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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



康樂及文化事務署主辦

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香港藝術館編製

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帖學的世代

館藏書法作品選

Ages of Model-calligraphy School:

Selected Calligraphy Works
from the Museum Collection

虛白齋藏中國書畫
Xubaizhai Collection of
Chinese Painting and Calligraphy

教育小冊子（第十八輯）
Education Pamphlet (Volume 18)



香港 HONG KONG 藝術館 MUSEUM OF ART

引言

「帖」原指用毛筆寫在小絹帛上的文字，亦即書信、便箋，統稱「尺牘」。東漢後期，中國的書寫工具發生革命性的改變，「紙」漸漸取代絹帛和竹簡，成為主要書寫物料。毛筆在紙上留下自由飛動的筆觸，大大增強了書寫的表現性。及至魏晉時代，以行、草書體作尺牘風靡了當時的文人，書法亦成為藝術表現的方式。東晉王羲之（303 – 361）、王獻之（344 – 386）所形成的「二王」書風經過歷代流傳後漸成主流，他們留下的書翰，主要是信札、便箋。康有為（1858 – 1927）謂：「晉人之書流傳曰帖。」（《廣藝舟雙楫》），概括地指出晉人書蹟乃帖學的源頭。

北宋淳化三年（992），宋太宗趙光義（939 – 997）肆力搜求先賢名蹟，並精選作品刻印成歷史上首部皇家編定的書法帖本——《淳化閣帖》，簡稱《閣帖》。「淳化」為年號，「閣」乃貯存地點「秘閣」。《閣帖》可說是刻印書法作品集的鼻祖，後世不論皇家或私人刻印的書法集，皆稱「帖」，以「帖」為基礎，成為往後千年書法學習的不二法門。《閣帖》共分十卷，而「二王」及其後人的書蹟卻佔了一半，這意味着王羲之書風深深影響着往後的帖學發展。

近代書法書論家沙孟海（1900 – 1992）在《近三百年的書學》文中提出帖學就是「以晉唐行草小楷為主」，並將唐代書法歸納入帖學的系統，反映晉、唐書法的承傳關係。他更將明、清兩朝以來的帖學，劃分為「在二王範圍內求活動的」和「於二王以外另闢一條路徑的」兩大主流，影響至今。

是次展覽以「帖學的世代」為題，精選虛白齋與藝術館館藏歷代書法，概括展現臨帖風氣對逾千年來書法發展的深遠影響。

Introduction

In the old days, *tie* denotes a note or a letter written on a small piece of silk. By the late Eastern Han, paper gradually replaced silk and bamboo slips as the main writing material following a revolution in writing implements. Since paper allows and captures better the swift movement of the writing brush, calligraphy evolved in time into an expressive means. By the Wei-Jin period, calligraphy had acquired the proportions of an art form thanks to the literati's predilection for writing their letters in the running and cursive scripts. Collectively known as the Two Wangs, Wang Xizhi (303 – 361) and his son Wang Xianzhi (344 – 386) of the Eastern Jin have become virtually the eponyms of mainstream calligraphy and their works the origins of *tie* that have since then taken on the extended sense of model-calligraphies as suggested by Kang Youwei (1858 – 1927) in his *Further Essays on Poetics and Calligraphic Arts*.

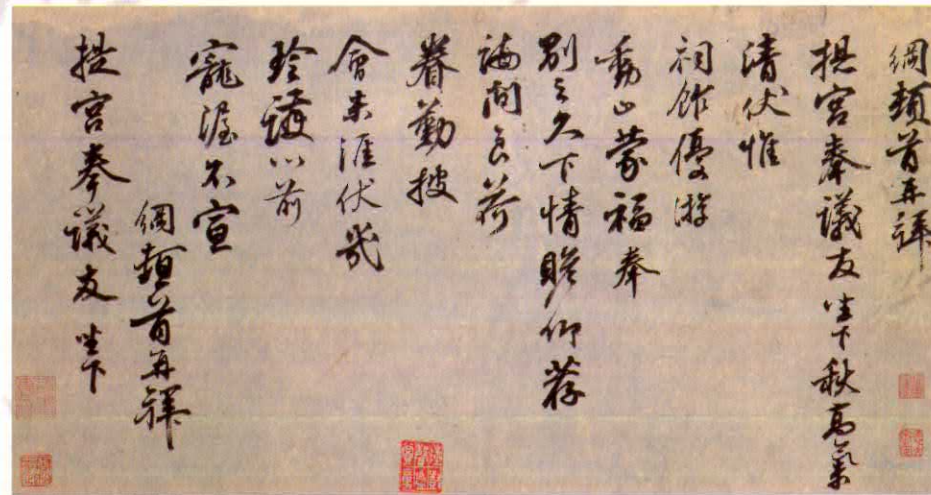
In the third year of the Chunhua reign (992) of the Northern Song, Zhao Guangyi, or Emperor Taizong (939–997), had carvings made of selected ancient calligraphic masterpieces in his imperial collection for woodblock-printing the first ever imperial compendium of model-calligraphies—*Model-calligraphies from the Chunhua Archive*, named after his reign title and the depository of the original carvings. From then on, calligraphic carvings whether by the court or private individuals have accordingly been named *tie*, or model-calligraphies, and copying them the undisputed first step in learning calligraphy. Of the ten volumes that make up the groundbreaking compendium, works by the Two Wangs account for half, foretelling their importance to the development of the model-calligraphy school.

Sha Menghai (1900 – 1992), an artist-scholar of our time, states in “The Study of Calligraphy in the Last Three Hundred Years” that the origin of model-calligraphies mainly refer to the running, cursive and small regular scripts of the Jin-Tang period, thereby highlighting the perpetuation of the Jin legacy in the Tang dynasty. He further divides the model-calligraphy school of the Ming and Qing dynasties up till modern times into two main streams: one that worked within the Two Wangs' tradition and the other that sought to open up a new path separately.

Featuring a selection of ancient calligraphies in the collection of Xubaizhai and the Hong Kong Museum of Art, the current exhibition “Ages of Model-calligraphy School: Selected Calligraphy Works from the Museum Collection” aims to present a broad-brush picture of the far-reaching influence of model-calligraphies on the development of this special art form.

陳與義是北宋徽宗至南宋高宗時的名臣，南渡後曾任職兵部及江淮地方官員。這封信是寫給一位地方武官，內容談到「湖南洞庭」一帶有賊寇為患，希望對方盡快出兵剿滅。由此聯想到南宋國都臨安與洞庭水道相通，流寇若聚眾反抗朝廷，則半壁江山亦岌岌可危。

Chen Yuyi, a prominent courtier whose service spanned from the reign of Huizong of the Northern Song to that of Gaozong of the Southern Song, served in the Ministry of War and in the Jiang-Huai area during the Southern Song period. This letter is addressed to a local military officer, beseeching him to send troops to eradicate bandits harassing the environs of Lake Dongting in Hunan province. Since the lake connects with waterways leading to the capital Lin'an, he continues, should the bandits instigate any rebellion against the court, the consequences will be dire.



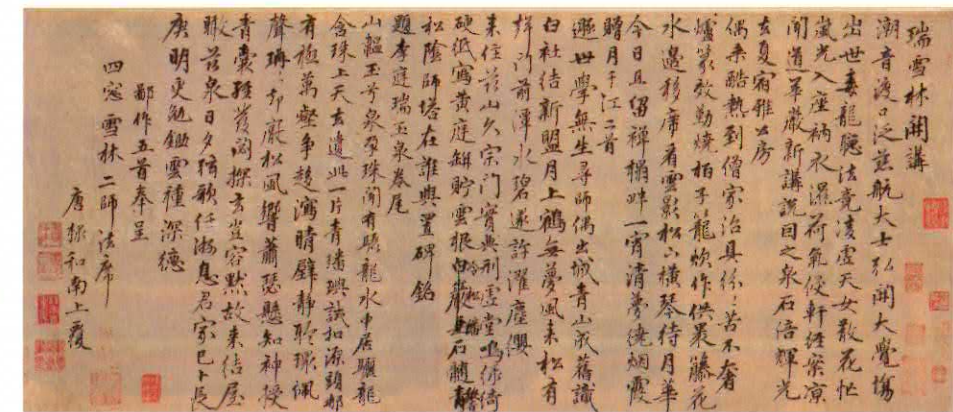
李綱 Li Gang (1083–1140)
《宋元四家墨蹟·行草書尺牘》
Calligraphy by four masters of the Song and Yuan dynasties — Letter in running-cursive script

這卷書法中的宋元名賢，包括了宋代的李綱、陳與義和元朝的唐棣及張仲壽。四件書蹟原本都是私人信件，是以往的收藏家將它們合裱成卷。

李綱這封信是一封典型的問候信，於秋高氣爽之際，想起某位闊別好一段時間的朋友，並請他珍重身體。李綱的書法深受法帖的影響，在王羲之的清俊風格基礎上，同時加入宋人自抒個性的特色。

Mounted as one by a previous collector, this exhibit comprises works by Li Gang and Chen Yuyi of the Song and Tang Di and Zhang Zhongshou of the Yuan, each being originally a personal letter.

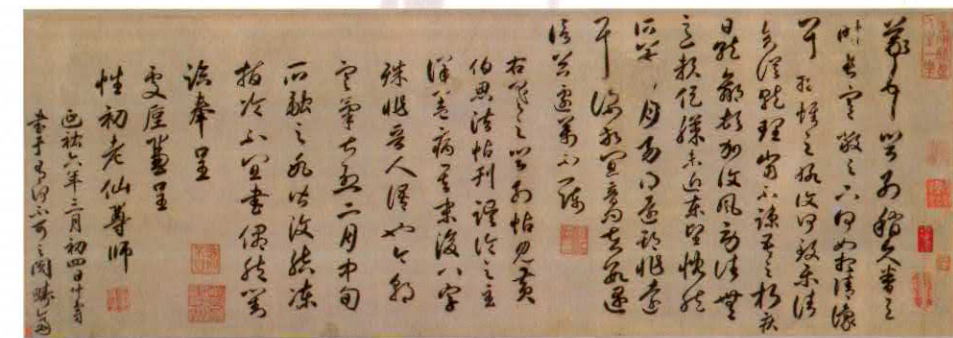
This letter by Li Gang contains typical greetings sent in autumn to a long-parted friend, urging him to take good care of himself. Profoundly influenced by model-calligraphies, Li added a touch of expressiveness characteristic of Song calligraphers to the elegance of Wang Xizhi.



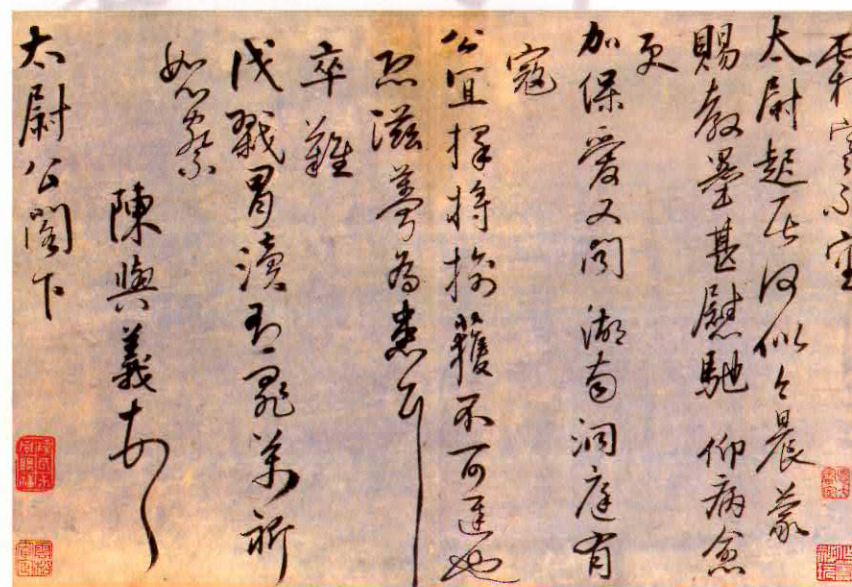
唐棣 Tang Di (1296–1364)
《宋元四家墨蹟·行楷書詩五首》
Calligraphy by four masters of the Song and Yuan dynasties — Five poems in running-regular script

畫家唐棣寫了五首詩寄贈給四窓和雪林兩位僧人朋友，詩的內容都是與開壇弘法、探訪僧友和自己靜修有關。他以楷行書寫，字體工整秀麗，字劃修身外拓，正是歐陽詢（557–641）的遺風。

The painter Tang Di composed five poems on preaching Buddhism, visiting monks and engaging in private retreats, and sent them to his monk-friends Sichuang and Xuelin. Written in the regular-running script, the calligraphy is reminiscent of Ouyang Xun (557–641) in the primness and elegance characterised by a compact core and extended strokes in the characters.



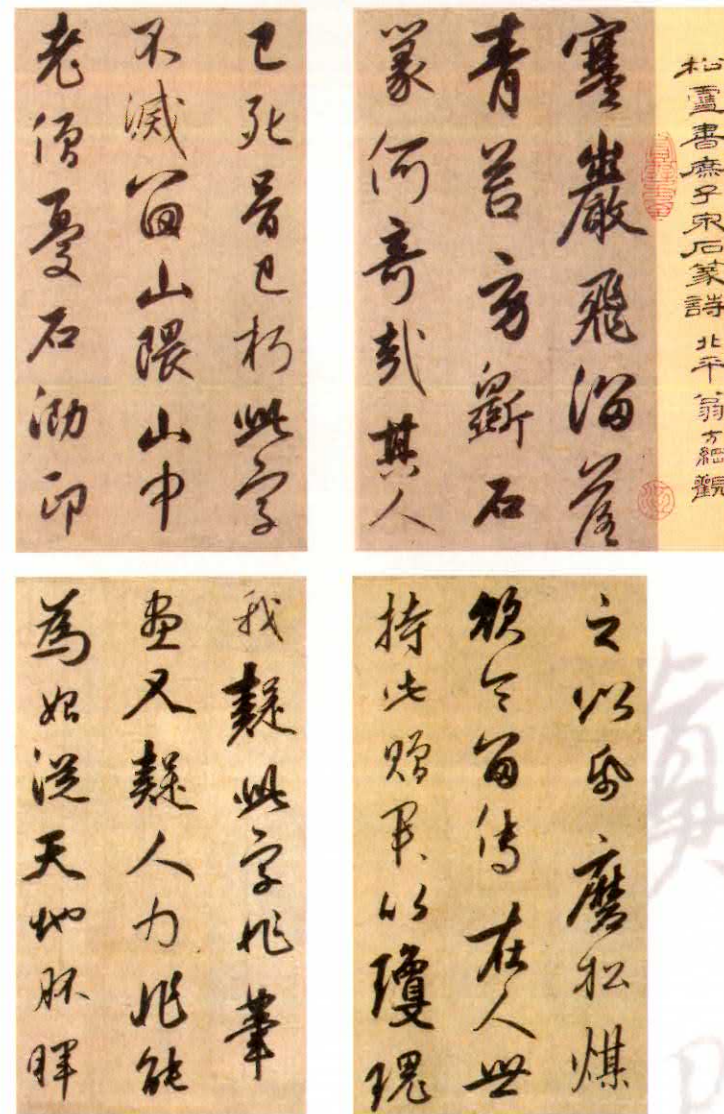
張仲壽 Zhang Zhongshou (1251–1324)
《宋元四家墨蹟·草書臨王羲之帖》 1319 年作
Calligraphy by four masters of the Song and Yuan dynasties — Calligraphy after Wang Xizhi in cursive script 1319



陳與義 Chen Yuyi (1090–1138)
《宋元四家墨蹟·行書尺牘》
Calligraphy by four masters of the Song and Yuan dynasties — Letter in running script

恰恰相對的是張仲壽寫給兩位奉道朋友的信，此信的前段，臨寫了王羲之《蘭別帖》，此帖的內容是王羲之在隆冬時寫給友人的問候信。張仲壽臨寫時適逢亦是反常地寒冷的暮春三月。在用筆上，張仲壽竭力學習王羲之飛動流暢而尚帶隸書筆意的草書風格，將臨寫與自書的兩部分混然為一體，可見其臨帖功夫之深。唐與張這兩封信，正好一暑一寒、一僧一道、一楷一草、一唐一晉，成為有趣的對比。

The letter above contrasts starkly with this sent by Zhang Zhongshou to two Daoist friends. It begins with a copy of Wang Xizhi's *Prolonged Separation*, which contains winter greetings to a friend, as an analogy to the exceptionally cold late spring at the time. Zhang's impeccable mastery of the flowing grace of Wang Xizhi's cursive script with hints of the clerical script is evident in the consistent style that runs throughout the copied and the original parts of the letter. Placed side by side, with the former written in sweltering heat and the latter in biting cold, the former addressed to Buddhists and the latter to Daoists, the former written in the regular script and the latter in cursive, the former from the Tang dynasty and the latter from the Jin, the previous letter by Tang and this one by Zhang make interesting specimens for immediate comparison.



趙孟頫 Zhao Mengfu (1254 – 1322)
《行書庶子泉石篆詩》（局部）
Poem on the Shuzi Spring Stone Carving in running script (section)

元代的趙孟頫影響往後五百年的書畫藝術發展。在書法上，他力追晉人韻致，以求改變宋人誇張的個人化趨向，進而恢復古法，因而形成一種「復古」的新風尚。他透過無數次臨寫不同的《蘭亭序》帖本，精確地掌握王羲之及其《蘭亭序》的精髓，再現《蘭亭序》的線條及結構，並演繹出一種雍容華貴之美。趙氏的書風，更成為後人臨習的新典範。

此詩是北宋大文豪歐陽修（1007 – 1072）的《庶子泉石篆詩》，描寫安徽滁州琅琊山的庶子泉。此泉旁邊有唐代篆書名家李陽冰（約 721 – 787）所書的銘石，但是後來失傳了。歐陽修的名作《醉翁亭記》亦是描寫此琅琊山。

這是趙氏成熟期的作品，觀其結構行草，不盡一家，已是融合早年所學，從趙佶（1082 – 1135）到黃庭堅（1045 – 1105），上溯鍾繇（151 – 230）、「二王」及智永（約六世紀前期），最終自成一家。他強調圓渾的用筆，輕重明快的節奏，因而字體時而豐厚，時而清秀，可以說是將歷代以來受「二王」影響的各家各派，都靈活地組嵌於一篇作品當中，同時經他灑脫流暢的用筆表現，使氣韻匯通，一脈貫連。難怪清代書法名家王文治（1730 – 1802）也稱道此作：「蒼渾深秀，出入二王。鷗波（即趙孟頫）致佳書也。」

His calligraphy emulating the Jin masters in resonance, Zhao Mengfu of the Yuan dynasty has had a great bearing on the development of Chinese painting and calligraphy for the subsequent five centuries or so. In a bid to reverse the runaway individualism of the Song, he advocated revisiting the tradition and popularised revivalism. Thanks to his repeated copying of model-calligraphies that are themselves copies of *Preface to the Orchid Pavilion Gathering*, he fully succeeded in capturing Wang Xizhi's sublimity and reproducing the lines and structure of the classic with a self-devised elegance and opulence. So accomplished was he that he has become a new model for later generations.

The original text “Poem on the Shuzi Spring Stone Carving” written by Ouyang Xiu (1007 – 1072), a celebrated Northern Song writer, describes the Shuzi Spring in Mount Langye in Xuzhou, Anhui province. Now lost, a stone inscribed with a text written by Li Yangbing (ca. 721 – 787), a renowned Tang calligrapher in the seal script, used to stand next to the spring as alluded in the title while Mount Langye was exactly the place that inspired Ouyang Xiu's famous “Record of the Pavilion of the Old Drunkard”.

Believed to be from Zhao's mature period, the exhibit shows borrowings from various masters including Zhao Jie (1082 – 1135), Huang Tingjian (1045 – 1105), Zhong You (151 – 230), the Two Wangs and Monk Zhiyong (act. early 6th century). At once rounded in strokes and swift in tempo, now broad and now slender, the merits of various schools and masters that had come under the influence of the Two Wangs have been perfectly blended into an organic whole through his unfettered and fluid execution. It therefore comes as no surprise that this piece had been praised by Wang Wenzhi (1730 – 1802), a pre-eminent calligrapher of the Qing, to be a masterpiece by Zhao, who had achieved robustness and elegance through familiarising himself with the Two Wangs' tradition.



文徵明 Wen Zhengming (1470–1559)
《小楷落花詩》（局部） 1504 年作
Poems on Fallen Flowers in small regular script (section) 1504

文徵明，江蘇長洲（今蘇州）人，是明代中期吳門書派的核心人物。他早年推崇趙孟頫，傾力臨學之餘，更留意其書學精神及創作歷程，並由趙氏擴展到其他元代書家，再上溯晉、唐。他強調的學古，是建基於向真蹟學習，從而達到復興古代名家作品的真正神髓，並且成為全能型書法家。

文徵明的小楷最為世人稱頌。他的兒子文嘉（1501–1583）在《先君行略》中，概括地指出其父書法的成長過程，其謂：「少拙於書，刻意臨學。始亦規模宋、元之撰，既悟筆法，遂悉棄去，專法晉、唐。」黃佐（1490–1566）撰文徵明墓誌銘記述他「臨寫《千文》，日以十本為率，書遂大進。」他的成就正是長年艱苦臨習晉、唐小楷的成果。

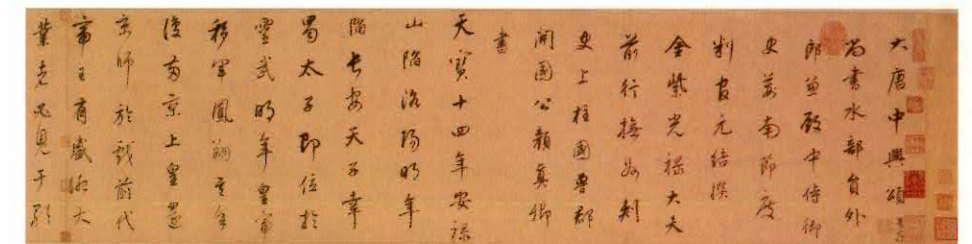
《落花詩》是文徵明的老師沈周（1427–1509）所作的十首詩，作成之後與徐禎卿（1479–1511）等人相互唱和，合成六十首詩，遂為吳中文藝圈的一時佳話。文徵明以嚴謹的筆調恭敬地錄寫，並撰跋文詳述此文壇盛事。文徵明三、四十歲時的書藝，已頗享譽吳中藝壇，尤以小楷著稱。此弘治甲子（1504）的《小楷落花詩》長卷，是文氏前期書法的代表作，字法莊嚴、恭謹，力求表現精嚴和端雅的面貌，充分體現趙孟頫的影響。

Wen Zhengming, a native of Changzhou (present-day Suzhou), Jiangsu, was at the heart of the Wu School of calligraphy in the mid-Ming. As a young man, he was a great admirer of Zhao Mengfu and devoted himself to not just copying his works but also modelling on his determination and course of study. He later turned his attention to other Yuan

masters and traced back to the Jin-Tang tradition. In his return to the past, he emphasised copying the authentic masterpieces to achieve true enlightenment and in so doing became a versatile calligrapher.

The small regular script is what Wen has been most noted for. According to the account given by his son Wen Jia (1501–1583) in “The Life of My Late Father in Brief”, the calligrapher resolved to initiate himself into calligraphy by copying the Song and Yuan masterpieces. When fully in grasp of the brush methods, he turned his back on them completely and preoccupied himself with the Jin-Tang tradition instead. In his epitaph for the great master, Huang Zuo (1490–1566) documented that Wen made remarkable progress through copying the *Thousand-Character Essay* ten times a day. It can be seen that Wen Zhengming owed his accomplishment in the small regular script to diligent copying of Jin and Tang masterpieces.

Poems on Fallen Flowers is a collection of ten poems written by Wen Zhengming’s teacher Shen Zhou (1427–1509). Eventually, a set of 60 poems was formed together with the responses composed by Xu Zhengqing (1479–1511) and others. The poems were neatly copied and the sensation they stirred up in the Wu literary circles recorded in an inscription, both by Wen Zhengming, who was widely acclaimed in the Wu area especially for his small regular script in his thirties and forties. Written in the year *jiazi* (1504) during the Hongzhi reign of the Ming dynasty, this early piece is infused with vestiges of Zhao Mengfu in the strict adherence to rules to achieve solemnity and propriety underlined by uniformity.



董其昌 Dong Qichang (1555–1636)
《行書大唐中興頌》（局部）約 1605–1610 年作
Eulogy on the Restoration of the Great Tang Dynasty in running script (section) ca. 1605–1610

董其昌的書法融合了晉、唐、宋、元各家的風格而集其大成，是影響晚明乃至整個清代書風發展的關鍵人物。

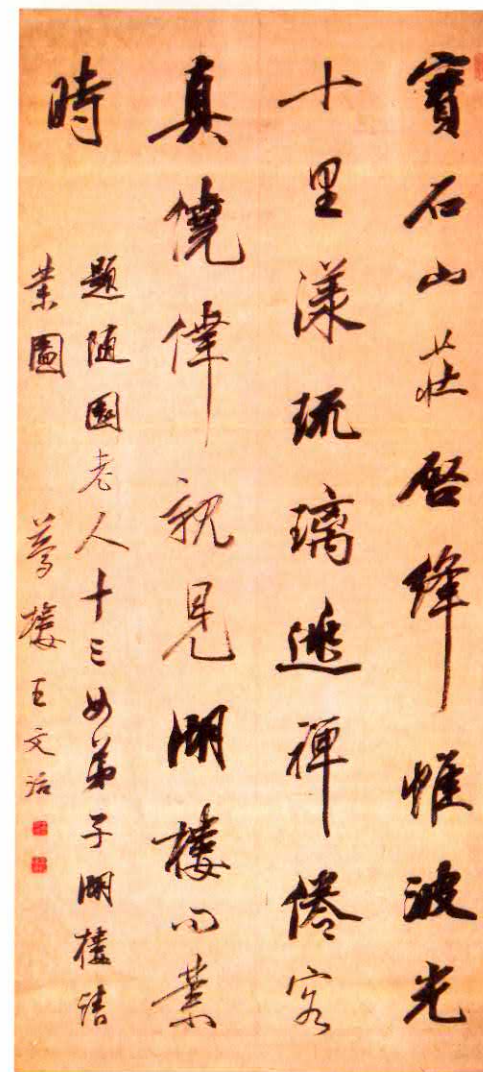
《行書大唐中興頌》是董其昌中晚年的書法傑作，是他抄錄唐代顏真卿（709–785）以楷書書於摩崖上的同名作品而成。董其昌所書的長卷內文大致可分為三大部分，首先是抄錄《大唐中興頌》原文；第二部分是簡述抄錄的背景，抒發個人的感想；最後一部分是評論傳統以來關於《中興頌碑》的各種說法。

有別於臨寫，董其昌此卷除了原文內容外，書法上基本是參以楷書、行書乃至草書各體，匠心獨運，全然是一種個人創作。其運筆表現出嫺熟而溫雅，字與字之間的連筆與轉折處皆充份體現氣勢的連貫，而整篇全以疏簡的章法佈局，突破性地從文字的點劃、字距和行距的空間結構方面着力，創造出嶄新的空靈雅淡的視覺效果。這種特闊的字距及行距，是前無古人的新表現手法，更把明代晚期以前，與入清以後的書法，清楚劃開一道時代風格的分水嶺。

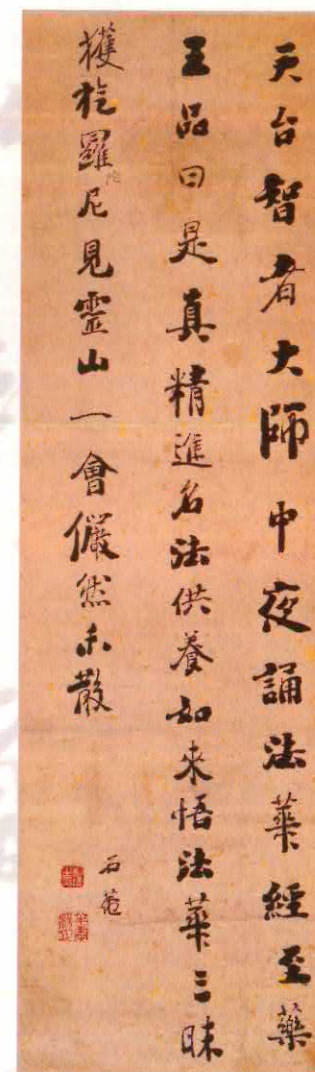
In consummating the stylistic essences of Jin, Tang, Song and Yuan masters, Dong Qichang played a pivotal role in shaping the calligraphic scene of late Ming right into the Qing period.

Eulogy on the Restoration of the Great Tang Dynasty, a copy of the Tang master Yan Zhenqing's (709–785) classic work of the same title inscribed on a stone, is a masterpiece from Dong Qichang's late period. The piece is made up of three parts. The first is the copy itself, the second a narrative account with the calligrapher's observations, and the third a commentary on various theories surrounding the Tang masterpiece.

With the exception of the copy, the calligraphy is basically an original creation that freely blends the regular, running and cursive scripts into one. Graceful and facilely written, the characters are invigorated by a momentum that is particularly pronounced in the run-on and turning strokes. The sparse composition effected by well-spaced strokes, characters and rows is a groundbreaking invention to conjure a strong sense of ease and ethereality. Such unprecedented treatment marks the watershed in the stylistic preference between the late Ming and the Qing.



王文治 Wang Wenzhi (1730–1802)
《行書題湖樓請葉圖詩》
Poem inscribed on a painting in running script



劉壙 Liu Yong (1719–1804)
《行楷書智者大師誦法華經語》
Quotation from the Sutra of the Lotus of the True Law in running-regular script

清代康熙皇帝 (1654–1722) 深愛董其昌的書法，乾隆 (1711–1799) 則鍾情趙孟頫筆法，令董、趙二家成為「二王」以外，影響最廣泛的書風。由於皇家的喜好，促使朝廷的詔誥公文、科舉考試等都使用了劃一均整的風格，這種工整的書風，被稱為「館閣體」。

王文治是乾隆三十五年 (1770) 探花。他早年學米芾 (1051–1107)、董其昌，後參法「二王」、李北海 (678–747)，書名譽滿江南。其書法用筆規矩而灑落，結構緊密而內斂，可見其臨晉、唐人帖的深厚功夫。他雖秉承帖意，但無呆板之弊，用筆以方折為主，顯得果斷俐落。同時亦喜好以淡墨書寫，深得董其昌淡墨之妙，時人美稱他為「淡墨探花」。

劉壙曾任東閣大學士，官位等同宰相。他擅長楷、行書，取法顏真卿及董其昌，筆法撲厚，用墨豐潤。他與王文治齊名，被譽為「乾隆四家」之一。由於其書法用墨濃重，故又有「濃墨宰相」之稱。

One favoured by Emperor Kangxi (1654–1722) and the other by Emperor Qianlong (1711–1799), Dong Qichang and Zhao Mengfu exerted the greatest influence outside the Two Wangs on the development of calligraphy in the Qing. As adored by the royals, a prim and elegant style also known as “chancellery style” was established and widely employed in imperial edicts and official documents as well as civil examination answers.

Wang Wenzhi, a leading calligrapher from the Jiangnan area in the Qing dynasty, came third in the palace examination held in the 35th year of the Qianlong reign (1770) and earned himself the title of *tanhua*. As far as calligraphy is concerned, his first models were Mi Fu (1051–1107) and Dong Qichang before he turned to the Two Wangs and Li Yong (678–747) for further enlightenment. Well controlled and compactly structured, his calligraphy manifests his steep knowledge of Jin-Tang model-calligraphies. His faithful copying, however, did not lead to mechanical triteness. Instead, his primarily angular strokes are unimpeded and devoid of hesitation. Known by his contemporaries as *Tanhua* the Light Ink, he was considered a worthy torchbearer of Dong Qichang's light ink methods.

Liu Yong, Grand Secretary of the Eastern Hall equivalent in rank to prime minister, excelled in the regular and running scripts. Modelling on Yan Zhenqing and Dong Qichang, he won the accolade of Four Masters of the Qianlong period together with Wang Wenzhi and others for his unaffected brushwork and generous use of ink. He also earned himself the epithet of Prime Minister the Dark Ink.

