

序言

北山堂以收藏中國文物享負盛名，其藏品不僅數量驚人，而且精品甚多，向為本地與海外收藏界及學術界重視。自上世紀七十年代，北山堂主人利榮森博士陸續將其大部分藏品惠贈香港中文大學文物館，使文物館成為一所國際知名的大學博物館，其無私的廣濶襟懷、遠大的學術視野，令人肅然起敬。

以「北山汲古」為主題，將北山堂舊藏與現藏的中國文物整理展出，並出版圖錄，始自二〇〇九年的《北山汲古——利氏北山堂捐贈中國文物》，其後更先後完成了中國書法（二〇一四年）、宜興紫砂（二〇一五年）與碑帖銘刻拓本（二〇一五年）的圖錄及展覽計劃。是次中國繪畫項目的性質與二〇一四年的中國書法尤為接近，都是由文物館與藝術系共同籌劃，再一次體現兩者合作無間的傳統。

本圖錄選載畫蹟共一百二十件，時代由南宋至清，按類型分為十目，包括腕底雲煙、江山勝景、仿古山水、花鳥雜畫、仙佛世界、寫貌圖真、國色天香、揚州逸韻、粵地丹青、玉臺妙墨，各目之下附以專文，冀可將中國繪畫豐富、複雜、精采的面貌呈現出來。對藝術系來說，圖錄的編製尤具意義，因為參與撰寫專文與解說文字，以及負責釋文者，都是系內師生，並主要由現時或以往於藝術系修讀博士或碩士課程的研究生負責，其中更不乏於學術界已嶄露頭角的年輕學者。北山堂一向於推動藝術史研究與博物館專業不遺餘力，「北山汲古」中的書法與繪畫計劃，無疑為藝術系系友與同學提供了難得的學習與實踐機會。

承蒙北山堂基金鼎力支持，圖錄的編製與出版才得以實現，於此謹申萬分謝忱。又蒙唐錦騰教授與陳冠男博士於題跋及印章的釋文辨識上惠賜意見，亦致以衷心謝意。在工作過程中，博士後研究員何嘉誼博士夙夜匪懈，盡心盡力，無論圖錄編製或展覽策劃，皆居功至偉，其貢獻應予肯定。文物館梁超權先生於排版及設計、鄧明亮先生於藏品拍攝、盧君賜先生於展廳布置等工作皆極專業，自是功不可沒。此外，北山堂張藝議博士為項目出力甚多，同學中江秋萌、張智絮、楊易韜，以及文物館實習生鍾詠欣、Emeline Boehringer 協助圖錄製作，也謹此一併致謝。

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Preface

Resounding in fame for its massive and magnificent collection of Chinese art and artefacts, the Bei Shan Tang has been held in high esteem by collectors and scholars around the world. In the 1970s, its master Dr Lee Jung-sen began donating a large proportion of his collection to the Art Museum, The Chinese University of Hong Kong, gaining for its international stature and reputation as a university museum. Such a selfless act of generosity and such a grand vision for education have definitely inspired admiration to the utmost.

In a series entitled "The Bei Shan Tang Legacy", artworks and objects previously and currently in the collection have been progressively put on display with associated exhibition catalogues. Inaugurated by "The Bei Shan Tang Legacy: Gifts of Chinese Art" in 2009, the exhibitions that have been presented so far are thematically devoted to Chinese calligraphy (2014), Yixing *zisha* stoneware (2015) and rubbings of stone engraving and model calligraphy (2015). Like the 2014 exhibition of Chinese calligraphy, the present project on Chinese painting is a collaboration between the Art Museum and the Department of Fine Arts that reiterates and reinforces our longstanding partnership.

Featuring 120 painting masterpieces dating from the Southern Song to the Qing periods, the catalogue is arranged into ten sections: Landscapes of the Mind, Landscapes from Nature, Landscapes after the Past, Birds-and-Flowers and Miscellaneous Subjects, Daoist and Buddhist Realms, Portraits beyond Appearances, Fair Ladies, Yangzhou Painting, Guangdong Painting, and Women Painters. Each section is preceded by a relevant paper to facilitate a better understanding of the intriguingly complex and enduringly captivating domains of Chinese painting. For the Department of Fine Arts, this publication project carries special significance as did *The Bei Shan Tang Legacy: Chinese Calligraphy* of 2014. Working side by side with faculty members, our PhD and MPhil graduates and candidates, some of whom are already up-and-coming young scholars, were enlisted to contribute either papers or entries to the catalogue to take advantage of this valuable opportunity to learn from hands-on experience. This, of course, would not have been possible if not for the enthusiastic support of the Bei Shan Tang, which has always been committed to advancing art history research and museum studies.

Besides expressing our heartfelt gratitude to first and foremost the Bei Shan Tang for their staunch support, we would like to thank Prof. Tong Kam-tang and Dr Phil Chan for their expert assistance with the transcription of inscriptions, colophons and seals. Meriting special mention is our Post-doctoral Fellow Dr Ho Ka-yi, who has devoted countless hours to seeing through not only the publication of this catalogue but also the curation of the exhibition. We are also indebted to Messrs. Leung Chiu-kuen, Tang Ming-leung and Lo Kwan-chi of the Art Museum for respectively graphic design, photography, and gallery setup and installation. Our appreciation also goes to Dr Cheung Ngai-yee of the Bei Shan Tang, who has been always there whenever and whatever help is needed, to the students Jiang Qiumeng, Chang Chih-chieh and Yang Yitao and the Art Museum interns Chung Wing-yan and Emeline Boehringer for their help in preparing this catalogue.

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