, are mountains and a sandbank. Yun Shouping has employed Ni Zan’s unique “folded belt texture stroke” to paint the slope in the foreground and the cliffs in the background. The composition renders a deeper perspective to the viewer. The six tall trees of different species are also reminiscent of Ni Zan’s style. But the tree leaves look moister than those in Ni Zan’s painting, and at the same time echo the bushes shown afar, thus adding a sense of natural richness to the painting.



圖 6 惲壽平《南山雲起圖》1670

虛白齋藏

Fig. 6 Yun Shouping *Rising clouds in the southern mountains* 1670
Xubaizhai Collection

王原祁《仿黃公望山水圖》(圖 7)

Wang Yuanqi *Landscape after the style of Huang Gongwang* (Fig. 7)

王原祁，字茂京，號麓台、石師道人，江蘇太倉人。王時敏孫。康熙九年(1670)進士，官至戶部左侍郎，人稱「王司農」。供奉內廷，鑒定古今名畫，充《佩文齋書畫譜》纂輯官。幼年即親得王時敏及王鑑指授薰陶，臨

摹家藏名蹟，尤專黃公望淺絳山水。與王時敏、王鑑合稱「婁東派」。

王原祁對傳統的認識是來自董其昌及他的祖父，是故他亦認為黃公望是最重要的古代大師。畫中平面化的距離感、造型稚拙的景物，以至用橫點組成的小樹叢等，均反映了王原祁是透過董其昌去理解黃公望的風格。但王原祁於模仿古人之餘，卻能在構圖上別開生面。圖中前景高樹數棵，樹頂連接中景坡岸，山峰迂迴重疊，將觀者視線引領至遠景主峰。這種氣勢連貫的構成，王原祁自己稱之為「龍脈」。而峰巒深谷之間又保留空白表現雲氣，令畫面不至過於壅塞。正是這種對古人風格的變奏、演繹，王原祁發展了屬於自己的雄壯清曠山水畫特色。

Wang Yuanqi was a native of Taicang, Jiangsu province and the grandson of Wang Shimin. He was a Metropolitan Graduate (*jinsbi*) in 1670 and promoted to the post of Left Vice-Minister of the Ministry of Revenue. In 1705, he was appointed editor-in-chief of the imperial encyclopedic work, *Peiwenzhai shubuaqu* (A Register of Calligraphy and Painting of the Peiwen Studio). As a youth, he had received direct tutelage from Wang Shimin and Wang Jian and thus became heir to the Orthodox painting tradition. He assiduously copied masterpieces from his family’s collection of old paintings and calligraphy, forging an individual style after the masters of the Five Dynasties (907–960) and the Yuan dynasty. His landscapes, much indebted to the brushwork of Huang Gongwang, were painted with layers of dry brushstrokes. In his later years, his landscape style was imbued with a sense of archaic bluntness and forceful simplicity. He had an extensive following and was regarded as one of the leaders of the “Loudong School of Painting”.

Wang Yuanqi’s understanding of Huang Gongwang’s composition, brush techniques and depiction of objects were gained through Dong Qichang and his grandfather Wang Shimin. The tips of the few tall trees in the foreground are connected with the hillside in the centre of the picture. The circuitous mountains lead the viewer to the dominant mountain peak in the background. Wang Yuanqi named this link-up technique *Longmai* (“dragon veins”). He deliberately left blank space between mountains to represent the steam of clouds, ensuring that the composition is not too compact. This variation from the style of the master makes Wang Yuanqi’s landscape powerful and distinctive.



圖 7 王原祁《仿黃公望山水圖》1714 虛白齋藏

Fig. 7 Wang Yuanqi *Landscape after the style of Huang Gongwang* 1714 Xubaizhai Collection