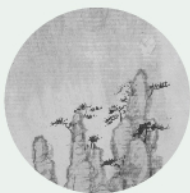


H K M O A



# 淡泊明志

至樂樓藏中國書畫選

Avowal through Withdrawal:

Selected Paintings and Calligraphies from  
the Chih Lo Lou Collection

Witness not the sages of the past ,  
Perceive not the wise of the future,

Reflecting on heaven and earth eternal,  
Tears flowing down I lament in loneliness.

Ballad on climbing Youzhou Tower  
Chen Zi'ang (661 – 702)

前不見古人，  
後不見來者。  
念天地之悠悠，  
獨愴然而涕下。

登幽州臺歌  
陳子昂



## 引言 Introduction

欣賞中國書畫，每每苦無門路可循。元代書畫鑑賞家湯垕就曾分享其鑑畫心得，他說：「若看山水、墨竹梅蘭、枯木奇石、墨花墨禽等，遊戲翰墨，高人勝士寄興寫意者，慎不可以形似求之。」也就是說，看畫若只求形似，是捉錯用神；而每當展卷，透過筆墨，又必如見其人。淡泊，是人生的境界；明志，是清晰而斬釘截鐵的宣示。在書畫的表現上，卻又是毋須宣諸於言語，一切盡在不言中。在觀賞時，我們要領略和體會的，是箇中所展現的真率與風骨。

Appreciating Chinese painting and calligraphy can be a frustratingly clueless task. Luckily, Tang Hou, a Yuan connoisseur, offered to help with this advice: “In the case of landscapes or paintings of bamboo, plum blossoms, orchids, old trees, rocks, birds and flowers, they are ink-plays in which the initiated and cultured lodge their thoughts and feelings. Pray not to gauge them for formal likeness.” In other words, if you are looking only for formal likeness, you are looking in the wrong direction. What is more, when you look at the brush and ink, you look at the artist. Withdrawal means attaining an ideal realm of existence while avowal, proclaiming one’s conviction unequivocally. The proclamation, however, requires neither sound nor words when the medium is painting or calligraphy. When appreciating these works, it is the sincerity and integrity embodied that we should look for.

# 乾枯淡雅 脫俗出塵

## Dryness for a Difference

明末清初，出現一種渴筆勾勒的繪畫風格，藉以表現沉鬱蒼古、疏淡脫俗的精神面貌，這種風格又被形容為「乾裂秋風」，尤其風行於遺民畫家之中。他們大多不拘泥成規，並強調個人表現和獨創性。這種畫法具有一些共同的特徵：所繪景物大多蕭疏簡潔，構圖則高古奇崛、不落常套；用筆以枯禿為尚，追求「乾裂秋風」的韻味；着墨則「惜墨如金」，多焦乾而少見淋漓效果；描繪技巧側重勾勒，略施皴擦，少用渲染。整體而言表現出荒寒和枯淡的韻致，成為明末清初重要的時代風格。

Defined by delineation with a dry brush for conveying dejection and aloofness, a style described as “desiccating autumn wind” sprang up in the late Ming and early Qing to gain the affection of loyalist painters who prized individuality over conformance. It is characterised by a unconventionally sparse composition that evokes archaism, a preference for dry and frayed brushwork as if cracked under a desiccating autumn wind, a sparing use of ink for dryness rather than dampness, and an emphasis on delineation rather than texturing and washing. The undertones thus produced are generally associated with remoteness and simplicity.

程邃 (1607 – 1692)

讀書秋樹根圖

Cheng Sui (1607 – 1692)

Reading under an autumnal tree

1690

水墨紙本立軸

Hanging scroll, ink on paper

90 × 31 厘米 cm





明亡後，程邃成為遺民逸士，以書畫篆刻為業。此畫是其晚年成熟之作，畫風老辣荒拙，通幅以水墨為主，墨色層次豐富，黑白對比鮮明。山石用筆乾澀而焦枯，層層積疊，細碎的筆觸交錯點染，行筆如鋼刀在巖石上鑿刻，非常有力；畫中的一些畫樹法尤見宋代繪畫寒林枯木的韻味，整體而言蒼古樸拙。程邃晚年退隱南京，以堅持遺民氣節終其一生。

After the fall of the Ming, Cheng Sui made a living through the literati arts of painting, calligraphy and seal carving, refusing to take any official positions and maintaining his stance as a subject of the Ming regime. This mostly monochrome work is rich in ink tones and contrasts between blacks and whites. The mountain boulders are painted with dry and short brushwork and then supplemented with dots and washes. The brushwork is very vigorous, like chiselling a rock with a steel knife. The barren trees in this painting are based on the painting style of the Song dynasty. As a whole, Cheng Sui's painting has a feeling of austere archaism and understated elegance. Unswerving in his loyalty all his life, Cheng Sui spent his late years in seclusion in Nanjing.

戴本孝 (1621 – 1693)  
擬倪瓚山水

Dai Benxiao (1621 – 1693)  
Landscape in the style of Ni Zan

無紀年 Not dated

水墨紙本立軸  
Hanging scroll, ink on paper  
127.5 × 61.3 厘米 cm





戴本孝生於亂世，經歷改朝換代，其父更是因抗清而殉國，故他選擇歸隱而不仕新朝。此幅是其晚年成熟風格，繪於七十歲左右。通幅純以水墨繪成，構圖簡潔開揚，山石以疏瘦、乾枯的用筆，少皴擦。從畫中光禿的樹枝、枯乾的山石可知，此幅乃描寫冬日的景致。雖題為擬倪瓚之《十萬圖》，然只取疏秀意境，藉以抒發荒僻幽寂的心境。戴本孝的畫作是以枯筆乾墨演繹靜謐心靈境界的典範。

Dai Benxiao, whose father was killed defending his country from Manchu invasion, chose to lead a hermitic life and to relish in art rather than rendering his service to the new court. This painting, done when the artist was about seventy, is portrayed in ink while the vista is on the whole rather open with the rocks slightly textured with a dry brush. The bare trees and the bald rocks suggest that it is a landscape in winter. It is professed to be after Ni Zan's *The ten myriads* but the resemblance lies only in the atmosphere since the style is entirely Dai's own. Dai Benxiao is doubtlessly unsurpassed in visualising inner quietude in dry ink with a dry brush.



# 借景遣懷

## Landscapes for the Heart

長久以來，中國書畫皆由知識分子（文人）所主導，而他們又在官僚架構中擔當核心的角色，當他們在仕途上遭遇困厄，自不然會選擇隱遁山林，以秉持自己的信念。文人所渴求的是自然山水的寧靜與悠然，而漁、樵、耕、讀，就往往被視作適切的避世隱遁方式。自先秦的巢父、許由，至魏晉的陶潛，這些名士皆隱於山林。陶潛嚮往躬耕田園的生活，並且在他所創作的桃花源之中尋回質樸的自然。歷代畫家均熱衷於表現這種隱遁山林的境界，在畫作裡建構自己心目中的樂土。

亦有畫家借煙雲險絕之景遣懷和寄託自己人生經歷，或更進一步企求找到最終的仙境，冀圖完全地脫離塵世的煩擾，一遂成仙之求。然而，放諸現實，這只不過是遙不可及的虛幻之境。

For a long time in history, Chinese painting was defined by the intelligentsia, or literati, who played a central role in governance. When their careers as officials were jeopardised, the first thing that came to their minds was to withdraw from society in order not to compromise their values, while nature beckoned to the literati with its purity and tranquility. Withdrawal from society often took the form of living out one's days as a fisherman, woodcutter, tiller or scholar. An alternative to leading a fisherman's life was to lose oneself in nature as did Caofu and Xu You of the pre-Qin and Tao Qian of the Wei-Jin. In addition to leading a reclusive life for himself, Tao Qian immortalised for posterity the fortuitous rediscovery of nature in "Peach Blossom Spring". Inspired by this appealing form of hermitism, painters down the ages untiringly constructed their ideal paradise on earth in their works.

To emancipate themselves from mundane vexations, other painters tried to encapsulate their life experiences through depictions of forbidding landscapes or to visualise the ultimate immortal realm. Yet, disenchantment awaited them back in the real world where redemption was just out of reach more often than not.

龔賢 (1619 – 1689)  
釣罷歸來圖

Gong Xian (1619 – 1689)  
Returning from fishing

1672

水墨紙本立軸  
Hanging scroll, ink on paper  
131 × 51 厘米 cm





此畫用積墨法繪暮色晦冥下的洲渚景致，蘆葦叢中繫有一葉小舟，只用豎橫兩筆表現，畫法乃簡約之極致，刻畫孤舟人去、渺無人影的畫意。畫上的題詩交代了漁人釣魚既有所獲，遂買酒而飲，在夕陽餘暉之下閒看白鷗，意興悠然，盡顯其日入而息、遠離凡塵之隱逸意象。

In this dusking waterscape in accumulated ink, a boat, represented most economically with just a vertical and a horizontal stroke, sits deserted in a wilderness devoid of all human activities. The narrative is made explicit by the inscribed poem that the fisherman, hidden from sight, is gazing tipsily at gulls flying in the sunset while treating himself to wine with the money he got for his catch. In short, this is a reclusive life determined by nothing other than the workings of nature.

查士標 (1615 – 1697)  
漁父圖

Zha Shibiao (1615 – 1697)  
The fisherman

1684

水墨紙本立軸  
Hanging scroll, ink on paper  
150.5 × 71 厘米 cm





歷來「漁父」均是象徵退隱或是避世的題材。此幅《漁父圖》用較濕的筆墨點染出一片幽僻清寂的江山，而畫中的漁人卻有「未識桃源在何處」之嘆。陶潛筆下的桃花源本來就是由漁人所發現的，這表明畫家在期盼和尋覓着這片心中的樂土。

In Chinese painting, the “fisherman” has always been an allegory of reclusion. In this painting, the legendary peach blossom spring described by Tao Qian still eludes the fisherman, who is supposed to discover the ideal place for reclusion. In depicting the forgotten landscape with a relatively damp brush, the painter quietly yearns and searches for his idealised paradise.

高簡 (1635 – 1713)  
寫陶潛詩意冊

Gao Jian (1635 – 1713)  
Landscapes depicting poems of  
Tao Qian

無紀年 Not dated

水墨設色絹本八開冊 (頁一至四)  
Album of 8 leaves (leaf nos. 1-4),  
ink and colour on silk  
各 Each 14 × 20.8 厘米 cm



1



2



3



4



陶潛生活在東晉末年，經歷過種種動亂，深切體會到時局的黑暗和人生的憂苦，而陶潛仕途失意的經歷，亦令他嚮往逃祿歸耕、與世無爭的生活。在桃花源中，人與人之間、人與自然之間都能和諧共存，在質樸的自然與農居生活中得到寄託，這正是人們夢寐以求的理想社會和境界。

是冊描繪陶潛多首詩的詩意而成，此處選其四頁，包括〈桃花源詩并序〉、〈擬古〉和〈讀山海經〉等詩。其中頁一及頁二便是刻畫〈桃花源記〉中洞口桃花林的景致以及村中土地平曠、豁然開朗的景象。

Living in the late Eastern Jin, which was plagued by unrests, Tao Qian was only too familiar with the gloominess and miseries of his time. What remaining hopes that he had were banished by his unsuccessful career as an official. This set him thinking about retiring to a peaceful farming life. In the Peach Blossom Spring that he dreamt up, men are in harmony with not only their kind but also nature and find meaning in leading a simple farmer's life.

Here is a selection of four leaves from an album of eight inspired by various poems composed by Tao Qian. The poems in question are "Peach Blossom Spring", "After the Past" and "The Classic of Mountains and Seas". Devoted to "Peach Blossom Spring", the first two leaves depict the entrance to the cave and the village on the other side of the cave respectively.

石濤 (1642 – 1707)  
黃山圖

Shitao (1642 – 1707)  
Mount Huang

1700

水墨設色紙本手卷  
Handscroll, ink and colour on paper  
19.5 × 112 厘米 cm







「三十六峰凝翠靄，數千餘仞鎖嵐煙。」

這句詩是由北宋詩人魯宗道所寫，它道出了黃山的宏闊與變幻，置身其中，仿似走進仙山一樣。黃山是畫家們熱衷於描繪的對象，除了奇幻多變的景致引人入勝外，它的宗教氛圍更讓人趨之若鶩。

石濤本是明皇室後裔，但卻生不逢時，自小顛沛流離，他在安徽宣城居住期間曾三遊黃山。這幅《黃山圖》是石濤回憶三十年前舊遊之作，所描繪的是黃山的始信峰，意思是到此「始信黃山天下奇」，因而得名，此處眾峰突起，奇松林立，畫幅末端則以盤桓而上的山峰作結。

“Verdure is sealed in by the thirty-six peaks.  
Mists are held captive by the soaring heights.”

With these verse lines, the Northern Song poet Lu Zongdao summarises the magnificence and captivating beauty of Mount Huang, convincing any hiker that he is in fact in the land of immortals. To its devoted painters, the allure of the mountain lies not only in its disparate sceneries but also its religious auras.

Born at the wrong time despite his Ming imperial descent, Shitao had to lead a vagrant life since childhood. During his sojourn in Xuancheng, Anhui, he visited Mount Huang thrice. Some thirty years later, this painting was made from memory. The featured peak Shixin, or “vindication” in translation, is named after a verse line describing how a traveller is convinced of the singularity of the mountain not until he saw it with his own eyes. Perhaps the viewer would likewise be impressed by the soaring pillar-like peaks where indomitable pine trees thrive and those that stack one behind another to form an ascending crescent.

# 託物言志

## Speaking through Objects

唐代詩豪劉禹錫曾被貶為安徽和州縣通判，他以安貧樂道、與世無爭的心境創作出〈陋室銘〉，借陋室表達自己的志向。儘管斗室簡陋，仕途落泊，惟只要透過神遊觀賞，即使是陋室、草木、青苔等物，仍然處處可借其雅趣寄寓逸志。這是古人以事物或景物表達自身志向和品德，是一種超越環境、物質的精神力量。

自古以來，文人亦多以梅、蘭、菊、竹等「四君子」寄寓個人心志。觀者透過欣賞「四君子」，藉以洗滌心中的塵垢，令人的氣質品格更能清雅高潔：梅花在漫天飛雪的寒冬盛放，無懼嚴寒，象徵君子威武不屈，不畏強權；蘭花獨處幽谷，清香襲人，象徵君子操守清雅，獨立不遷；菊花在深秋綻放，禦風傲霜，象徵君子孤高傲骨；竹子虛心勁節，直竿凌雲，象徵君子謙遜虛中，高風亮節。

A rustic studio too small for anything else more than a bed, a table and a chair was what the Tang poetic icon Liu Yuxi had to content himself with when he was demoted to assistant prefect of Hezhou, Anhui. At peace in spite of all these adversities, the poet composed the enduring poem “The Rustic Studio” to express his beliefs and convictions through describing his humble home. The austere living conditions and a failed career did not prevent him from finding pleasure and satisfaction in the least important, be it a studio, grass or moss, so long as he viewed them with his mind’s eye. In articulating his aspiration and integrity through scenes and objects, Liu Yuxi demonstrated the triumph of inner strength over outer deprivations.

In classical China, the “Four Gentlemen”, specifically the plum blossom, orchid, chrysanthemum and bamboo, were favoured by the literati as allegories of their aspirations. Braving the frosty winter, the plum blossom signifies a gentleman’s invincibility in the face of oppression and persecution. Emitting its fragrance in a lonely valley, the orchid symbolises a gentleman’s self-imposed insistence on integrity. Blossoming in the chilly autumn, the chrysanthemum is a symbol of a gentleman’s uncompromising self-esteem. Open on the inside and unbreakable on the outside, the bamboo is emblematic of a gentleman’s humility and uprightness. Admiring these “Four Gentlemen” purifies one’s soul and reinforces one’s commitment to nobility.

蕭雲從 (1596 – 1669)  
墨梅圖

Xiao Yuncong (1596 – 1669)  
Ink plum blossoms

1669

水墨紙本立軸  
Hanging scroll, ink on paper  
110.5 × 53.5 厘米 cm





入清後，蕭雲從借南京鍾山的梅花自況以追懷前朝。他的《墨梅圖》在空闊的畫面上只繪一折枝疏梅，用枯渴、方折筆致畫出勁利如屈鐵的枝幹。梅枝雖挺拔卻不見其着地處，呈現一股洗盡鉛華、遺世獨立的清氣，明顯具備人格化的象徵意義。這與元代畫家鄭思肖畫無根蘭花以寄寓國土淪亡之痛，具異曲同工之意義。

After entering the Qing dynasty, Xiao Yuncong chose to reminisce the collapsed Ming dynasty through the plum blossoms of Mount Zhong in Nanjing. In his *Ink plum blossoms*, personification is discernible in the lone twig of plum blossoms described in dry, angular and sinuous lines and hanging in mid-air against a blank background to evoke purity and aloofness. The effect is paralleled by the rootless orchids painted by Zheng Sixiao of the Yuan to express the grief of a conquered subject.



## 梁啟運 (活躍於約1573 – 1610) 朱竹圖

Liang Qiyun (act. ca. 1573 – 1610)  
Bamboo in red

無紀年 Not dated

水墨設色紙本立軸  
Hanging scroll, ink and colour on paper  
122 × 48.5 厘米 cm

北宋時期，蘇軾跳出傳統藩籬，創出以硃砂代墨寫竹，影響後世畫家。及至明末清初，朱色更被賦予具有象徵朱明皇朝之特殊意義，故此遺民畫家好以朱竹入畫。

廣東遺民梁啟運與明大將軍袁崇煥曾相往還，明亡後復國之志未酬，隱居不出。他的傳世作品極罕，此幅朱竹以硃砂畫成，修身挺立，茂盛但不零亂。枝葉以中鋒寫成，聚散有度，筆力遒勁，既寓君子之風，亦寄託亡國之思，以喻自身對朱明皇朝的丹心氣節。

Living in the Northern Song, Su Shi broke free from the confines of the tradition and invented bamboo in red instead of ink that attracted a large following. On the Ming-Qing cusp, the colour red, which shares the same character in Chinese with the surname of the Ming imperial family, took on metaphorical significance in loyalist painters' bamboos in red.

The Guangdong loyalist Liang Qiyun was a friend of the Ming general Yuan Chonghuan. When his hopes to restore the Ming were dashed, he decided to withdraw from society. Among his rare works, this bamboo in red strikes with the erect stems and fresh leaves. Described with the centre-tip of the brush, the vigorous bamboo with a sparseness well balanced by clustering leaves is imbued with a gentleman's honourability and his devotion to his vanquished motherland and the Ming court.

# 清風峻骨

## Strength and Character

文人有自身信念之餘，還要活出風骨才能將之徹底體現出來。「風骨」本是文學用語，「風」是指人之性情與稟賦乃在善、惡、賢、愚，因而在文字作風上也體現出來；而「骨」則是指精於析辭，言語端正，是作家或文人才氣的表現。套諸個人，則須表現出堅定的信念方可謂之具備風骨。

明代是個充滿政治暗湧的時代，在位者和官僚之間不時出現衝突，同時亦造就了很多冒死忠諫之士。到了明末，復社作為一個積極議論朝政的組織，當中亦不乏正直之士。明代甲申(1644)國變後，復社的部分成員也加入抗清的行列，一眾明代遺民更透過改變字號，把堅貞的民族氣節和抱負，都烙在自己的名號上。此外亦有不少官紳士人不甘受異族統治，相率遁逃於禪，以全其志節。

The idea of strength and character is borrowed from literary criticism in which strength refers to diction that reflects the writer's literary genius whereas character consists in style that is determined by the writer's moral worthiness. In the literati perspective, it takes strength and character to put one's principles into practice and strict abidance to one's principles to achieve strength and character.

The Ming dynasty was a period riddled with all sorts of political hazards. Conflicts were so frequent between the emperors and the bureaucracies that individual courtiers who wanted to offer possibly unpalatable advice to the throne did so at the risk of their lives. Outside the court, people earnestly concerned with the state of the empire founded the Revival Society in the late Ming, the members of which went on to join resistance movements against the Manchus when the empire disintegrated in 1644. These loyalists might choose to pledge their nationalism and aspirations in the literary names they took. In certain cases, they entered Buddhist priesthood rather than submitting to alien rule in order to preserve their integrity.

倪元璐 (1593 – 1644)  
草書七言詩

Ni Yuanlu (1593 – 1644)  
Poem in cursive script

無紀年 Not dated

水墨絹本立軸  
Hanging scroll, ink on silk  
163.5 × 45.5 厘米 cm



倪元璐與黃道周同樣是明朝大臣，亡國後壯烈殉節。他的《草書七言詩》亦可見其筆致凌厲勁利，撇捺行筆有如出劍，結字輕重錯落而風骨內斂，誠開一代書法新風。

A contemporary of Huang Daozhou, Ni Yuanlu was also a Ming courtier who died for his conquered country. His calligraphic virtuosity can be further sampled in the unrepressed vigour, sword-like diagonal strokes and the varied character structuring from *Poem in cursive script*.

深度 (活躍於約1647 – 1663)  
山水

Shendu (act. ca. 1647 – 1663)  
Landscape

1647

水墨設色紙本手卷

Handscroll, ink and colour on paper

26 × 298 厘米 cm







深度，原名賴鏡，明亡後逃禪於廣東增城萬壽寺。這幅《山水》卷簡練明潔，至樂樓主人何耀光評其「賦色用筆冷雋，直逼元人」。深度先以略為方折及枯乾的筆法勾畫山體礬石，再敷以淡赭色。淺絳山水在元代黃公望等畫家廣泛應用下漸成習尚，元代以後更為風行。深度此卷多用皴擦表現山石紋理，山嶺間的平台造型及樹木畫法有黃公望山水的影子。

Secularly named Lai Jing, Shendu entered Buddhist priesthood at the Wanshou Temple in Guangdong when the Ming empire disintegrated. This *Landscape* handscroll is sparse and serene. Ho Iu-kwong considers the ethereal character in light colour to be masterly enough to rival the Yuan masters. Concise and uncluttered, the handscroll is characterised by its mountains described in dry angular strokes and tainted in light ochre. Landscapes in light colour did not come into vogue until they were widely practised by Huang Gongwang and his contemporaries such that they defined the period style of the Yuan dynasty and were fervently embraced in later periods. Shendu was inclined to use texture strokes for describing his rocks, while his mountains often have terraces and there are also vestiges of Huang Gongwang in his delineation of trees.



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封面：石濤《黃山圖》（局部）

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