

研討會閉幕辭

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文物館工作小組要我為研討會致閉幕辭，我覺得十分榮幸。現在我分兩方面來說，一方面是要把會議的經過做一個總結，另一方面也要向所有研討會的工作人員及參加者表示謝意。

研討會開幕的那天，本校代校長鄭棟材先生致開會辭，預祝會議成功。現在會議已經圓滿結束，一切都能不負所望，想大家也必同有此感。

研討會的成功，首先要歸功於所有工作人員的努力。雖然研討會的舉辦是由文物館工作小組成員包括何耀光先生、胡昌度教授、宋淇先生、屈志仁館長和本人，在主席利榮森先生領導之下，經過多次的討論後所建議的，但一切籌備工作的進行，都由屈館長慎密的計劃和組織，領導文物館、藝術系和教育學院的一羣精明能幹的青年，包括麥耀翔、馬梓堅、謝燕萍、蔡發書、施麗宜、袁榮森、徐志宇、郭文彬、阮沃昌及蔡郭寶珠等，經過幾個月不斷的工作，會議始能順利舉行。諸位只要看展覽會佈置的妥善，一切印刷品的精緻，開會期間一切程序的有條不紊，就能體會到他們努力工作的情形。今天有幾位在座，我們要藉此機會向他們表示謝意。（鼓掌）

研討會的成功，同時也歸功於諸位的踴躍參加。討論會是以明遺民的書畫為主題，三天內共舉行了五次會議，每次都有一指定的論題，包括：（一）文學與繪畫，（二）參考資料，（三）書法，（四）畫家，及（五）畫論與畫法。可見對這一主題是從各種不同的觀點來提出研討的。

同時我要指出，這次研討會的方式是立體的，是從四方面來進行的。第一，研討對象是明遺民的畫跡，文物館除展出至樂樓的藏品外，尚有其他寶貴資料，如劍橋木犀和文物館廣東遺民的作品，也都予分別介紹。中國書畫以台北故宮博物院收藏最富，此次研討會之論文多有徵引，可見資料蒐集之廣。第二，全部論文共十五篇，其內容或為個別畫家，如：文點、金俊明、朱奔、石濤、項聖謨、龔賢等；或為個別問題，如：時代背景、文學、書法、畫法、畫論，均有詳盡而獨到之見地。第三，若干論文皆可互相溝通，互相參考，八大山人的討論可為例證。如此乃使每一問題均能有更深刻的印象，



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圓滿的解答。第四，每一論文都經過熱烈的討論和批評，因而使許多問題得到補充和修正，於是結論便更見精采與妥善。這次研討會的成功，無疑是由於各位熱烈的參加及友誼合作的結果。諸位或已知道，此次研討會的全部經過，都有錄音紀錄，研討會結束後，我們將會仔細校核這些紀錄以及論文研討的經過，編成一部完整的研討會紀錄，並準備出版專刊，以供諸位參考。我們覺得，如果我們能繼續這樣的去努力，中國書畫的研究當更見發揚光大。還望諸位繼續贊助合作，使此工作早日實現。

最後，我們希望各位在此參加研討會期間生活愉快，並望來日仍能光臨指教。本校文物館藏有一大批名貴的廣東書畫，經大家討論證明，這些廣東作品並非粗鄙之作，許多均屬精品，歡迎各位來參考研究。謝謝。



Closing Address



CHENG TE-K'UN

I feel greatly honoured to be given this pleasant duty of making the closing address for this conference. The purpose of such an assignment is indeed two-fold. It should try to take stock of the proceedings of the assembly on the one hand and to express our sincere gratitude to the organizers and all the participants on the other.

You may recall that in his opening address to the conference the Acting Vice-Chancellor, Mr. T. C. Cheng has given us his best wishes for a successful conference. And now as the symposium is drawing to its end we can assure him that our conference has been a success. I think you will all agree that it has been really a great success.

The success of this conference is due first of all to the great efficiency of the organizers. The plan was carefully conceived by the Management Committee of the University Art Gallery consisting of Mr. Ho Iu-kwong, Professor Hu Ch'ang-tu, Mr. Soong Ch'i, Mr. James Watt and myself, under the expert Chairmanship of Mr. J. S. Lee. But all the work and arrangement were carried out to the minutest details by Mr. Watt himself and his industrious assistants. The smooth running of the entire assembly bear witness to the very efficiency of this group of clever and devoted people. It was most encouraging and inspiring to see these young men and women working side by side as a team with great enthusiasm and intelligence.

Let us express our deep appreciation for the great effort they have exerted in making the conference such a success. (Applause)

The success of this conference may also be seen from the entire proceeding in which you have all taken part. The symposium was devoted to the study of the painting and calligraphy of the Ming *i-min* artists. There were altogether five sessions, each dealing a topic in connection with the subject, namely, (1) painting and literature; (2) reference materials; (3) calligraphy; (4) painters; and (5) painting theory and technique. The *i-min* artists have indeed subjected to close examinations from various points of view.

It is interesting to note that the study has been carried out in a solid four-dimensional fashion. This interesting and important group of artists has been viewed first of all against their particular background, political and social, as well as intellectual and artistic. Apart from the Chih-lo-lou collection on exhibition in the Gallery a number of other collections have been brought in for comparative studies. Secondly, there were a large number of papers, to be exact 15, each dealing with a particular artist or a specific topic in the art of the period. They all have made significant contributions. Thirdly, there were genuine and sincere efforts to co-ordinate the various individual papers, cementing their separate discoveries into a consistent whole. And finally, most of the papers have been subjected to critical scrutiny by various participants. Detailed discussions were made and a series of scholarly comments have been recorded. In these ways we have contributed much to the understanding of the topic which we have gathered to study with co-operative effort. The success of this conference was possible only because we have all taken active part in the symposium in a friendly atmosphere and with genuine sincerity.



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It may be of interest for you to know that a recording has been made throughout the entire symposium and there is a definite programme to have all the papers and discussions checked and edited for publication in due course. We feel that in this way a greater insight and deeper understanding of Chinese art can be gained and continuous efforts taken with greater interest by us all. We look forward with enthusiasm and gratitude to your continued co-operation in this matter.

Finally we hope you have enjoyed your stay with us here and that you will drop in on us whenever you happen to be in this part of the world. Please remember that our Art Gallery has one of the best and largest collection of paintings by Kwangtung painters which we have agreed are not necessarily provincial in quality. They will always be here to welcome you. Thank you.

