

Transcendental Vision
昭曠無塵

彭

襲

明

繪

畫

Paintings by Peng Ximing







Peng Ximing 1908–2002

彭心明

彭襲明

繪畫 Paintings by Peng Ximing

Transcendental Vision



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昭曠無塵—彭襲明繪畫

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前言

香港大學美術博物館館長 黃燕芳

“洗滌煩濁盡，視聽昭曠生。”

孟郊（751—814）《酬李侍御書記秋夕雨中病假見寄》

彭襲明（1908—2002）先生，字昭曠，藏丘壑於胸臆，聚逸氣於筆端，繪畫流露一股昭逸清曠、脫俗不凡的韻味，正如他筆下的高山流水，盡洗塵慮。

彭氏是香港的前輩畫隱，祖籍江蘇溧陽，系出世家，祖父、父親皆經商，家道小康。抗戰時流寓四川，與張大千（1899—1983）和陸儼少（1909—1993）交遊。一九五零年代彭氏移居香港後，韜光匿明，專心繪事，設帳授徒，晚年名其齋曰從因樓，桃李滿門。他平生淡泊名利，鮮與人交往，有如古之隱士，寄情山水，能揉合五代、北宋時期四大山水畫家荆（荆浩，活躍於870—930）、關（關仝，活躍於十世紀早期）、董（董源，活躍於937—975）、巨（巨然，活躍於十一世紀中葉），元季四大家黃公望（1269—1354）、吳鎮（1280—1354）、王蒙（1308—1385）、倪瓚（1301—1374），明代董其昌（1555—1636），以及清代石濤（1642—1707）、髡殘（1612—1674 / 1692後）諸家畫風，在創作上追求平淡天真和筆墨情韻，流露文人雅致。

中國山水畫強調天人合一、物我兩忘的宇宙觀，畫筆之意不在畫，而在於山水之間。彭氏承襲五代、宋元以來的文人畫傳統，通過描繪山川景物，抒發心靈感受，表達胸中丘壑。他通過大量臨摹古人畫作及寫生，運用濃淡深淺不一，充滿微妙變化的墨彩，概括蘊藏心坎的山水形象，把揭示自然景觀的內在神韻作為藝術追求最高的目標，即唐代畫家張璪所謂“外師造化，中得心源”，在造化自然的基礎上，寄托懷抱。

彭氏前半生足跡遍及中國不少名山大川，黃山、峨眉、雁蕩、青城、葛嶺、九華、瞿塘峽、楚江、西湖等，都活現在他的筆下；居港後多郊遊寫生，網羅港九郊區離島如飛鵝嶺、大嶼山、南山、獅子山、大網仔、龍蝦灣、西貢、長洲、果洲和青洲的景色和奇松修竹，創作了不少寫生圖冊墨蹟。

彭襲明繪畫山川體貌，雖有不少寫生之作，也多夢遊憶寫，以表達對山川美景的思念。他藉山水長卷描繪群峰屏列，逶迤嵯峨，把大自然四季的煙雲晦明、曉色晚景和晨昏變化盡收畫中。冊頁則以小幅寫秀逸幽奇、雄放蒼鬱的林泉丘壑。尋常之景，經過畫家點化，濕墨枯筆，淡染輕點，縱寫橫抹，呈現出淡雅雋永的意境，正如莊申教授（1932—2000）所謂“小中見大”。行筆主要是“因山發皴，隨景立象”，著墨點苔雅逸出塵，不沾人間煙火。

彭氏的書法與題款亦自成一體，與圖畫完美結合，意境深邃。其中題識在他的繪畫中起了深化主題、豐富意蘊的重要作用。相同的題材，賦以不同含意的題款，表達不同意境，充滿詩情畫意。如取杜甫“藍水遠從千澗落，玉山高並兩峰寒”詩意，描述山色風光，山景、天景、林景、水景，層次分明而豐富。此外，他常用的印文也反映其思想與畫論，其中“正踞千里，邪睨萬重”出自石濤《畫語錄》，表達借山水來闡述老莊道家的哲學思想；“搜妙創奇”則反映他受到五代荆浩《筆法記》提出寫景在“搜妙創真”的影響下，另闢蹊徑，創造山水“奇”境，耐人尋味。

這個展覽涵蓋了彭襲明先生由一九五零年代至二零零二年不同時期的繪畫，充份反映這位前輩畫家的藝術創作歷程。展品主要來自多位從因樓弟子的度藏，包括靳炎芳、畢林鞠英、霍麗娜、區二連、應陳尚平、簡吳靜文、饒清芬、湯遂石、項永昌、金嘉倫和郭平英；此外還有葉承耀、黃君實、吳繼遠、陸蔡錦裳和葆光書堂等藏家所借出的珍貴藏品。展覽籌備期間，荷蒙多位從因樓弟子撥冗襄助，特別是區二連女士擔任統籌工作，又聯同項永昌和湯遂石兩位仁兄協助釋文工作，靳炎芳女士提供恩師照片，謹此致以深切謝忱。

Foreword

Anita WONG Yin-fong Curator, University Museum and Art Gallery, HKU

"Rid our anxieties and worries, we can see and hear clearly far and wide"

Extracted from a poem by the Tang poet Meng Jiao (751–814)

Peng Ximing (1908–2002), alias Zhaokuang, successfully captures the quintessence of rivers and mountains with his brushwork. His landscape paintings evoke elegant and lofty moods that erases the mundane worries of the world.

Peng was born in Liyang, Jiangsu province to a wealthy and scholarly family. After the outbreak of the Sino-Japanese War in 1938, he travelled to Sichuan where he became acquainted with Zhang Daqian (1899–1983) and Lu Yanshao (1909–1993). He settled in Hong Kong in 1950, and began teaching. He painted in the tradition of literati artists. Having assimilated the fine styles and techniques of the ancient masters such as Jing Hao (active 870–930), Guan Tong (active early 10th century), Dong Yuan (active 937–975), Juran (active mid-11th century), Huang Gongwang (1269–1354), Wu Zhen (1280–1354), Wang Meng (1308–1385), Ni Zan (1301–1374), as well as Ming and Qing masters such as Dong Qichang (1555–1636), Shitao (1642–1707) and Kuncaan (1612–1674/ after 1692), Peng created a simple and spontaneous style of his own.

Chinese landscape painters have always advocated the union of nature and man in their pursuit of artistic creation. However, they do not lay so much emphasis on the depiction of the landscape itself as on the feelings and sentiments evoked by it. Following the tradition of the literati painters of the Five Dynasties and the Song dynasty, Peng conveyed his emotional feelings through his landscape painting. He emulated the works of many ancient masters as well as painting from nature, thus perfecting his techniques. Using various hues of ink, he described the landscape imageries hidden within his heart. His major artistic goal was to express the inherent resonance of landscapes. This is exactly what Zhang Zao of the Tang dynasty postulated when he wrote that: "Nature is my Master, I create my Vision."

Peng visited many lofty mountains and great rivers in mainland China during his early years. Scenic spots across the land, such as Mounts Huang, Emei, Yandang, Qingcheng, Gegui, Jiuhua, and Qutang Gorge, River Chu and the West Lake, have been vividly depicted in his landscapes. After moving to Hong Kong, he painted the scenes of the New Territories and outlying islands, including Fei Ngo Shan, Lantau Island, Nam Shan, Lion Rock, Tai Mong Tsai, Lung Ha Wan, Sai Kung, Cheung Chau, Kwo Chau and Ching Chau. Besides landscapes, pine and bamboo were also among his favourite subjects.

In addition to painting from nature, Peng also painted from memory. His handscrolls depict the scenes of mountains, rivers and waterfalls at dawn, at night, at twilight, in sunshine, or in rain, and during the four seasons. His album leaves portray elegant and tranquil scenes in wet and dry, pale and light, and bold and spontaneous brushwork. His refined techniques echo Professor Chuang Shen's (1932–2000) description of "being able to view the monumental through minute details." Peng used textural strokes for each particular mountain, and to depict images of different scenes. His excellent brush stroke and the dotting technique facilitated the achievement of his artistic conception.

Peng's unique calligraphic inscriptions perfectly match his landscapes. In the depiction of the same subject, he uses different inscriptions to convey different moods and artistic ideals. For instance, his paintings describing Du Fu's poem "From a thousand distant streams come crystal water; Two cold peaks accompany the high jade mountain" are painted from different perspectives and fine combinations of painting, poem and calligraphy. His seals also

convey his ideas and artistic theories. One seal of prose from Shitao's *Huayu lu* (Transcripts of Sayings on Painting) advocates Daoist philosophy. His other seal "Soumiao chuangqi", meaning literally "Look for the sublime, and recreate it with the exotic" reflecting Jing Hao's idea of "Soumiao chuangzhen" in *Bifa ji* (Notes on the Art of the Brush). Following Jing Hao's idea, instead of painting the scenery faithfully, Peng searched for the "exotic" in expressing the wonder of nature, which is very inspiring.

The exhibition includes Peng's works from the 1950s to his death in 2002. They are mainly on loan from the students of Congyinlou, including Kun Yim Fong, Jean Pi, Nora Fok, Au Yee Lin, Ying Chan Shang Ping, Kwok Ping Ying, Kan Ng Jing-wen, Angelina C. F. Yiu, S. S. Tong, James Hong and King Chia-lun. Other lenders include Yip Shing Yiu, K. S. Wong, K. Y. Ng, Luk Choy Kam-cheung and the Baoguang Studio. We are greatly indebted to Ms Au Yee Lin, the coordinator of the exhibition, Mr James Hong and Mr S. S. Tong for assisting in the deciphering of inscriptions and seals, and to Ms Kun Yim Fong for lending some of the photographs.

彭襲明—超凡出塵的筆墨

金嘉倫

我在二十世紀六十和七十年代，是中元畫會的會員，研習香港的前衛藝術。當時該會畫友尤紹曾及郭文基早已隨彭襲明先生習畫。直到八十年代初，我才投入彭氏“從因樓”的門下。

一般人不明白我放棄研習現代西畫而轉習國畫的原因，甚至誤會我由前衛轉為保守的態度；其實我在深入研究傳統國畫後，發覺國畫的美學重心綜合了老莊的哲學、筆墨的高度生命力及其抽象的組織，既保有獨特的民族性，又隱藏了現代藝術因子，因此國畫其實是貫通過去、現在、將來聯繫的創作。近年我所提倡的太極美學，即源於老莊，當中講究的便是氣與道的掌握。

國畫的創作及欣賞，必須以畫論及畫史來作為判斷高下的依據。國畫是中國文化的結晶，中國文化則以中國哲學為核心，而中國書畫的美學其實就是中國哲學的分支。

我決定跟隨彭師，主要是受到他作品中體現的老莊美學所吸引。在從因樓門下習藝的三、四年間，只是臨摹彭師所藏歷代山水大師的複印作品，但卻沒有學習他個人的畫風及技法。因為臨摹是掌握歷代大師訣竅最根本的學習過程。彭師作品所含的老莊美學，與他年輕時與道士的交往有關：在青城山上清宮居住時與張大千（1899—1983）的相遇，繼而遠承元四家對道家學說的追求——黃公望（1269—1354）曾為吏而受牽累入獄，獲釋後遂棄俗為道士；吳鎮（1280—1354）精通道家學說，性喜梅花，故號梅花道人；倪瓚（1301—1374）的山水渺遠寧靜，簡淡而具道家的安謐境界；王蒙（1308—1385）筆趣饒富變化，所作《青卞隱居圖》即脫離現世，近乎抽象的筆墨交響樂。

彭師除了遠承元四家外，還近接清四僧。四僧是在元四家的基礎上再向前推進。佛教自東晉即與儒道兼容並蓄，後進一步吸收老莊及玄學思想，發展出禪宗一派。四僧有精湛學識，故能融合儒道佛的三教一理，使中國畫筆墨、造形、空間登上新的高峰。而道家的“自然無為”的精神，仍體現於四僧的作品中，例如髡殘（1612—約1692）晚署石道人，足見他們心中對道家的尊崇。

古人論畫常云“畫如其人”。一位畫家的學養、器識、才華、為人全在其作品中清楚反映出來。彭師雖繼承元四家至清四僧的文人寫意畫境，但如果缺乏豐富的學養及正直的態度，是不可能創出超凡出塵的筆墨。從展出作品可看到他部份的畫作，已趨於“大象無形”的抽象視覺效果，這正吻合莊子《逍遙遊》中的至人“乘天地之正，而御六氣之辯，以遊無窮”的消除物我、跨越時空的境界。

彭師之所以能成為香港出類拔萃的山水畫家，主要在於他對中國文化及畫史的演變過程有深入的認識。國畫絕不僅是技巧的搬弄或現實形象的記錄，而是超凡意象的創造。我期望這次展覽能啟發目前從事中國繪畫的創作者，為他們指引從事創作的正確道路。不論是傳統繪畫或現代水墨畫的創作，都應該先深入研究中國美學及畫史的來龍去脈，作品才經得起時間的考驗。中國書畫是人類文化中具有珍貴特性的藝術，身為炎黃子孫，應繼承並積極發展。

我謹代表從因樓弟子向香港大學美術博物館致深切的謝意，使能成功舉辦這次展覽，並得以出版精美圖錄。整本圖冊涵蓋彭師個人的藝術造詣，反映他對傳統文化精髓不懈的發展和創新的追求。他自成一家的風格，是後學者掌握國畫創作方向的典範。

The Exalted Brushwork of Peng Ximing

KING Chia-lun

During the 1960s and 1970s, I practised avant-garde art in Hong Kong as a member of the Circle Art Group. In those days my fellow members Jackson Yu and Kuo Ven-chi were already studying painting under the tutelage of Peng Ximing. It was not until the early 1980s, however, that I joined Peng Ximing's art studio, Congyinlou, and became his student.

Many people do not understand why I switched from contemporary Western painting to Chinese painting. They even mistakenly believe that I abandoned the avant-garde for conservatism. In fact, it was after in-depth study that I realised the aesthetics of Chinese painting combined the philosophies of Laozi and Zhuangzi with the vitality and abstract quality of brush and ink. Chinese painting explicitly reflects unique national characteristics, while also implicitly containing elements of modern art. In this respect, Chinese painting is a form of artistic creation that connects the past, present and future. In recent years, I have proposed the theory of "*Taiji* aesthetics", which is based on the philosophies of Laozi and Zhuangzi, with an emphasis on mastering *qi* (vital energy) and *dao* (way).

The evaluation and appreciation of Chinese painting should be based on an understanding of art theories and art history. Chinese painting is the crystallisation of Chinese culture, at the heart of which is Chinese philosophy. As such, the aesthetics of Chinese painting is, in fact, a branch of Chinese philosophy.

It was primarily the aesthetics of Laozi and Zhuangzi pervading Peng's works that induced me to become his student. During the three, four years of my study at Congyinlou, I copied the reproductions of landscape paintings by past masters in Peng's collection, but I did not learn his particular style and techniques. This is because emulation is an indispensable process to master the techniques of great painters throughout the ages. The aesthetics of Laozi and Zhuangzi reflected in Peng's works may be related to his early acquaintance with Daoist monks. In addition, he met Zhang Daqian (1899–1983) while staying at a Daoist monastery on Mount Qingcheng. He was also inspired by the Four Yuan Masters who were followers of Daoism: Huang Gongwang (1269–1354) became a Daoist monk after his release from wrongful imprisonment; Wu Zhen (1280–1354) was a Daoist expert and, together with his predilection for plum blossoms, he was called Meihua Daoren (Daoist monk of Plum Blossoms); Ni Zan's (1301–1374) boundless and serene landscapes evoke the Daoist state of simplicity and peace; Wang Meng's (1308–1385) brushwork is varied, his painting *Living in Seclusion at Qingbian* can be seen as an expression of detachment from the mundane world and a symphony of abstract brushwork.

Besides inheriting the legacy of the Four Yuan Masters, Peng also studied paintings by the Four Monks of the early Qing dynasty. The Four Monks built on the foundations established by the Four Yuan Masters. Since the Eastern Jin period, Buddhism had adapted to Confucianism and Daoism. Further assimilation of metaphysics and the thinkings of Laozi and Zhuangzi led to the emergence of Zen Buddhism. With their erudition, the Four Monks were able to amalgamate the teachings of Buddhism, Confucianism and Daoism, and, from this basis, brought Chinese painting to new heights in terms of brushwork, form and space. The Daoist spirit of "*wuwei* (natural inaction)" is evident in works of the four artists. Kuncan (1612–c. 1692), calling himself Shi Daoren (Daoist Monk of Stone) is one example of their devotion to Daoism.

Ancient critics often say, "A painting is an expression of the artist-self." An artist's upbringing, knowledge, talent and character are all reflected in his or her works. Even though Peng inherited the essence of literati painting from the Four Yuan Masters and the Four Monks, if he had lacked erudition and righteousness, he could not have created such extraordinary artworks in brush and ink. Some of his paintings in the exhibition have already achieved the abstract effect of "*daxiang wuxing* (great image without form)", which coincides with the character of the perfect

man described in Zhuangzi's *Xiaoyao You*, who, "with righteousness bestowed by Nature, is able to travel leisurely in the boundless atmosphere", transcending time and space, and is oblivious to the distinction between the self and Nature.

It is mainly Peng's in-depth knowledge of Chinese culture and art history that has enabled him to become an outstanding landscape painter in Hong Kong. Chinese painting is not merely a display of techniques nor the faithful representation of realistic forms. It is a creation of images of exalted conceptions and ideas. I hope that the present exhibition will inspire artists of Chinese painting and guide them in their creative endeavours. Whether practicing traditional or contemporary ink painting it is advisable that artists study Chinese aesthetics and art history if their works are to stand the test of time. Chinese painting is a unique art form and a treasure of human civilisation. Being Chinese, we should try our best to continue and develop our cultural heritage.

On behalf of my fellow classmates of Congyinlou, I would like to extend my heartfelt thanks to the University Museum and Art Gallery of The University of Hong Kong for organising this exhibition and publishing an excellent catalogue. The catalogue is a summary of Peng's art, reflecting his tireless efforts in the development and innovation of traditional culture. Peng has created a style of his own, which has become the model for artists of the younger generation in the direction of artistic creations.

彭襲明先生年譜

彭襲明先生，名襲明，字昭曠，號知常子，別署昭曠道人、武夷後人、逍遙子，室名且安居、朗然樓、自致樓、從因樓、海會樓等。



彭襲明攝於一九六零年代後期
Peng Ximing, late 1960s

- 1908 年（戊申） 生於江蘇溧陽市¹。系出世家，祖父、父親皆經商，家道小康。母親狄氏為著名書畫鑒藏家狄平子（1873—1940）²的侄女。
- 1921 年（辛酉） 母親去世。
- 1924 年（甲子） 夏天隨友人遊覽廬山。
- 拜訪顧燮光（1875—1949）³家裡，以月餘時間，閱覽所藏的千餘種原拓珍本碑帖。
- 1930 年代 上海美術專科學校畢業後，留居上海，觀看許多收藏家的藏畫珍品。
- 於外叔祖父狄平子家，得閱王蒙（1308—1385）《青卞隱居圖》真蹟。
- 遊覽浙東五泄、四明、天台、雁蕩等名山勝景後，返回宜興靜養。
- 從方外高手習內家拳法。一年後，身體判若兩人，攀黃山天都峰。後隨一江湖豪俠登泰山觀日出，再上太行山絕高處，繞道嵩山而歸。
- 父親去世
- 1938 年（戊寅） 抗戰軍起，隻身從安徽蕪湖渡長江，經安徽、河南到湖北省武漢。
- 沿漢水西行，留居湖北當陽，遊堆藍山（今玉泉山），又到清溪寺一遊。後因交通不便，未能前往武當。
- 徐州失守，由宜昌經三峽到重慶，生了一場大病。病癒後，在張大千的故鄉四川省內江養病。
- 數月後，從內江經成都抵灌縣，居於青城山上清宮，與當時也寓居其地的張大千（1899—1983）交遊，觀看他所藏的許多名畫，包括董源（活躍於937—975年）《溪岸圖》。
- 於成都舉辦個人展覽。
- 與友人由岷江南下，訪嘉定樂山大佛、烏龍山、峨嵋山，再經青衣江和成都返回青城。
- 1939 年（己卯） 於上清宮認識陸儼少（1887—1976），一見如故。
- 1941 年（辛巳） 《青城近記》初次出版，筆名知常子。
- 1945 年（乙酉） 抗戰勝利，因同伴得病，未能遊終南山、華山、出潼關。遂南下與陸儼少乘木筏出峽抵宜昌，再乘輪船經武漢、南京、無錫等地回鄉。返回舊居後，發現所藏圖書已盡付劫火。
- 1950 年（庚寅） 孤身來港，寓居九龍，以授拳鬻畫教授為生，室名且安居。
- 於張大千大風堂觀賞董源《江堤晚景》、《夏木垂蔭》等畫作。
- 1958 年（戊戌） 隱居新界元朗，常在南山一帶寫生。
- 1961 年（辛丑） 始畫墨竹。
- 1966 年（丙午） 始寫松樹。

1960年代至
1970年中期

常領學生在香港勝景旅行寫生。

結交不少文人、畫家和收藏家，包括吳子深（1893—1972）、翁一鶴、萬一鵬（1917—1994）、張碧寒（1909—）、王季遷（1907—2003）、趙鶴琴（1894—1971）、燕笙波、黃寶熙、香翰屏（1890—1978）、溥心畬（1896—1963）、劉作籌（1911—1993）、薛慧山（1914—）、周士心（1923—）、莊申（1932—2000）和黃君實（1934—）。

1977年（丁巳）

移居佐敦文蔚樓。

1978年（戊午）

水墨山水立軸參加香港藝術館主辦“香港前輩藝術家作品展覽會”。

移居跑馬地鳳輝閣。

1978年後

因患足疾而未能遠行。

1981年（辛酉）

以《上清幽居圖》和《碧蘚巖》參加香港大學馮平山博物館之“藝展八一”。

1982年（壬戌）

移居沙田。

1984年（甲子）

以《山水圖卷》和《詩意山水冊》參加香港大學馮平山博物館之“藝展八四”。

1986年（丙寅）

以《石梁秋瀑圖》參加美國 Aspen Art Museum 主辦“現代中國山水畫展”。

1988年（戊辰）後

因眼疾停止繪事，不再授徒。

1994年（甲戌）

《黃山十景圖冊》於置地集團有限公司主辦“傳統國畫今貌”展出。

1998年（戊寅）

移居薄扶林裕仁大廈。

2000年（庚辰）

眼睛經治療而復明，開筆作畫。

2002年（壬午）

十二月廿四日病逝香江。

2003年（癸未）

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¹ 又作江蘇瀨陽。

² 狄平子名楚青，江蘇溧陽人，又名葆賢，更名平，字楚青，一作楚卿，號平子；室名寶賢閣、平等閣，故自署平等閣主人。

³ 字鼎梅，號崇堪，浙江會稽人。精研金石碑刻，故名其齋為金佳石好樓。

1967年郊遊照。前排左起：張碧寒（1909—？）、張紉詩、張太太、蕭立聲（1916—1983）、萬一鵬兒子、彭襲明；後排左起：萬繼英（萬一鵬女兒）、饒宗頤、萬一鵬（1917—1994）。

1967 photo of an excursion
Front row (from left to right): Zhang Bihan (1909—?), Zhang's daughter and wife, Xiao Lisheng (1916–1983), son of Wan Yipeng, Peng Ximing
Back row (from left to right): Daughter of Wan Yipeng, Jao Tsung-I, Wan Yipeng (1917–1994)





1974 年 1 月 10 日，彭襲明與女弟子區二連（左）和舒燕萍（右）攝於龍蝦灣。

10 January, 1974
Peng Ximing and his students, Au Yee Lin (left) and Shu Yanping (right) in a visit to Lung Ha Wan



1980 年 5 月，彭襲明與弟子湯遂石合照於文同（1018—1079）《墨竹》仿本前。

May, 1980

Peng Ximing and his student, S. S. Tong in front of the replica of Wen Tong's (1018–1079) *Bamboo*



1982—84 年攝。前排左起為彭襲明、燕笙波，後排左起為范甲、劉作籌、尤紹曾。

1982–1984

Front row: Peng Ximing (left), Yan Shengbo (right)
Back row (from left to right): Fan Jia, Low Chuck Tiew (1911–1993), Jackson Yu

2001 年 4 月 2 日攝於從因樓。前排左起：應陳尚平、簡吳靜文、區二連、王世濤、湯遂石；後排左起金嘉倫、霍麗娜、范甲、靳炎芳、彭襲明、葉承耀、葉太太、李喬峰、王文龍。

2 April, 2001 at Congyinlou

Front row (from left to right): Ying Chan Shang Ping, Jian Wu Jingwen, Au Yee Lin, Wang Shitao, S. S. Tong
Back row (from left to right): King Chia-lun, Nora Fok, Fan Jia, Kun Yim Fong, Peng Ximing, Yip Shing Yiu and Mrs Yip, Li Qiaofeng, Wong Man-long





1989年彭襲明與女弟子靳炎芳合照。
1989
Peng Ximing and his student Kun Yim Fong



1983年攝。右方背向為彭襲明，坐者為莊申和霍麗娜，立者為尤紹曾。
1983
Peng Ximing (right, back view), Chuang Shen (1933–2000) and Nora Fok (sitting),
You Shaozeng (standing)



1989年2月彭襲明在家中寫畫，旁觀者為范甲。
February, 1989
Peng Ximing painted at home, flanked by Fan Jia



2001年4月2日攝於從因樓。
前排左起：區二連、簡吳靜文、靳炎芳、應陳尚平、項永昌
後排左起：金嘉倫、李喬峰、范甲、彭襲明、王世濤、湯遂石、王文龍。
2 April, 2001 at Congyinlou
Front row (from left to right): Au Yee Lin, Jian Wu Jingwen, Kun Yim Fong, Ying Chan Shangping, James Hong
Back row (from left to right): King Chia-lun, Li Qiaofeng, Fan Jia, Peng Ximing, Wang Shitao, S. S. Tong, Wong Man-long

Chronology of Peng Ximing (Pang Jop-ming)



彭襲明攝於一九五零年代後期
Peng Ximing, late 1950s

Peng Ximing, zi Zhaokuang, hao Zhichangzi, Zhaokuang daoren, Wuyi houren, Xiaoyaozi. Studio names include Langranlou, Zizhilou, Congyinlou, Qianju, and Haihuilou.

- 1908 A native of Liyang, Jiangsu province.¹ Born to a scholarly and wealthy family of merchants. His mother, known as Madame Di, was the niece of the famous connoisseur and collector, Di Pingzi (1873–1940).²
- 1921 Madame Di died.
- 1924 Visited Mount Lu during the summer.
Stayed at the home of Gu Xieguang (1875–1949)³ for over a month to study thousands of original ink rubbings.
- 1930 After graduating from the Shanghai Institute of Fine Arts, remained in Shanghai to study many important private collections of paintings.
First viewed Wang Meng's (1308–1385) *Qingbian Yinjutu* (Living in Seclusion at the Qingbian Mountains) at the home of his granduncle, Di Pingzi.
Visited Wuxie, Siming, Tiantai and Yandang Mountains in eastern Zhejiang province. Later returned to Jiangsu province to visit Yixing.
Studied martial arts, among others, with a Daoist priest for a year to improve his health. Visited Peak Tiandu of Mount Huang, watched sunrise at Mount Tai, reached the summit of Mount Taiheng and then returned to Jiangsu by way of Mount Song.
His father died.
- 1938 With the outbreak of the Sino-Japanese War, left Wuhu, Anhui province, crossing the Yangzi River for Wuhan by way of Anhui, Henan and Hubei provinces.
Followed the Han River west settling in Dangyang, Hubei province. Visited Mount Duilan (present-day Mount Yuquan) and Qingxi temple.
After the fall of Xuzhou, he fled via Yichang to Chongqing through the Yangzi River's Three Gorges becoming seriously ill. He convalesced in Neijiang, Zhang Daqian's (1899–1983) hometown in Sichuan province for several months.
Travelled from Neijiang to Guanxian via Chengdu, settling at the Shangqing Monastery in Mount Qingcheng, and becoming acquainted with Zhang Daqian whose collection of paintings, including Dong Yuan's (active 937–975) *Xi'an tu* (The Riverbank), he viewed.
Held solo exhibition in Chengdu.
Travelled to Jiading to visit the Big Buddha of Mount Leshan, Mounts Wulong and Emei, returning to Mount Qingcheng by way via the Qingyi River and Chengdu.
- 1939 Met Lu Yanshao (1887–1976) at the Shangqing Monastery with whom he became very good friends. Before departing, he painted a small autumnal scene inscribed with a poem.
- 1941 First published *Qingcheng jinji* under the pseudonym Zhichangzi.
- 1945 End of the Sino-Japanese War. Heading south from Tongquan, he was reunited with Lu Yanshao. Together they travelled the Three Gorges by raft reaching Yichang, from where he returned to his hometown via Wuhan, Nanjing and Wuxi. His books had been destroyed by fire during the war.
- 1950 Travelled to Hong Kong in the winter. With the studio name Qianju, he earned a living by teaching martial arts and selling paintings.