

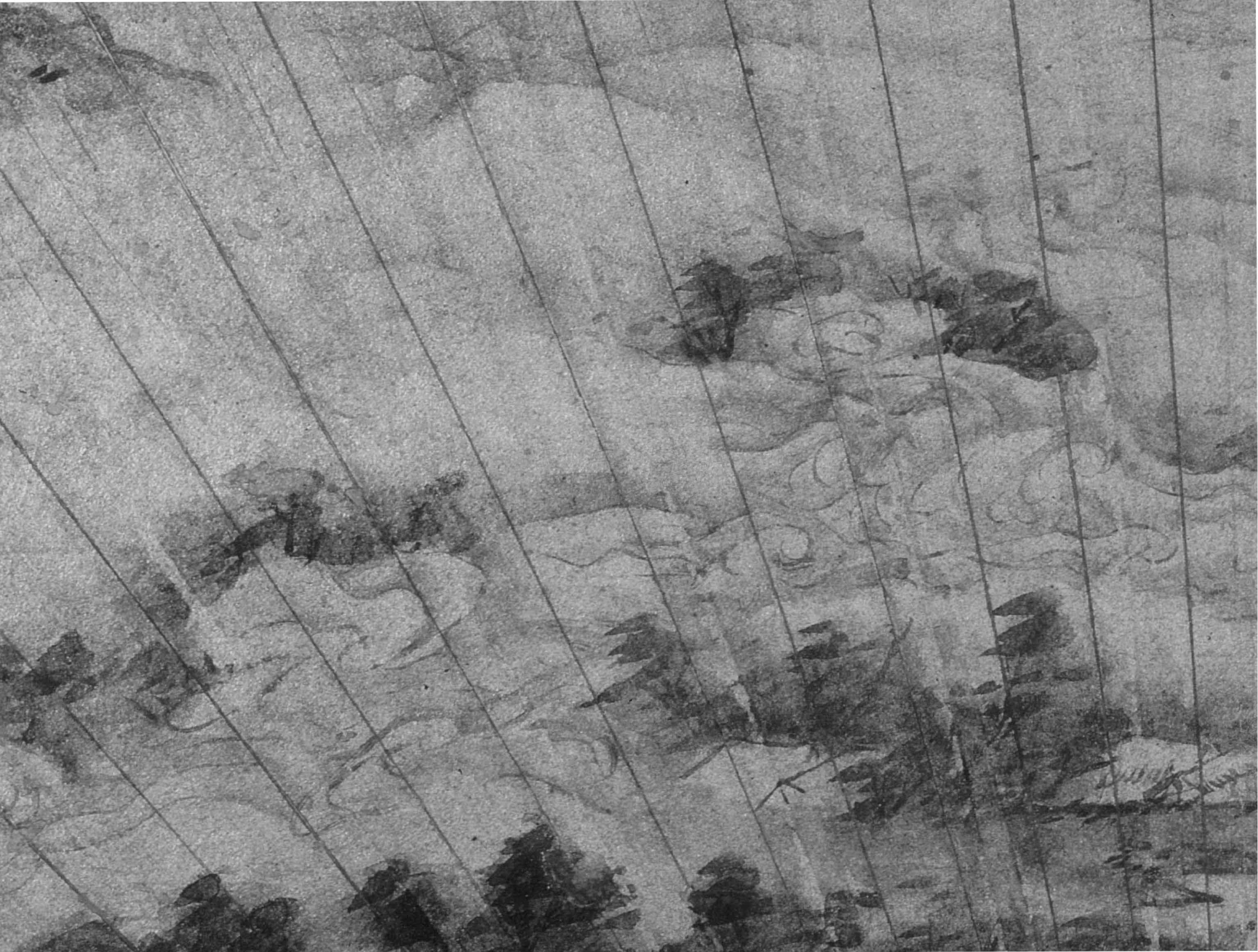
THE CHENG XUN TANG COLLECTION OF PAINTING AND CALLIGRAPHY ON

FANS

承訓堂藏扇面書畫







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香港中文大學文物館

Art Museum

The Chinese University of Hong Kong

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承訓堂藏扇面書畫

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前言

家祖寓港經商，迄今凡五代，平素博雅好古，薄有所藏。先祖幹生公尤嗜瓷器，以“花瓷閣”見稱，並與潘氏聽飄樓後人結為世親，毗鄰而居，以便日夕切磋觀摩。余幼年耳濡目染，對文物之事，亦管中窺豹，偶見一斑。

少時復蒙父執北山堂主人厚愛，循循善誘，輒以名人墨寶見示，並賜告鑒別心得，又獲附驥拜觀諸家秘藏，拘目之資，幸增識見。自後遇有佳品，即購而藏之，聊資自娛。伏念啟蒙諸公，忝叨愛末，庋藏因以“承訓堂”為名，聊申孺慕之意云爾。

庚申仲春，偶見明金扇面數佰，其中多為嶺南諸家歷藏名蹟；又於坊間覓得成窯鬥彩把杯，惜資源所限，魚與熊掌，不可兼得，乃問道於長者。曰：成窯固稀世奇珍，唯該批秘藏仍前賢所聚，得來不易，且篇幅廣泛，畫史未錄待考者，亦不乏精品，失之交臂，則暴殄天物矣。余從之並繼而搜輯，先後自東海得盛氏愚齋及程氏雙宋樓等藏品佰餘種，又於歐美各地購藏近佰，及港澳諸藏家不吝割愛，自庚申迄乎乙亥，凡十五年間所聚，亦逾千幀矣。

今余玄髮漸皓，學殖怠荒，於考證一門，尤為疏略。庋藏久置篋笥，孤芳自賞，偶有佳朋到訪，相與切磋，益覺良莠不齊，貽笑大方。乙亥初夏，適逢故宮博物院楊臣彬先生應香港中文大學禮聘蒞任文物館研究員，文物館全寅力勉余盡出所藏，以求鑑證；幸蒙楊先生惠允賜教，夙夜匪懈，正本澄源，細心甄審，去贗留真，精選其中佳作，得佰八十種，編成圖錄，列敘委細，備便眾覽，以期拋磚引玉而已。

是次展覽耑賴高美慶教授親為督導統籌，林業強主任多年鼓勵，文物館全寅鼎力支持，玉成其事，余謹此致以謝忱。時間匆遽，諸多未當，尚冀大雅方家，不我遐棄，有以教正，則是書之幸也。

丙子孟春莫華釗謹識

Foreword

My family has traded in Hong Kong for more than five generations and it has been our tradition to maintain an interest in Chinese antiquities. My late grandfather, Mr. K.S. Mok (Mo Gansheng), in particular was an avid collector of Chinese porcelain, his collection being known under the "Pavilion of Decorated Porcelain" (Huacige). Over the years, he had also developed very cordial relationships with the descendants of the great Guangdong collector Pan Zhengwei (1791-1850). In fact, they had moved in as neighbours so that their discussions on antiquities might continue without the interruption of travelling. It was from this family background that I grew up with some knowledge of Chinese art, though such knowledge was somewhat patchy, and certainly limited.

During my youth, I was fortunate to have become familiar with the Master of Bei Shan Tang, whose family has long been our friends and associates. The Master has been a very patient teacher who showed his dim-witted student an endless collection of paintings and calligraphy for appreciation and authentication. I also followed him around to view other major collections, both locally and overseas. In this fashion, my love for Chinese art was nurtured. Every now and then, I made small purchases for my own personal gratification and to add to the family collection.

In fond memory of my learned teachers, past and present, who have helped develop my knowledge and appreciation of Chinese art, I have been assembling my personal collection under the "Hall of Receiving Instruction" (Cheng Xun Tang).

In 1981, a large collection of fan paintings became available. It comprised many famous pieces dispersed from earlier Guangdong collections, as well as a number of very good works by artists as yet documented in the history of Chinese painting. At the time, I also had the opportunity to acquire a Chenghua *doucai* cup. With limited resources, I had to make a choice. Following sound advice that it was an important collection built up over considerable time and that it would be a great pity to allow its dispersal again, I eventually acquired the fans.

Since that time I have learnt to preserve, maintain, and further build on the collection. In addition to acquisitions from Japan, Europe and U.S.A., collectors in Hong Kong and Macau have also been most generous and obliging in helping me to expand the collection. From 1981 to date, with patience and perseverance, the collection has grown to more than a thousand pieces.

With approaching age and increasing commitments, I have been neglecting my fan paintings for some

time, partly because with dearly acquired experience, I have realized the many pitfalls of authentication. It is only with great reluctance that I allow scholars to view the collection, as I have become ever more unsure of its quality and authenticity and somewhat ashamed of hasty decisions that I have made in the exuberance of youth.

In the summer of 1995, The Chinese University of Hong Kong appointed Mr. Yang Chenbin of the Palace Museum in Beijing as Research Fellow of the Art Museum. The staff of the Art Museum repeatedly urged me to show Mr. Yang my entire collection for authentication purposes. To my surprise, Mr. Yang graciously accepted this thankless task and, with great expertise, sorted through the collection, from which 180 of the best pieces were selected for publication and exhibition. It is my humble wish that the catalogue and exhibition may serve as catalysts in stimulating public awareness of Chinese art.

This exhibition would not have been possible without the personal guidance of Professor Mayching Kao and the patient and tireless efforts of the staff of The Chinese University Art Museum, to whom I owe my deepest gratitude. I also wish to thank Mr. Peter Lam, Senior Curator of the Art Museum, for his encouragement over the years.

The publication has been finalized in record time and must be rife with errors and omissions. It would be the honour of the publishers should scholars and collectors favour us with their learned comments and criticism.

Christopher W. Mok
Hong Kong, 1996.

前言

現代科技文明徹底改變了人類的生活方式和環境，其中電風扇和冷氣機的廣泛使用，驅散了炎夏的酷熱，也令在中外各國流傳千百年的扇子從人們的日常生活中逐漸消失。在中國悠長的扇史中，扇子除了實用一途，還結合書畫和種種材料以及工藝技術，成為富有民族特色的藝術形式。香港中文大學文物館蒙承訓堂惠借珍藏，舉辦《承訓堂藏扇面書畫》展覽，使到此一藝術專題得以公諸同好，提供了欣賞和研究的機會。

此次展出的扇子全屬摺扇。中國人使用扇子當然有長久的歷史，可是摺扇的出現，文獻所見始於北宋，而且竟非中土發明；其興盛流傳也反映了中日文化交流過程的一個饒有趣味的現象。如所周知，自漢至唐，由於中國文化的傳入，促成日本文化的興盛。在大量單方面的吸納之餘，日本的器物文明，亦有其獨特的創造，摺扇即為其中一例。折疊為扇的形制是日本人的發明，在北宋時分從日本和高麗傳入中國，稱為“倭扇”。當時的士大夫引為新奇好尚，紛紛作詩撰文以誌其妙。及至明代永樂年間，摺扇風行全國，其製造方法亦有所改進，從扇骨的選材以至裝飾工藝，都精益求精。尤其是將倭扇的單層紙背貼扇骨的設計改為雙層紙中插扇骨，使之更為名貴雅緻。這種新式的中國摺扇輸至日本，在室町時代(1392-1573)被稱為“唐扇”，也因而催生了日本紙扇的新樣式。另一方面，明清摺扇的扇面多用泥金、冷金和灑金箋，其普遍性遠遠超過在卷、軸或冊頁上的使用，“明金”甚至成為明代扇面書畫的代名詞。這些金箋所產生的裝飾效果，其實與文人書畫的清逸風格並不完全協調，但卻是日本美術的特色所在，而就文獻所見，北宋年間開始傳入的日本摺扇亦正具有此種特色。因此，明清扇面用紙的裝飾性，或可視為日本摺扇影響的痕跡。從摺扇的傳入和日本摺扇的漢化，當可體現文化交流上的切磋轉益，足以傳為佳話。

其次，扇面成為藝術觀賞的對象，經歷了從實用的日常器物轉化為純粹藝術的過程。摺扇繼承中國紈扇的傳統，不僅用之為招風納涼的器具，進而轉為美化生活的裝飾品，更因其易於攜帶，成了文人雅士的隨身之物。摺紙而成扇，這些箋紙更是順理成章地用來題詩作畫，書家畫人競相在此尺方的空間馳騁才華，扇面乃成為大盛於明清兩代的特殊書畫形制。由於扇面篇幅較小，在短時間可以一揮而就，乃成為文人畫士之間的酬贈之物。而且摺扇的扇骨可以除下，揭裱重裝為冊頁或掛軸，成為可供雅玩鑑藏的對象。至此，摺扇乃完全脫離其實用功能，進為純供欣賞的書畫藝術。當今公私收藏鮮有不包括摺扇扇面的，而承訓堂藏扇逾千，甲於一方，可與清末民初廉泉(1867-1931)和吳芝瑛(1868-1934)的小萬柳堂藏扇先後輝映。

摺扇書畫的流行，豐富了明清兩朝書畫藝術的領域，同時為中國書畫史增添了新的類別。由於書畫家對扇面形式的喜愛，故此可藉其作品縱覽近五百年書畫的發展，這是我館組織是次專題展覽的用意所在，而承訓堂的豐富收藏亦足以達致此一理想。一百八十幅展品，包括一百六十位作者，反映了明代中期至清代晚期書畫史的各種流派、風格，以至題材和技法。堪宜注意者，更在摺扇書畫具有不同於卷、軸、冊頁的藝術特色，其獨具一格的形狀，經過加工處理的箋紙和高低不平的表面，均能因奇見巧地激發書畫家的創意。小中見大的布局和較為寫意的筆墨，構成扇面書畫獨特的審美趣味。此外，是次展出的扇面書畫，除了膾炙人口的名家作品，還有尤道恆、蘇陳潔、茅玉媛等較少見的作者，以及高攀龍、史可法、朱彝尊等文人士大夫的作品，一方面可補書畫史之缺，另一方面亦見扇面書畫作為小品清玩以至文人酬贈之具的盛行程度。

是次展覽得以成功舉辦，耑賴承訓堂主人莫華釗先生慷慨借出珍藏，並且贊助圖錄印製。莫先生自一九八二年即出任本館管理委員會委員，多年來對本館工作鼎力支持，在本校藝術系哲學碩士課程成立之初，即將藏品寄存本館供教學及研究之用，足見其對學術研究及培養年青學者的重視，謹此衷心致謝。又自去年以來，本館的書畫研究工作因獲北京故宮博物院楊臣彬先生應聘為研究員而得以加強。楊先生為是次展覽精選展品及撰寫專文，並指導展品著錄，令參與工作的本館同人及藝術系學生獲益良多。展覽籌劃並蒙文物館管理委員會利榮森主席及中國文化研究所陳方正所長多方指導，耑此敬申謝忱。

香港中文大學文物館館長
高美慶

Preface

Modern technology has thoroughly transformed our life style and living environment. Indeed the extensive use of electric fans and air conditioners has effectively cooled off the summer heat, but these modern inventions have also made fans which were used in different cultures over many centuries disappear from our daily life. In its long history in China, the fan as a functional object joined with painting, calligraphy and various handicraft techniques to evolve a unique art form that is characteristically Chinese. Through the generous support of Cheng Xun Tang, the Art Museum of The Chinese University of Hong Kong is privileged to present the exhibition, *The Cheng Xun Tang Collection of Painting and Calligraphy on Fans*, which provides a good opportunity to enjoy and study this special aspect of Chinese art.

Of the great variety of fans in China, the current exhibition focuses on folding fans, which is a relatively late comer to the history of Chinese fans. It was not a Chinese invention, but was introduced from Japan in the Northern Song period. Its subsequent popularity in China illustrates an interesting phenomenon in Sino-Japanese cultural exchanges. Under the prevailing influence from China since ancient times, Japan nevertheless evolved a culture with distinct characteristics and native creations. The folding fan was such an ingenious creation, its novelty documented by writings of the Northern Song dynasty. From the Wanli period of the Ming dynasty onwards, folding fans became widely popular, stimulating greater demands for finer materials and decorative techniques. Improvements on the design of the prototype were also made, especially in the change from single to double layers of paper which allowed the fan ribs to be inserted in between. The new design was exported to Japan and was known as *Kara-ōgi* in the Muromachi period (1392-1573), giving inspiration to new designs in Japanese fans.

The prevalent use of gold paper may be considered a special feature of folding fans, to the extent that fans of the Ming dynasty are often referred to as *Ming jin* (Ming gold). The decorative effect from gold paper is not entirely in tune with the pure and refined taste of literati painting, but is in fact the most visible stylistic element in Japanese painting, particularly those folding fans which were brought into China since the Northern Song period. Therefore the popular use of gold decorated paper may possibly be explained as the vestiges of Japanese influence.

It is interesting to note that the folding fan went through a process of transformation from an object of daily use to the realm of pure art. Following the tradition of round fans, the folding fan developed from a cooling device to a decorative accessory, particularly favoured by the scholars for its small size and handiness. When painters and calligraphers of the Ming and Qing dynasties directed their creative energies to the fan surface, a new category of art form resulted. Because of its small format, the folding fan was often painted or presented as

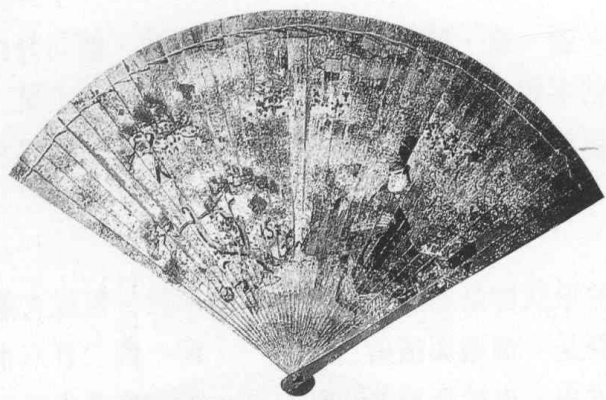
a token of friendship, thus assuming an additional role in the social life of ancient China. The transformation into an aesthetic object became complete when the fan ribs were removed from the folding fans and the paper remounted into album leaves or hanging scrolls. Devoid of its practical function, the folding fan was appreciated solely for its painting and calligraphy as well as preserved for posterity. Few modern collections, whether private or public, would not have some examples of folding fans in their holdings. The Cheng Xun Tang Collection of over one thousand fans is impressive for its size and quality, rivalling the famous Xiao Wanliu Tang Collection of Lian Quan (1867-1931) and Wu Zhiying (1868-1934) in the late Qing and early Republican period.

The vogue for folding fans has enriched the development of Ming and Qing painting and calligraphy, as well as adding a new type of artistic endeavour to the history of Chinese art. They provide an ideal vehicle to survey the history of these two closely related arts in the last five centuries and the rich resources of the Cheng Xun Tang Collection allow us to achieve this objective. The many schools and styles, as well the different themes and techniques, are amply demonstrated in the selection of one hundred eighty works by one hundred sixty artists featured in the current exhibition. Moreover, the folding fan has aesthetic elements and special charm which place it apart from the other formats of scrolls and albums. The irregular fan shape and heavily treated paper, in addition to the inevitable folds, inspire and challenge the artists to work out innovative compositions and spontaneous expressions. Apart from the creations of great masters, the present exhibition also features works by little known artists like You Daoheng, Su Chenjie and Mao Yuyuan and scholar-officials such as Gao Panlong, Shi Kefa and Zhu Yizun, testifying to the great popularity of this art form.

The present exhibition would not be possible without the generous support of Mr. Christopher W. Mok, Master of Cheng Xun Tang, who is not only lending his collection for public display, but is also sponsoring the publication of this fully illustrated catalogue. Mr. Mok, serving as a member of the Art Museum Management Committee since 1982, has been a source of unfailing support in many ways. Soon after the M.Phil. Programme in Chinese art history was launched by the Fine Arts Department, Mr. Mok kindly placed his valuable collection with the Art Museum for teaching and research, clearly demonstrating his concern for academic research and the training of young scholars. I would like to take this opportunity to record our sincere appreciation for his contribution and encouragement to our work.

I am pleased to note the strengthening of our research in Chinese painting and calligraphy with the appointment of Mr. Yang Chenbin, formerly of the Palace Museum in Beijing, as research fellow since last year. Mr. Yang has made the selection of the exhibits and contributed the introductory essay, in addition to giving guidance to the preparation of the catalogue by our staff and the students of the Fine Arts Department. We have also enjoyed the guidance of Mr. J.S. Lee, Chairman of the Art Museum Management Committee, and Dr. F. C. Chen, Director of the Institute of Chinese Studies, for which we are deeply grateful.

Mayching Kao, Director, Art Museum

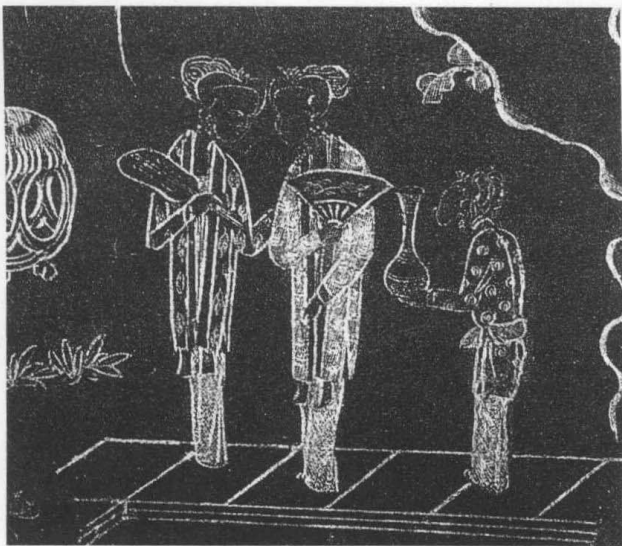


1. 日本彩繪檜扇 平安時代後期(十二世紀) 嚴島神社藏

中國扇面書畫歷史悠久，《晉書·王羲之傳》關於王羲之(約303-361)為賣扇老嫗書寫六角扇的紀載，《南齊書·何戢傳》關於何景秀畫《蟬雀》扇的記載，說明至少在六朝時期，中國書畫家已經在扇面上寫字作畫。但直到北宋末才見有扇面書畫實物流傳，從元代以前存世的扇面書畫看，幾乎毫無例外均是絹本團扇書畫，而未見有摺扇書畫實物傳世。

摺扇又名摺疊扇、聚頭扇、撒扇，它是日本人的發明，北宋末，先後由日本僧人和高麗使者作為貢品或私覲物傳入中國。這種舶來品當時是屬於稀罕之物，只是宮廷或少數官宦所把玩，一般士庶很難得一見，故而未能廣泛流傳，再者人們當時對於這種外來的“蠻夷”之物還不大認可，所以直到“元初，東南夷使者持聚頭扇，人共笑之”(明謝肇淛：《五雜俎》卷十二，物部)。所以據史載，元以前只有極少數書畫家在摺扇上作畫。

摺扇在中國廣泛流行，開始於明代永樂年間(1403-1424)。明政權建立後，採取了一系列恢復和發展生產的措施，與海外的交往也日益頻繁，從而也促進了各種手工業的繁榮。同時也刺激了中國製扇業的發展，再由於永樂皇帝(朱棣，1360-1420)的喜好與提倡，宣德皇帝(朱瞻基，1398-1435)還親自援筆進行扇面書畫創作，推動了摺扇和扇面書畫的發展，因之摺扇書畫也隨之風靡全國。據王廷鼎(十九世紀)《杖扇新錄》載：“永樂中，朝鮮進撒扇，上喜其卷舒之便，命工如式為之”。“永樂間，倭人充貢，盛行於中國”。隨後中國各地出現了大量的具有地方特色的摺扇，如蘇州的“吳扇”，四川的“蜀扇”，南京的“金陵扇”，徽州的“徽扇”，杭州的“杭扇”等。此外還有寧波產的偽倭扇。尤其以吳扇和蜀扇最為盛行，且每年進貢朝廷。據明謝肇淛《五雜俎》卷十二載：“上自宮禁，下至士庶，惟吳、蜀二種扇最盛行。蜀扇每歲進御，餽遺不下數百萬，上及宮中所用，每柄值黃金一兩，下者數銖而已。吳中泥金最宜書畫，不脛而走四方，差與蜀簞埒矣。大內時發千餘，令中書官書詩，以賜宮人者，皆吳扇也。”由此可以看出，當時摺扇流行的盛況。這種中國製造的摺扇，製作材料十分考究，除扇面用素箋製作之外，還大量使用泥金、灑金和冷金箋，再配以各種材料精心製成的扇骨，精雅華彩，美觀大方。成為摺散容易，攜帶方便的懷袖雅物，而受到廣大士庶的喜愛。這種中國製造的摺扇返傳到日本，遂被日人稱作“唐扇”。由於國產摺扇的大量製作與廣泛流行，扇面書畫創作大行其道。這一風氣延續數百年而不衰，直到清代和近、現代。



2. 園林仕女圖(局部) 戧金蓮瓣形朱漆奩
南宋中期 江蘇武進南宋墓出土

我國明清摺扇書畫，是在宋元團扇書畫成就的基礎上，隨着書法與繪畫藝術的發展而發展起來的。摺扇作為中國傳統書畫藝術的載體之一，在明代永樂以後，幾乎所有的書畫家，都把扇面書畫創作，當作他們藝術創作活動的重要內容，從而構成了我國明清書畫史的有機組成部分。

明清扇面書法，包括篆、隸、楷、行、草各種書體及詩、詞、歌、賦、散文、雜記、錄語、題句等內容；明清扇面繪畫則包括山水、人物、花鳥、草蟲、獸畜、枯木竹石、樓臺屋宇等各個畫科、以及工筆、寫意、青綠、淺絳、重彩、白描，或工穩、精細，或瀟灑、粗放等各種藝術表現手法。內容豐富，形式多樣，是中國書法、繪畫史珍貴的實物資料。

摺扇與團扇不同，團扇基本形狀大體不離方圓，而摺扇的形狀卻是非方非圓的不規則形狀。但從大量的明清摺扇中發現一個共同規律，即無論摺扇尺寸大小，它都是一個圓面積的三分之一，即一個三百六十度的圓形扇紙正好裁成三個摺扇，每個摺扇相當於一百二十度角。由於這種不規則形狀，就給書畫家進行扇面書畫創作帶來一定的困難，書畫家必須適應這種非方非圓的特點來安排處理好畫面構圖。書法必須順着扇面摺痕的放射線書寫，由於扇摺痕上寬下窄，書寫時就須有長行與短行；一般首行和所有的單數行為長行，次行及所有雙數行為短行。長短行字數，依據書寫詩文的長短和字體大小靈活掌握，但也要視扇骨數而定。比如一把十六骨的摺扇，書寫七律詩一首(五十六字)較容易安排，可按長行六字，短行二字書寫；也可按長行五字，短行三字書寫，兩種寫法均為十四行，剩餘兩行署款鈐印。總之各種詩體、文體或書體，在書寫時均得依具體情況靈活處理。

繪畫摺扇時也要求在章法和局部結構的處理上適應摺扇形狀的不規則的特點，主要有兩種處理畫面的方法：一是水平垂直型構圖，這種方法與團扇、冊頁、斗方、卷、軸畫的構圖是一致的，即上下景物是水平的，左右是垂直的，畫面顯得穩定而端正；放射型畫面的處理方法與扇面書法相類似，即畫面景物依上下邊的弧線和扇摺上寬下窄的放射線進行布局，故整個畫面景物沒有水平基線，而呈現出放射型的不穩定性，畫面給人以傾斜感。摺扇畫面的布局，除了上述兩種方法之外，尚有水平放射型、相對水平垂直型和梯型等。不論用那種方法處理畫面，但所有的題跋與印章，必須順着扇摺的放射線書寫和鈐蓋。與書扇的方法相同。

摺扇質地一般都是熟紙製作而成，經過加工處理的扇面質地堅韌光滑，又有素箋、色箋及各種金箋之別。因此書畫家在扇面書畫創作時，必須善於掌握各種不同紙質和特點，才能取得較好的藝術效果。

一把由名家書畫的扇面，詩書畫相得益彰，加之精心雕刻或鑲嵌的扇骨，被人們認為是集我國傳統詩、文、書、畫、篆刻、雕刻為一體的綜合性袖珍藝術品，故此從古至今得到人們廣泛的喜愛。扇面書畫的持有者，一把成扇在手，可以隨時隨地展開，一邊取風納涼，享受消暑之樂，一邊欣賞把玩詩書畫印和雕刻工藝，得到精神的愉悅。同時，扇面書畫又是友朋之間相互交往、溝通情感的媒介，正是由於摺扇書畫具備上述優點，因而受到有識見的收藏家們的廣泛重視，並精心加以搜集與珍藏。

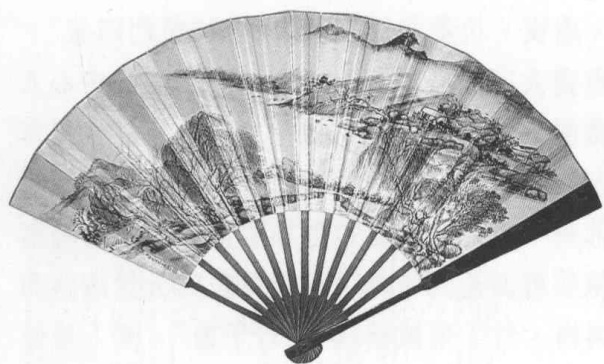
承訓堂主人莫華釗先生素善收藏，向以珍藏明清扇面書畫著稱，其珍藏數量之夥、質量之高，為世人所矚目。

一九九五年秋冬之際，得到莫先生俯允，並在香港中文大學文物館館長高美慶教授統籌下，有幸縱覽承訓堂珍藏，大飽眼福，快慰平生，遂從近千幅明清扇面書畫中精選一百八十幅，假文物館向公眾展出。其中扇面書法五十幅，扇面繪畫一百三十幅，涉及一百六十位作者，時間跨度從十五世紀前期至十九世紀後期，前後將近五百年，幾乎涵蓋了這一時期各主要書畫流派和代表性書畫家。也有一些雖名氣並不顯赫的作者，卻具有相當藝術水平的作品也選入其中。但由於場地所限，不可能將所有名家精品全數陳列。現將展品摘要敘說如下：

陳獻章(1428-1500)是明代較前期著名書法家，擅長茅龍書，即以茅草為筆書寫，其傳世書法多為茅龍書，書法蒼勁灑脫，不求工整，脫略蹊徑，別具一格。他的《行書五律詩》扇(圖版2)以毛筆書之，清潤瀟灑，略得米芾(1052-1107)遺意，頗為稀見。所書五律詩詩意超逸，詩書相得益彰，故為難得。

徐霖(十五世紀中至十六世紀前期)是一位詩、書、畫、篆刻兼能的藝術家，繪畫方面擅長山水、花卉，但繪畫作品傳世不多。山水畫繼承元四家文人畫傳統。與沈周(1427-1509)交遊，是前期吳門畫家中的重要人物之一。《仿吳鎮山水》扇(圖版3)以弧形放射式布局處理畫面，構圖較充滿，左畫懸崖松柏，中畫崗巒高閣，右畫古木坡陀，結構嚴謹，筆墨蒼渾。多用禿筆皴點，得自吳鎮(1280-1354)筆意，又自出胸臆，筆法自然流暢，毫不拘滯，是徐霖山水畫佳構。

著名畫家周臣(約1455-1536後)，擅長山水人物，初學陳暹(1405-1496)，後得自李唐(約1070-約1150)、劉松年(約活躍於1175-1195後)、馬遠(約活躍於1190-1225)、夏圭(約活躍於1190-1230)遺法，畫風受南宋院體畫風影響很深。是蘇州地區著名畫師，“明四家”中的唐寅和仇英都是他的弟子。《江舟醉漁》扇(圖版4)是繼承南宋院體畫法的典型之作。此圖以水平垂直處理畫面，採取“一角山”式章法，重要景物安排在左、中



3. 王杰(1725-1805)行書董其昌書帖文、福長安(?-1817)
山水畫成扇 清·乾隆
何柏先生遺贈 香港中文大學文物館藏品

部，右方景致空曠，江水縹緲，與遙天相接，下方巨石坡岸。懸崖旁古木蒼松，松崖下江波粼粼，三隻小舟舟首相接，三人各坐船頭，一文士兩漁父樽酒相囑，談興正濃，小童舟尾吹火，灶前炊煙嫋嫋。一種遁跡江湖優游林下的隱士生活，躍然紙上，此圖筆法工穩，結構嚴謹，設色清逸，人物生動，可以看出畫家在表現技巧上深厚的功力。

周臣的另一幅山水人物畫《秋山觀瀑》扇（圖版5），也是用水平垂直處理畫面景物，近坡秋林紅葉，遠山瀑布飛洩，樹下紅衣文士仰坐觀瀑，小童携琴隨侍。人物意態蕭散，景致清曠，筆墨自然流暢，與上述《江舟醉漁》的工整、穩健的畫法略有不同。此圖遠山淡花青渲染，山石背陽處用濃淡相兼的水墨暈染，又以淡綠點苔，使畫面斑斕而淡妍，秀逸而清麗，一派清秋氣象。

作為“吳門四家”之一的文徵明（1470-1559），又是“吳門畫派”的開創者，他是沈周的學生，上師宋、元諸大家，自成一派。他博學多才，詩文書畫同名一時，與沈周、唐寅、仇英並稱“明四家”或“吳門四家”。山水、人物、花卉、竹石均極擅長，是明代中期最具影響力的書畫大家之一，又是江南風雅之士的中心人物。其子孫弟子數十人，沿襲他的書畫風格達數十年之久。文徵明特別喜愛畫蘭，他把自己的室銘也稱作“漪蘭室”。他的墨筆蘭花繼承宋代趙孟堅（1199-？）、鄭思肖（1241-1318）和元代趙孟頫（1254-1322）的傳統而獨具風韻。《蘭石》扇（圖版11），以素箋為本，用水墨畫坡石、荊棘、叢蘭，坡石以淡墨輕渲，又以淡墨寫蘭葉和花瓣，以濃墨點苔、點花蕊、寫荊棘，筆墨秀勁灑脫，整個畫面清潤雅潔，表現蘭花的天然淑質和清韻潔姿。蘭花作為傳統中國畫中花卉畫科的重要題材之一，與梅、竹、菊被稱為“四君子畫”。國人鍾愛蘭花，歌頌或描繪蘭花，藉以揚善抑惡，扶芳芟穢；或藉蘭以自況，體現作者人品高潔和不同流俗。文徵明愛蘭、畫蘭，想必是託芳蘭以寄幽思吧？



4.《北西廂記》插圖 明萬曆三十八年（1610）起鳳館刊本

文徵明《溪山煙樹》扇（圖版12），是畫在泥金箋上的一幅山水畫。畫面用水平垂直右開左合式構圖，畫一彎溪水蜿蜒自煙霧迷濛的山谷中流出，兩岸坡陀沙渚，茂林喬木隱現於濃霧煙靄之間，溪水中一葉扁舟，舟首漁父垂釣。此畫用筆如寫草書，蒼勁而自然，意境頗為深遠。文徵明山水畫有粗細兩種畫法，所謂“細文易得，粗文難求”，《溪山煙樹》扇屬於粗放山水畫一路。

文徵明是明代中期書壇大家之一，擅長多種書體，尤精於小楷。他的《小楷趙孟頫紈扇賦》扇（圖版10），賦文連自識共三百七十六字，一氣呵成，結字精謹，筆法秀勁，一筆不苟，字字珠璣。書時雖年已逾古稀，但手不顫，眼不花，其小楷工力之深厚確非一般。文徵明在此扇的自識中記其三十年前曾見過趙孟頫在團扇上書寫此賦，也是用精妙的小楷書寫，事過三十年，趙書已不知流落何處，他因翻閱趙集為書此扇，追