



馮康侯
Fung Hong-hou



書 · 畫 · 篆刻

Calligraphy · Painting · Seal-carving

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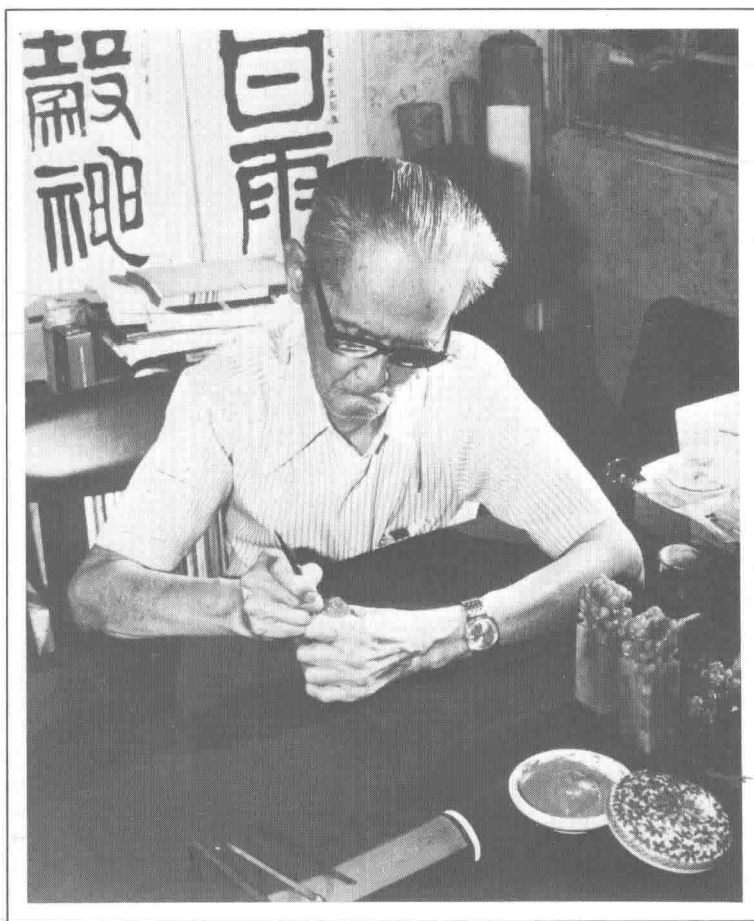
Curator:	Laurence C. S. Tam
Assistant Curator I:	Christina Chu
Assistant Curators II:	
Fine Art:	Tang Hoi-chiu
Publication Design:	Irene Kho
Exhibition Graphics:	Winnie Kwan
Photography:	Vincent Chan

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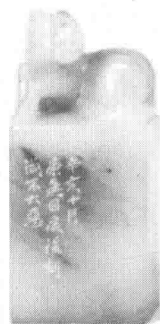
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Hong Kong Museum of Art
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前言

在中國不少學者從事金石學的研究。所謂「金石」即指銅器及石刻而言；而「金石學」則是對古代銅器及石刻上遺留文字的研究，主要是探求文字的起源及其發展歷程。存留於銅器及石刻上的文字多為其所屬年代的流行書體，故金石文遂成為研究「篆」、「隸」、「楷」、「行」、「草」各類書體的重要參考資料。金石文除可被歷史學及考古學家目為歷史文獻外，其字跡亦給中國書法及篆刻藝術帶來深遠的影響，尤以明清兩代為然。

根據現存文獻的資料，篆刻的記載可追溯至周景王元年（公元五四四年），即襄公二十九年。《左傳》在敘述該年事跡中有如下的記載：「季武子取卣，使公冶問璽書，追而與之。」早期印章的運用，主要是作為憑信之記號，打在捆縛竹簡或貨物繩結的「封泥」上，這與現代人用火漆封固文書包裹的作用相同。

秦代開始以印章為權力的表記，設「符節令丞」專理印章制度，更指定皇帝用玉作璽。此等以印章物料、大小、形制等分辨官階的制度在後代歷朝中續有建立。秦漢印章是以銅鑄製的為多，間中亦有急需而即刻即用的。其他製印用的物料有金、銀、鐵、牙、木等。早期印章的製作，原為實用，然其中富有藝術性的亦不少，但刻者的名字卻極少記載，多無從稽考。

及元代，乃有知名文士而兼擅篆刻的藝術家。其中較著者有趙孟頫、錢選及王冕等。自此以後，文士兼擅篆刻的風氣漸盛。王冕喜以青田石治印，他的成功導至篆刻在選材上產生革命性的改變。因青田石入刀易，變化多，自此遂成為一般篆刻家最樂用的素材。

入明後，以篆刻知名者甚多。其成就首推文彭及何震二人，均以秦漢印為宗，取勢自然，以別於當時流行的「九疊」紋和富於裝飾性的纖巧風格。從何震學篆法者甚眾，乃有皖派之目。其影響勢力至清中葉仍不稍衰。清代金石學之研究最為發達，影響所及，篆刻之學至清而鼎盛。乾隆間以丁敬為首之浙派崛起於浙江

，與黃易、蔣仁、奚岡、陳豫鍾、陳鴻壽、趙之琛、錢松等稱西泠八家，在乾隆至咸豐間雄據整個印壇。及清末，名家則有開創寫意派篆刻的趙之謙，以用刀自然取勝的吳昌碩，取法金文自成一家的黃士陵。後人目趙為「新浙派」、吳為「海派」、黃為「粵派」。香港因地利之宜，雖有浙派與海派之篆刻家南遷於此，仍以黃之「粵派」影響最大，馮康侯則為現今粵派篆刻家中之表表者。

一般正統派之中國藝術家均認為吸取古代金石文的知識是研究書法與篆刻的正確途徑。通過長期與各種不同書體與書風的研習，可從知識的積聚而漸進發展成個人的藝術風格。此一過程似易而實難。在藝術史上能通過此一階段而真正領略藝術中的真諦，且能在藝術上獲得成就的人，實不多見。

在現代香港的藝術家中，馮康侯無疑是一位享譽國際和備受尊重的篆刻家和書法家。馮氏致力於各種書體的研究既博且深，又精擅各派篆刻技法。雖然他謙稱自己並非金石學者，但他以其數十年研究金石所得而運用於書法篆刻方面的成就，是毋容置疑的。市政局香港藝術館今次舉辦「馮康侯：書、畫、篆刻」展覽，冀藉此介紹馮氏多方面的藝術成就，展出馮氏近三十多年的作品共一百二十一件。其中包括一套共二十幀的各體書法選作，從中可窺見古書體的發展及其遞變的關係，使此一展覽更是別具意義。

今次承蒙馮康侯先生之親友及馮區二連女士從旁協助籌備及編整目錄工作，並得張子芳先生、麥健庵先生、王石舟先生、黃宗保先生、馬達之先生、鍾子良先生、孔平孫先生、源慧法師及隨緣堂慷慨借出展品，陳荆鴻先生及饒宗頤先生撰寫本刊前言，本館謹此深致謝意。

譚志成

香港藝術館館長
一九八〇年四月

Introduction

Perhaps one of the disciplines pursued by scholars in the field of sinology that is most difficult to the modern man to appreciate is *jin-shi-xue* or the "study of *jin* and *shi*". The word *jin* here refers to ancient bronze vessels and *shi* to stone steles, drums and other forms of stone carvings, and *jin-shi-xue* is involved with the study of inscriptions on ancient bronze and stone work. It is mainly concerned with the etymology of the Chinese written language, especially the derivation of Chinese characters.

Much of the early documentation has been preserved in the form of inscriptions on bronze vessels and stone steles. These inscriptions were executed in the prevalent calligraphic styles of the periods concerned, and are, therefore, the most valuable source material for the study of the origin and development of early calligraphic forms such as *zhuàn* or "seal script", and *lǐ* or "clerical script", and the transformation of the later *kǎi* or "regular script", *xín* or "running script", and *cǎo* or "draft script".

Other than being important documentation for historians and archaeologists, the inscriptions on bronze vessels and stone steles have exerted great influence over the development of two major scholarly art forms, namely, calligraphy and seal-carving, especially the latter.

According to literary records, the use of seals in China could be traced back to the Zhou dynasty (1066-256 B.C.) when they were taken as symbols of trust in business transaction. Often they were pressed onto clay lumps moulded round the knots of strings tied round a bundle of documents or goods. Each clay lump, when dried and hardened, carried the mark of the seal and had the same function as the sealing wax of to-day. It was in the Qin dynasty (221-206 B.C.) when seals were first used as insignia. *Qín-shì-huáng-dì*, or the First Emperor of the Qin dynasty, established an office for the control of insignia regulating the form of seals used by different offices, and decreed that the imperial seals should be

made of jade while those used by his subjects should be made of other materials. Further rules governing the shape, size and material of the seals used by different ranks of officials and private bodies were introduced in subsequent dynasties. In the early days, seals were mostly made of bronze and were usually cast and not carved. Seals were carved only when they were urgently required. Other materials that were used for making seals by the ancient Chinese included ivory, stone, iron, gold, silver and wood. Although the ancient seal-makers succeeded in producing some seals with great artistic appeal, few of these craftsmen have been recorded.

Among the earliest scholar-artists who were known to be proficient in the art of seal-carving were Qian Xuan (active 1250-1300), Zhao Meng-fu (1254-1322) and Wang Mian (1287-1366). All three were leading scholar-painters active in the Yuan dynasty. The success of Wang Mian in carving seals out of *qīng-tiān shí*, a kind of soap stone, brought forth a revolution in seal-carving material. Because soap stone can be easily carved with sharp steel tools, scholars can now carve the seals they themselves design without relying on the assistance of special craftsmen. Stone soon became the most popular material used by scholars for making seals. Since then, seal-carving as an art form was even more widely practised. Important seal-carving schools began to emerge by the Ming dynasty. Ming masters who excelled in the art of seal-carving were many, of whom the most renowned were Wen Peng (1498-1573) and He Zhen (active 1521-1566). Both of them expounded the style of the Han dynasty seals to counteract the prevalence of the elaborate and highly decorative style based on the use of "cursive seal script". He Zhen had a vast following and the influence of his school of seal-carving extended well into the Qing dynasty.

Interest in the study of *jin-shi-xue* among the Qing scholars gave added impetus to the growth of the art of seal-carving, leading to the emergence of

the famous Zhe School headed by the Eight Masters of Xi-ling who dominated the seal-carving activities in China from mid-eighteenth century to mid-nineteenth century.

Among the late Qing masters, Zhao Zhi-qian (1829-1884), Wu Chang-shi (1844-1927) and Huang Shi-ling (1849-1908) were the three leading figures in the seal-carving world, representing the New Zhe School, the Shanghai School and the Canton School respectively. Although all three were experts in *jin-shi-xue*, Zhao and Wu expressed their interest more on the calligraphic forms on stone steles and stone drums, while Huang developed his style of calligraphy and seal-carving from the inscriptions on ancient bronzes. In view of geographic affinity, Hong Kong has inevitably become a centre of seal-carving activities of the Canton School, and Fung Hong-hou stands as its most significant representative of to-day.

Artists of the orthodox schools generally considered the study of ancient script on bronze vessels and stone steles essential in understanding the principles of calligraphy and seal-carving. They believed that through the process of frequently repeated assimilation and discrimination of the stylistic significance of the different ancient scripts, one could cultivate a personal style in the execution of these two forms of Chinese scholarly art. The process sounds simple, but history has testified that few artists could go through the process, grasp the gist of the principle behind it, and attain mastery of the art they pursued.

Among to-day's Hong Kong contemporary artists proficient in Chinese art of the traditional style, Fung Hong-hou is the most respected seal-carver, and calligrapher who has his art founded on the basis of *jin-shi-xue*. Fung is internationally well-known for his profound knowledge in the art of Chinese calligraphy and is well versed in the techniques of the various schools of seal-carving. Although he humbly declines to consider himself a scholar of *jin-shi-xue*, his lifetime dedication and accomplishments in the study of the subject for the benefit of the art of calligraphy and seal-carving have long been recognized. This exhibition presented by the Urban Council is especially meaningful, as Fung has created for this occasion a set of twenty scrolls of

calligraphy (Exh. nos. 1-20) to illustrate the major Chinese calligraphic styles and their mutual relationship in the course of development of Chinese characters. The one hundred and twenty-one items of seal-carving, calligraphy and painting on display here only represent a small portion of the large volume of work produced by this artist.

We are grateful to many of our friends, especially to Mrs. Fung Au Yee-lin, daughter-in-law of the artist, for their expert advice on the preparation of this exhibition. Special thanks are due to Mr. Cheung Tze-fong, Mr. Chung Tsz-leung, Mr. Hung Ping-son, Mr. Mak Kin-an, Mr. Ma Tat-chi, Mr. Wong Chung-po, Mr. Wang Shih-chou, Rev. Yuan Wai, and Chui Yeun Tong, for generously lending calligraphy, paintings and seals of their collections for this exhibition and to Mr. Chen King-hung and Mr. Jao Tsung-i for writing the preface to this catalogue.

Laurence C.S. Tam
Curator
Hong Kong Museum of Art
April, 1980



序

戊寅之歲予方綜香港循環報編事於時諸友輩醵資稅一小樓於文咸東街以為游息之所顏曰李廬郭君尔雅蘭君琴齋馮君康侯皆與焉之三子者並工書法篆刻鳴於時者也日阜午閒倚輒曳裾至玉則解衣揮毫笑謔無禁且治小食其間常夜分乃去迨維佳事忽之四十季矣今簡君鄧君先後謝世獨康侯與予猶栖遲海嶠中以執事相敦不輟於以知友朋擁聚之樂若至尋常然時異境遷欲復從向時之盛已邈不可得未嘗不使人感慨繫之也康侯風工篆隸而於治印尤精研集諸家之大成或豪邁磅礴或樸茂謹嚴莫不以諸心而應諸手比歲以來沒館授徒州中士女從之游者日以眾技業官賈之客是間者亦多慕名執贄其門可謂盛矣康侯刻畫金石而外閒常點染丹青以自娛世人多未之知也康侯母太夫人為吾鄉溫氏女康侯以外甥故常抵龍山予於侍幼菊畫師時每相遇之因為總角之交因知其研習繪事實淵源有自者積之既久乃得親矩隨心之妙惜乎其鮮以示人耳目者康侯諱予謂大會堂博物館將為其畫畧刻拳竹展覽徵予一言予既喜故人之有成念交游常聚之不易得也亟為書此以視予之迂拙無能擗散如昔不其益波愧

報耶庚申始春陳鼎鴻謹序



Preface

In the year of wu-yin (wu-yin) (1938) when I first took up the post as editor of the Hong Kong Xun-huan-bao (Hsun-huan-pao), I and my friends contributed a sum of money and rented a flat at Bonham Strand to serve as a place for literary gathering and named it "Ji-lu" (Chi-lu) (Studio of Seasons). Mr. Deng Er-ya (Teng Erh-ya) (1884-1954), Mr. Jian Qin-zhai (Chien Ch'in-chai) (1888-1950) and Mr. Fung Hong-hou were members of this literary group. They were all revered seal-carvers and calligraphers at the time. Friends usually came in the afternoon loosening their garments and doing impromptu art works in an unrestrained and exhilarated atmosphere. We even prepared our own meals there and caroused until late at night.

Forty years have elapsed and memories of those happy moments lingered on. Mr. Deng (Teng) and Mr. Chien (Jian) had both passed away. Only Hong-hou and I still stay in this island. Our mutual dedication to art serves as inspiration and encouragement to each other. Although a pleasant gathering of friends can still be easily arranged, when time and circumstances have changed, it is impossible to recapture those happy moments in bygone days. Hong-hou has long been skilled in performing seal script and he particularly excels in the art of seal-carving. Through the exploitation of the stylistic versatility of different schools, he has mastered the art at will and succeeded in creating works of heroic vigour that is archaic in style and disciplined in execution. For a long time, he devoted himself to teaching and many took up studies under his tutelage. Many came from Japan to study his art. Besides seal-carving and calligraphy, few people know that Fung also paints for his own pleasure. Fung's mother came from the Wen (Wen) family of my native town, Long Shan (Lung Shan). Fung used to come to visit his uncle Wen You-ju (Wen Yu-

chu) (1862-1941) at Lung Shan (Lung Shan). At that time I studied painting with his uncle Wen and therefore has a lot of occasions to meet him. Since we were good friends when we were young, I am familiar with the origin and development of Fung's painting career. As a result of his cumulative studies, he gradually mastered the rules and principles of painting and was able to enrich the painting tradition with his own innovations. It is regretful that he scarcely shows his paintings to others. Hong-hou told me about the exhibition of his paintings, calligraphy and seals to be presented by the Hong Kong Museum of Art at the City Hall and asked me to write a few words. I am glad to see my old friend's achievement being recognised and honoured. At the same time, I treasure the good old days even though they would never come again. When I wrote these words, I cannot help feeling embarrassed for my own inadequacies and incapacabilities.

Prefaced in the early spring in the year of geng-shen (keng-shen) (1980) by Chan King-hung.

序

吾友馮君康侯，邃於金石之學，始自摹印入，務窮其工。上溯殷周，下極漢晉，偶爲隸法，勁險飛動，有建寧延熹遺意，巴慰祖非其倫也。君髫髻之年，從祖母舅溫幼菊習繪事，年十三治印，私淑黃牧甫，復從劉留庵攻六書及石鼓文，凡所蘊積者至深，既萃其精神於鈐印，故所造獨精。蓋摹印之事，與爲書同，得乎古人之所以同，然後能得乎古人之所以異，合同異然後己意出焉，終亦不謬於古人。此張臬文論治印，埏埴以爲器，大道在爾，於君有焉。君每爲余言，藝事無足倚，惟鏤而不舍，互六十餘年未敢稍離於繩墨。其視印如抱蜀，冥合於自然，非此無以盡其趣。君桃李滿海內外，識與不識自名德勝流畸士，以至一技一藝之長罔不以得君一印爲快逾平生，君不自韜其藝不求悅於人而樂於化人又如此。今大會堂博物館將爲君舉辦書畫印回顧展，徵言於余，君藝事之精詣，燦在區宇，不待余之論次。惟君治藝之專且篤，數十年如一日，其精神彌足爲來學矜式。踵武於君者大有其人，可不以此相砥礪。敢爲揚挖，以爲好君之書畫印者告焉。

一九八〇年春饒宗頤

1. 清巴慰祖，事詳汪中「述學」巴子藉別傳。
2. 張臬文即張惠言，語見「茗柯文補編」胡柏坡印譜序。（四部叢刊本）
3. 埏埴以爲器，語出老子。
4. 抱蜀即抱獨，義即抱一。老子：「聖人抱一以爲天下式」。
5. 鈐印即鑒印，木旁無一點。

Preface

Mr. Fung Hong-hou, a good friend of mine, is an assiduous devotee in the study of ancient inscriptions. He began his career by copying seals of the past to their verisimilitude, tracing their stylistic conventions from the Yin (Shang) and Zhou (Chou) dynasties through the Han (Han) and Jin (Chin) dynasties. Occasionally, he assimilates the peculiarities of clerical script in a crisp, fluent and precarious manner, showing a stylistic affinity to the Jian-ning (Chien-ning) (168-172 A.D.) and Yan -xi (Yen-hsi) (158-167 A.D.) period of the Han (Han) dynasty. Fung has indeed surpassed the accomplishments of Ba Wei-zu (Pa Wei-tsu) (1744-1793).¹ When Fung was a boy, he learned painting from his uncle Wen You-ju (Wen Yu-chu) (1862-1941). He started carving seals at the age of thirteen, selecting Huang Mu-fu (Huang Mu-fu) (1849-1908) as his model. Later he studied the *Shi-gu-wen* (*Shih-ku-wen*) and etymology under Liu Liu-an (Liu Liu-an). Having assimilated the knowledge of the past masters, he impregnates his seal-carving with an essence of artistic excellence. As an art form, seal-carving is much like calligraphy; when one understands the similarities between the ancient masters, he will also understand the differences latent in it. By blending these differences and similarities, Fung achieved his personal innovation without moving away from the rules set down by the ancient masters. Zhang Gao-wen (Chang Kao-wen) (1761-1802)² had a theory on the art of seal-carving which reads: "The way rests with you when you model the clay into a vessel." Fung often mentions to me that there is nothing about his artistic achievement that is worth mentioning other than the fact that he pursues it assiduously, and he has been constantly in pursuit of the rules and principles in art for more than sixty years. He views seal-carving as the primary tenet in his artistic pursuits, and harmonises it with nature in his attempt to grasp its consummate consonance. Fung has many local and

overseas students. Other people, including man of virtue, lofty gentleman, eccentrics or accomplished masters, whether they are acquainted with him or not, take it as a great pleasure to have a seal carved by him. Fung does not seek any aggrandizement nor praises for his art but he enjoys teaching people about it. At this occasion when the Hong Kong Museum of Art at the City Hall organizes the exhibition of "Fung Hong-hou: Calligraphy, Painting and Seal-carving", Fung asks me for a message. Fung's profound achievement in art has been internationally well-known and does not need any further comments from me. However, his spirit as attested by his persistence and pious attitude in his artistic pursuit will set an example for posterity. For those who wish to emulate Fung, they will have to take this formidable spirit of dedication and persistence as the objective to strive for. I wrote this especially for the people who appreciate Fung's painting, calligraphy and seal.

Written in the Spring of 1980 by Jao Tsung-i

NOTES

1. Ba Wei-zu (Pa Wei-tsu) (1744-1793), a native of Xi-xian (Hsi-hsien), Anhui (Anhwei), was a renowned seal-carver, well-known for his studies of various styles of ancient scripts.
2. Zhang Gao-wen (Chang Kao-wen), a calligrapher and scholar, was a native of Wu-jin (Wu-chin), Jiang-su (Kiangsu). He obtained the chin-shih degree in 1799. He was well-known for his calligraphy, especially in the chuan or archaic style.