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虛白齋藏中國書畫館

Xubaizhai Gallery of Chinese Painting and Calligraphy

2/F, Hong Kong Museum of Art

香港藝術館編製

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Front cover: Yang Jin Landscape in the style of Shen Zhou

卧遊山水

A Landscape Journey 虛白齋藏書選

Chinese
Landscape
Painting
from the
Xubaizhai
Collection

虛白齋藏中國書畫
展覽小冊子（第十七輯）

Xubaizhai Collection of Chinese Painting and Calligraphy
Exhibition Pamphlet (Volumn 17)



引言

「卧遊」一詞最早出現於《宋書・宗炳傳》。南朝（420－479）宗炳（375－443）好山水，愛遠遊，晚年「老病俱至，名山恐難遍覩，惟當澄懷觀道，卧以遊之」。由於宗炳年老無法遠遊，故求之於山水作品，將遊歷過的名山勝景繪成畫幅，掛在家中，卧室觀賞，以代替親身遊覽真山真水的活動。宗炳借繪畫而「卧遊」於山水間，充份反映出他對山水畫的情意，他的「卧遊觀」，亦為中國山水畫的創作與欣賞開創了新的體驗。

是次展覽以「卧遊山水」為題，精選虛白齋藏明（1368－1644）、清（1644－1911）山水作品展出。透過立軸、冊頁，特別是手卷畫作，展現兩代畫家如何以丹青翰墨，形象地記錄圍繞他們的日常風物景致，或是再現他們遊歷的名山大川；更進而借山水抒情暢懷，寄託畫家的情志與理想。透過一系列山水畫作，讓觀者從不同的山水面貌，體現畫家如何追求與自然山水相契合的精神理念，進而融入山水畫中暢遊一番，親身經驗「卧遊山水」的趣味。(LYM)

別有一壺天地

文徵明（1470－1559）

長林消夏圖

此幅採用立軸式的山水構圖，描寫出文人優遊於江南園林中的各種消夏活動。畫中溪流潺緩，樹石林立，其設置自下而上，由近至遠，營造高遠景深，牽引觀者隨景物作「之」字走勢往上觀賞，與畫裏人物一同暢聚於夏日園林之中。

全畫展現文人雅士在清幽園林中的悠閒活動。觀賞此圖可從左下角亭子開始，踏過板橋往對岸，可見由低至高排列的柳樹、湖石、芭蕉，將觀者視線由平觀轉至仰望，巧妙的引領觀者到畫面的中心位置，參與文人的夏日遣興活動：池邊濯足、樹下納涼、席地而睡。越過另一板橋，到達畫面左邊的桐陰華亭。目遊至此出現大片竹林，而竹林後的假山、曲徑、臺閣，又將觀者視線繼續牽引至畫面右上方，路線最後拐回屹立於山坡上的湖石作終結。畫家巧妙地重組園林的具體實景，將其中的人物和活動同時展現於畫面上，達致步步可觀和置身其中的藝術效果。



文徵明（1470－1559），初名壁，號衡山，江蘇蘇州人。詩文書畫堪稱四絕，為「吳門畫派」核心人物，與沈周（1427－1509）、唐寅（1470－1523）、仇英（約1494－約1552）並稱「吳門四家」、「明四大家」。其山水作品有「粗」、「細」兩種面貌，而以細筆畫最具特色。此青綠山水畫作於文氏七十歲，屬「細文」風格。全畫布局縝密、用筆細緻、設色典雅、意境清幽，再配上右上角的行草七絕詩，詩、書、畫合璧，極盡明代文人畫韻致。(LYM)

山重水複，柳暗花明。

王鑑（1598－1677）

仿巨然山水圖卷



王鑑此作乃典型的手卷山水布局，當觀者舒卷邊展邊收時，一段一段景物時被推遠或時被拉近，畫中的山林景致不斷變化，如像隨著畫家暢遊於山巒之間。卷末則以隱藏在山群中的村落作為結束。

卷首以平灘小丘開始，接連著卷中連綿起伏的山巒，為全卷的中心焦點。全圖繪有散置於叢林丘壑之中的村舍、樓閣，可隱約找到隱藏在山林中或斷或續的路徑；觀者在看山觀水之時，透過穿插其間的板橋、山徑、磴道的提示及牽引，能意會到自卷首至卷尾，可以一脈貫通之路，得親歷暢遊山川之妙。此外，通幅景物均先以淡墨勾勒，後以較乾的濃墨皴擦土坡樹石，透過墨色濃淡不同的層次變化，亦賦予觀者卧遊畫幅時的律動感。

王鑑（1598－1677），字元照，號湘碧，江蘇太倉人。崇禎六年（1633）舉人，與王時敏（1592－1680）、弟子王翬（1632－1717）、王原祁（1642－1715）並稱「四王」，為清初畫壇仿古風氣的代表人物。其曾祖父王世貞（1526－1590）是明代中期重要的鑑藏家，王鑑成長於收藏世家，自幼經常臨習，故其山水畫多以「仿古」見長，將古代名家之筆墨畫風重新演繹。此山水圖構圖繁密，多礬頭、皴法細密，墨色蒼潤古樸，雖題為仿巨然（活躍於約960－約986）山水圖卷，然卷中「礬頭」的處理及披麻皴的落筆，與元代畫家黃公望（1269－1354）的風格更為接近。(WNK)

尋幽探秘，象外之趣。

龔賢（1619－1689）
山水圖卷



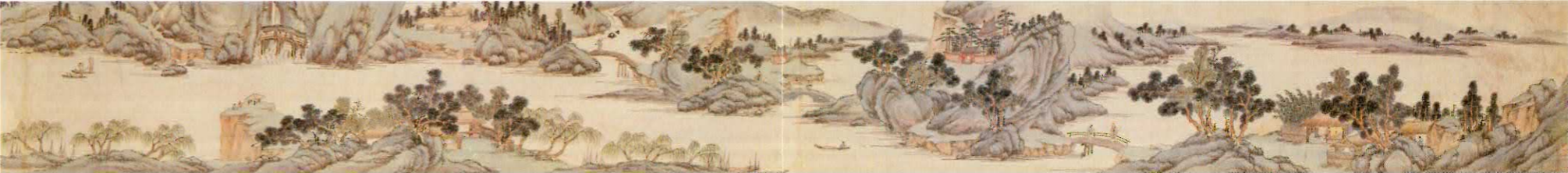
龔賢的《山水圖》著重表現中景的特寫部份，切割式的構圖上下緊迫，平面效果強烈。畫面被繁密的林木、山石群堆滿，時近時遠，徐徐向左方延伸，加上瀑布、雲層、房舍、煙靄不時穿插其間，為帶領觀者進行觀賞提供依據和牽引。

巖石後隱藏著一個洞穴，兩側垂直的巖壁層層深入，巖道漸行漸窄，潛入山中，頗耐人尋味。奇特的構景極盡引人入勝之能事，如龔賢所言：「恐筆墨真而丘壑尋常，無以引卧遊之興……」此畫明顯注入了畫家對避居山林的個人情感：靜寂的山中即使有房舍、亭子，但却不見人間煙火，畫面所呈現的似是一個介乎真實與幻想之間的山水世界，讓觀者卧遊其中，體驗畫中所表現荒涼蒼鬱的精神意象，以及畫家孤寂的心靈感受。

龔賢（1619－1689），字半千，江蘇崑山人。早年正值明末戰亂，輾轉流寓海安、揚州等地，晚年隱居南京，以賣畫課徒為生。其創作以山水為主，所繪山水，布局奇特，意境深邃。用墨層層積染，黑白對比強烈，有所謂「白皴」、「黑皴」之稱。此山水圖兼具「黑皴」、「白皴」特色，屬龔賢晚期畫風。畫家用積墨法層層皴染山石、林木、土坡，筆墨厚重，又留白以示煙雲瀑布，黑白、明暗對比強烈，乃龔賢所創造的獨特繪畫語言。(LYM)

不知我之在丘壑，丘壑之在我也。

楊晉（1644－1728）
仿沈周江山勝覽圖卷



楊晉的《仿沈周江山勝覽圖》，畫面作平遠之景，將江南秀麗的湖光山色盡收眼底。全畫布局以江水一脈貫穿，自卷首至卷末可見草堂、小橋、古剎、架空長廊、輕舟與房舍巧妙地點綴在夾岸的土坡和山麓之間，再加插主角人物暢遊其中，步移景遷，徐徐引領觀者代入畫中共遊。

畫面開首繪有一位紅衣文士盤膝坐於草堂內，稍往左移則見其再現於橋上閒步，書僮抱琴隨後。越過山巒古寺，又見該紅衣文士策仗步入山林，僮僕過橋相隨。踏過另一板橋，穿過房舍，二人再現於長廊中聽瀑對談，對岸則另有兩人倚岸上俯瞰一望無際的江河景致。越過楊柳堤岸，漸見歸舟泊岸，村夫趕路回家。全畫風光無限，畫面每一小段都可以剪裁成一幅獨立的畫面。人物與各景物在手卷

滿目青山皆故遊

黃震（約十八世紀）
靈巖讀書圖卷



明、清時期，隨著泛遊活動的盛行，畫家將遊歷過的名山大川、古蹟名勝，或日常生活的景致，以筆墨寫實地呈現於畫幅中，作為日後於家中可再次「卧遊」觀賞之用，並表達對景物的紀念。此卷繪畫之靈巖山，位於蘇州木瀆鎮西北，地處太湖之濱，因山上有許多狀似靈芝的巖石而得名，是江南名山和佛教勝地，得「靈巖秀絕冠江南」的稱譽。黃震以通景方式，寫實地描繪了整個連綿不斷的靈巖山群，細緻如卷首至末貫通的山徑，路徑兩旁的亭台樓閣，山頂上的靈巖山寺及古蹟建築都清晰可見。

畫幅中的山徑是昔日康熙、乾隆兩帝「御道小徑」的其中一段；沿徑而上，可見兩座由乾隆重新命名的亭子——「松嘯亭」和「迎暉亭」；而山巔之上，樓閣式的靈巖塔、寺廟的群組，以及帝皇駐蹕時建置的行宮亦清楚可見。這些古蹟建築部份仍原好保存至今。黃震此卷山水作品，除了是紀念當時與友人遊歷暢聚的歡樂時光外，更有「導遊圖」的作用，讓觀者能按圖索驥，騁遊於真實山水與畫中天地之間。

黃震（約十八世紀），號竹廬，江蘇太倉人。詩書畫均擅長，尤精於山水畫。經常飽覽山河勝景，對其山水畫甚有裨益。所繪山水甚有地方特色，並嘗融和宮廷繪畫的設色風格於「吳門畫派」文人生活的題材中。此幅青綠山水《靈巖讀書圖卷》，用筆細密，設色雅淡，正是文徵明「細文」風格纖巧意韻的延續。(WNK)

開合之際不斷變化，把時空融為一體，極盡「山可遊，屋可居」的卧遊山水境界。

楊晉（1644－1728），別號西亭，江蘇常熟人。擅畫山水，尤工村莊景物，亦繪人物、花鳥。曾跟隨王翬（1632－1717）學山水，是他的入室弟子，亦經常替王翬的作品補繪人物、橋、馬、牛、羊等點景之物。這幅《仿沈周江山勝覽圖》，由題識所見，是楊晉臨明代沈周（1427－1509）之作品。圖中山水景物頗具「吳門畫派」清秀雅淡的風格。全畫以雅淡花青及赭石設色，樹葉以點、夾、介相間配置。當中人物造型，亦是追摹前代名家沈周的風格。畫中的文士優遊於湖山清曠之中，是蘇州文人舒閑生活的寫照。(LYM)

Introduction

The expression “woyou”, or “to travel while reclining”, first appeared in *Biography of Zong Bing* (375 – 443) in *History of the Song* that relates how this famous painter and traveler of the Southern Dynasties (420 – 479) was prevented from traveling by his physical frailty when old and how he resorted to admiring while reclining at home the landscapes that he had painted from memory in order to quench his yearnings. Figuratively speaking, Zong was making a landscape journey that brings together his love for art and love for Nature. Incidentally, he has thus ushered in a brand new philosophy that has changed the painting and appreciation of the Chinese landscape for ever.

The exhibition “A Landscape Journey” features a fine selection of landscape paintings from the Xubaizhai Collection, dating mainly to the Ming (1368 – 1644) and Qing (1644 – 1911) dynasties, the hanging scrolls, albums and especially handscrolls on display demonstrate how painters record their daily life and excursions in ink and how they found expression for their temperament and aspirations in their art works. Through these landscape paintings, visitors to the exhibition are invited to sample how painters of those days strove for perfect union with Nature and to experience firsthand the delights of a landscape journey.

Away from the mundane world

Wen Zhengming (1470 – 1559)

Cooling off the hot summer

The vertical composition summarizes how the Chinese literati sought respite from the summer heat in a Jiangnan garden. In a high-distance perspective highlighted by an inviting stream, trees and rocks are stacked one on top of another to entice the viewer to look up along the zigzag line formed by the motifs as he is transported to the summer garden to join the merry party in the painting.

To allow yourself to be transported to the painting, start with the pavilion in the lower left-hand corner. From there, cross the bridge to take in the willows, rocks and banana trees, which prompt you to look up to the central part where you can share the pleasure of the literati who are washing their feet, cooling off in the shades or simply napping on a mat. Bear left across a second bridge to visit the shaded pavilion. Or, you can wander beyond the large stretch of bamboo groves, through the ornamental rocks, and along the path to reach the pavilion in the top right-hand corner before heading left to end your journey at the rocks on the slope. By this clever juxtaposition of perspectives, the painter is able to present the figures and their activities in plain view all at the same time to give the viewer an illusion that he is actually there to witness them all.

Wen Zhengming (1470 – 1559), a native of Suzhou, Jiangsu, was acclaimed for his four perfections, namely poetry, essay, painting and calligraphy. As a leading exponent of the Wu School of painting, he has been known as one of the “Four Masters of the Wu School” and “Four Masters of the Ming”, the others being Shen Zhou (1427 – 1509), Tang Yin (1470 – 1523) and Qiu Ying (ca. 1494 – ca. 1552). Stylistically, his landscapes can be either crude or refined, with the latter being the more characteristic as is seen in this landscape in the blue-and-green style. Made when the painter was 70, the painting impresses with its elaborate composition, delicate brushwork, elegant colours and ethereal mood. The inscription of a poem in the running-cursive script in the upper right corner is typical of literati painting of the Ming to add poetic and calligraphic beauty to a painting.



Mountains after mountains, streams after streams,
Where willows shade and flowers flaunt.

Wang Jian (1598 – 1677)

Landscape in the style of Juran



The composition is typical for a landscape in the handscroll format and is expected to be viewed section by section by rolling out the scroll to the left and rolling it up from the right. As the viewer does so, the painted panorama moves and changes slowly and steadily as if he were being led by the painter in a roam through Nature that ends with a village nestling in the hills.

The scroll begins with a beach overlooked by a small hill, with the undulating ranges in the middle section marking the climax of the whole journey. If you trace the hamlets and pavilions studded here and there, you will be able to find a trail that lies half hidden in the thick growths. Providing a bridge, a path and a dirt road as further pointers, the painter guides the viewer through a route that runs all the way from the beginning to the end along which the reclining traveler can marvel at the wonders that Nature has to

offer. Regarding execution, light ink is used for outlining the motifs while texture strokes in dark ink serve to highlight the slopes, trees and rocks. The interplay between dark and light hues contributes to a variety of motifs that promises to add to the pleasure of traveling while reclining.

Wang Jian (1598 – 1677), a native of Taicang, Jiangsu, earned his *juren*

title in the 6th year of the Chongzhen reign (1633). Known as a group called the “Four Wangs” with Wang Shimin (1592 – 1680), his student Wang Hui (1632 – 1717) and Wang Yuanqi (1642 – 1715), he was a leading revivalist in the painting scene of the early Qing. His great-grandfather Wang Shizhen (1526 – 1590) being an important connoisseur-collector in the mid-Ming, the painter was privileged to have spent his young years copying ancient masterpieces, which also explains why he was so gifted in producing new interpretations in the style of ancient masters. This composition densely packed with motifs is closer in style to the Yuan painter Huang Gongwang (1269 – 1354) than Juran (act. ca. 960 – ca. 986) as purported in the inscription in view of the mountains characterized by the many small round rock formations, or “alum-heads”, and the employment of hemp-fibre texture strokes.

To explore for beauty beyond the explored;

To picture the truths beyond the pictured.

Gong Xian (1619 – 1689)

Landscape



Largely doing away with the foreground and the background, this long scroll is filled from top to bottom with the cropped middle ground to enhance the two-dimensional effect. From right to left, dense woods and rocks are now and then punctuated by waterfalls, clouds, mists and houses to guide the viewer along a landscape journey.

Towards the end of the journey and behind the rocks hides a mysterious rock cave that narrows as one penetrates deeper. Such an unconventional composition succeeds in tickling the viewer's fancy as the painter practiced his theory that, however skillful the execution, it takes unusual landscapes to arouse interest in traveling while reclining. The painter's inclination towards a hermitic life is also evident in the deliberate omission of people even though the tranquil

mountains are not without houses and pavilions. What is created in the painting is a landscape that borders on the imaginary that echoes with a sense of desolation and the loneliness felt by the painter.

Gong Xian (1619 – 1689) was a native of Kunshan, Jiangsu. His early

years coinciding with the tumults that besieged the demising Ming dynasty, the painter found himself on the run in Hai'an, Yangzhou and other areas before settling down as an old hermit in Nanjing selling paintings and giving painting lessons. He worked primarily in the landscape genre and was known for his eccentric composition that excites the imagination. His layered ink washes that produce stark contrasts of black and white has earned him the epithets “White Gong” and “Black Gong”. This work from the painter's late years is complete with the unmistakable vocabularies of both “White Gong” and “Black Gong” in the accumulative texture strokes for the rocks, trees and slopes in dark ink to contrast with the unpainted blanks that represent the clouds and waterfalls.

Can't tell if I am in Nature or Nature is in me.

Yang Jin (1644 – 1728)

Landscape in the style of Shen Zhou



Using a flat-distance perspective, Yang has captured the beauty of Jiangnan in its entirety and has forged a connection among the different scenes by means of a river that flows through the whole scroll. The protagonist of the painting seems to be beckoning to the viewer to join him as he relishes in the changing vistas from a thatched hut, a bridge, a temple and a covered bridge amidst boats and other architecture that dot the slopes or nestle in the hills.

The scroll begins with a gentleman in red sitting cross-legged in a thatched hut. To the left on a bridge, the same gentleman is seen strolling ahead of his boy servant carrying a *guqin* musical instrument. Cross the hill, he is seen walking into the wood with a staff in hand while his servant is close behind up on a bridge. Past another bridge, the gentleman is now chatting with his servant in a covered bridge in front of a tumbling waterfall. Across the river are two men relaxing themselves while looking out onto the extensive water. Beyond the willowed shore, fishermen are heading home in boats. Each section of the scroll is so complete that they can easily make a painting on their own. With such a scroll in hand, all

the scenes that should have been separated by time and space are fused into one to offer the viewer a landscape where the hills can be traveled round and the architecture entered.

Yang Jin (1644 – 1728), a native of Changshu, Jiangsu, was a painter of figures, birds and flowers and especially landscapes that feature village scenes. A favourite student of Wang Hui's (1632 – 1717), he was often the one who added in the figures, bridges and animals in his teacher's landscapes. As stated in the inscription, this painting on display was intended as a copy of an ancient masterpiece by Shen Zhou (1427 – 1509) of the Ming dynasty. Very much reminiscent of the Wu School of painting, the scroll appeals with its elegance through the light green and ochre that gives the scroll its basic tone. In terms of techniques, a variety of methods like dots, outlining and clustering have been employed for representing the leaves. As for the figures, they are apparently modeled on those of Shen Zhou. The painting as a whole celebrates the leisurely lifestyle of the literati delighting themselves in Nature in the Suzhou area.

Landscapes that I see are all those that I knew.

Huang Zhen (ca. 18th century)

Studying at Mount Lingyan



During the Ming and Qing dynasties when travel was highly fashionable, painters would commit to painting the natural and historic sites that they had visited or even scenes in their daily life not just as mementos but also for future revisit in the mind. Renowned for its unrivaled beauty and named after its rocks that resemble the *lingzhi* plant, Mount Lingyan (literally “mountain of *lingzhi* rocks”) seen in the painting is located to the northwest of the town Mudu in Suzhou and is a much celebrated mountain and Buddhist site in the Jiangnan area. In this panorama, Huang has captured the undulating mountain ranges in great detail even down to the trail that extends from one end to the other in the scroll, the architecture that flanks the trail, and the temples and sites of historic interest sitting at the top of the mountains.

That trail is none other than the imperial route used by the emperors Kangxi (r. 1662 – 1722) and Qianlong (r. 1736 – 1795) of the Qing when they visited the area. Somewhere along it, the

two pavilions renamed by Qianlong as “Pavilion of Pine” and “Pavilion of Sunrise” respectively can be distinctly seen. So are the Lingyan Pagoda, the temple cluster and the imperial sojourn palace that have been preserved to this day. As much as a memento of days gone by in the company of friends, the painting serves as a pictorial guide map to the viewer for relishing in the landscape captured with the artist's impression.

Huang Zhen (ca. 18th century), a native of Taicang, Jiangsu, was an accomplished poet, painter and calligrapher and was particularly esteemed for his landscape painting. His extensive travels were conducive to his art as he ventured to retain local characteristics in his landscapes and to capture literati subjects in the court tradition of painting in colour. Delicate in brushwork and elegant in colour, this landscape in the blue-and-green style displays traces of the refined style of Wen Zhengming.