

Calligraphy of the Seventeenth Century

TSENG YU-HO ECKE*

Before the seventeenth century, outstanding calligraphers active in the sixteenth century, besides Tung Ch'i-ch'ang, were Ch'en Chi-ju, Mo Shih-lung, Mi Wan-chun, and Hsin T'ung. From their dialectical manifestation to their impressive art works, they were productive and innovative artists.

Following the seventeenth century, calligraphers reinforced the interests in the studies of metal-and-stone engravings (*chin-shih hsüeh* 金石學), seal art (*chüan-k'e* 篆刻), archaic scripts in seals and clerical style increased, translating the quality of cast and cut lines into brush art. The discipline greatly enhanced the sensitivity of design. In this late period, calligraphic art widened its scope, becoming pictorially bold and decorative. This eighteenth and nineteenth century art considerably influenced the art of calligraphy in Japan, and by which it reached world wide abstractionism in the twentieth century. Compare the art of calligraphy in preceeding and following period, then, measured by the brilliant painting of the seventeenth century, calligraphy of the seventeenth century appeared gentle and tame.

The clanish political and literary climate of the Ming continued into the early Ch'ing period. Since Tung Ch'i-ch'ang, "orthodox" in art was in the conscience of every artists in China.¹ The "individualists" labelled on the freelancing painters of this period, can also be

*University of Hawaii.

¹The late Ming and early Ch'ing was a period in Chinese history, which saw a proliferation of literary and political groups (會、社、朋、黨) which held an orthodox interpretation of Confucious tradition. Those in authority consider themselves the mainstream (正宗). The Buddhism terms, *ch'eng-tsung* 成宗 and *fen-p'ai* 分派, were borrowed and applied to the Confucian tradition. There were not a few treatises on this concept from the Sung period onwards, such as the following:

Sung: Ou-yang Hsiu 歐陽修, *Cheng-t'ung lun* 正統論

Chu Hsi 朱熹, *Tsung lun sheng-hsien* 總論聖賢

Ming: Wan Ssu-ta 萬斯大, *Tsung-fa lun* 宗法論

17th century: Hsiung Tz'e-lü 熊賜履, *Hsüeh t'ung* 學統 etc.

The concept of "mainstream" in art was known. This tendency culminated in the theories of Tung Ch'i-ch'ang. His division of painting into the Southern and Northern schools (南北宗論) further stressed the morality of art and artists. It dominated Chinese aesthetics for the following centuries.

applied to the calligraphers. In fact, most of the outstanding calligraphers were at the same time outstanding painters.

Many of the interesting, but lesser-known calligraphers of the seventeenth century can be studied in the *i-min* exhibition held at the University Art Gallery, 1975. The artists selected here following are divided into three groups for discussion. This is not a comprehensive survey of all seventeenth century calligraphers, nor a stylistic analysis. This is on *i-min* artists' attitude in relation to the aesthetics.

The first group of painter-calligraphers contains Huang Tao-chou (1585-1646), Ni Yüan-lu (1593-1644), Yang Wen-ts'ung (1597-1645), and Shih K'e-fa (1602-1645). Although three of the four were inspired painters, but none were professional artists. They were fully occupied in governmental offices. Huang Tao-chou active as Minister of Rites, then Minister of Personnel, and Grand Academician (or Grand Secretary of the State). Ni Yüan-lu had been the Minister of Personnel, Minister of Finance, and Academician. Yang Wen-ts'ung served as Chief of the Board of War. Shih K'e-fa was President of the Board of War and Academician. They attained high rank, all had profound knowledge of history classics, and were cultivated poets. For the empire they fought in the front and died heroically.

Two more artists were active in this group, Chang Jui-t'u (1569-1644?) and Wang To (1592-1652) both discredited politically and were not really *i-min* artists. However their powerful art works should not be overlooked. The political reputation of Chang Jui-t'u had been recently restored. In any event, during his successful years, Chang Jui-t'u's gift was admired together with Tung Ch'i-ch'ang, Mi Wan-chung, and Hsin T'ung. They were considered the Four Great Masters of calligraphy of the Late Ming period. Chang's regular script is husky and weighty, with the strength of Yen Cheng-ch'ing. He has the monumental carriage and the grandeur of a statesman, and his angularity and pace indicate mutual influence with Huang Tao-chou, Ni Yüan-lu, and Wang To (Fig. 1).

Huang Tao-chou in regular script and draft script maintains a uniformly high quality. There is perseverance and dedication. He was not prolific but an artist of distinction. His draft script slides to one side, a mannerism easily developed from Huang T'ing-chien (Fig. 2).

Ni Yüan-lu in his earlier works shows the side-tip and angularity close to that of Chang Jui-t'u. His strokes are straight with little modulation. A partial amount of Huang T'ing-chien is also evident. In later years, his line became round and had the implicit winding movement of Mi Fu. Ni Yüan-lu has wider capacity and was the more versatile artist of the four (Figs. 3 and 4).

Yang Wen-ts'ung was a close associate of Tung Ch'i-ch'ang. A graceful but not a forceful calligrapher, his style is confined in the Tung School (Fig. 5).

Shih K'e-fa was a celebrated hero for his patriotism, but little was known as an artist. His calligraphy has a vigorous disposition. Although there are only a few surviving works by him, one can see the potential he did not fully realised. He was not affected by Tung Ch'i-ch'ang but was perceptibly inspired by the early Ming artists. He retained the best of classical tradition with clear intellect and personal strength.

These statesman-calligraphers did not remain active into the Ch'ing period. Their spirit is closer to that of the fifteenth and sixteenth centuries. After the death of these patriots, their works were particularly respected and collected. Judging by the large hanging scrolls, these statesman-calligraphers seemed to have preferred the format and the dramatic wide-cursive scripts. The large numbers may due to the social custom where in their colleagues made frequent requests for "ink treasure" (*mo-pao* 墨寶). A large hanging scroll was desirable to glorify the office of a ministry, or the grand reception hall in their official residence. The long vertical format fits in the Chinese architectural setting. It demand writings that are

visually decorative and physically majestic. These artists treated their calligraphy as "pictorial art" with the poetical content of the words secondary. The performance of their penmanship is cardinal and the action is strongly felt. There was a legend circulated about Chang Jui-t'u in his popular days that he was the incarnation of water-constellation. To hang his calligraphy would prevent fire. Such a symbolism may be childish, but it may suggest the magic power affiliated with the decorative aspect of calligraphy. However in the works of late Ming, with the statesman-calligraphers, the pace is conspicuously compelled and pressed, it is different from the rhythmic pace of T'ang and Sung artists.

The second group of artists contains Wang Shih-min (1592-1680), P'u-ho (1593-1683), and Cha Shih-piao (1615-1698). They belonged to the more conformist of the seventeenth century, emotionally balanced and technically smooth. Their approach is close to that of Tung Ch'i-ch'ang, representing the cultivated taste of the connoisseurs.

Wang Shih-min has the sober logic of a neo-Confucianist, upholding the continuity of the mainstream. His painting and calligraphy are ritual exercises. Art is a discipline that communicates the body and mind. The mere exercise itself is a fulfilment. His clerical script is bold in comparison to his usual painting manner, but nevertheless is proper and relaxed (Fig. 6).

P'u-ho tends to the *Ch'an* tradition. Like artists in Japan, he went into the Ma-Hsia landscape of Southern Sung. His poetry and calligraphy accompanied paintings that were punctuated within the developed mystic. His able writing with a worn brush is guided by Hsien-yü Shu. In his own period his writing has the touch of Wang Ch'un and Chou T'ien-ch'iu. P'u-ho did not venture beyond the boundary of a settled style (Fig. 7).

Cha Shih-piao fits into the same romantic lyricism practised by Ch'en Chi-ju. He has a gentle flavour of his own (Fig. 8). On the whole artists' works in this group are consolational, passive, peaceful, and mildly expressionistic.

The most dedicated artists belong to the third group of painter-calligraphers. Representing here are Ch'en Hung-shou (1599-1652), Kung Hsien (1620?-1689), Chu Ta (1626?-1705?), Fu Shan (1607-1684), and Shih-t'ao (1614-1720?). Each of these artist has his own dynamic personal style of painting and each owned a passionate temperament. They were the proud "man-of-the-hill," obstinate individuals and stubbornly independent. They were professional artists and earned living on their art. However, to keep the *wen jen* integrity, never had they commercializing their works in catering to the average taste (Fig. 9).

Few artists in the seventeenth century could escape the theory propounded by Tung Ch'i-ch'ang, who divided painters into two schools. He used the division of Buddhism: the Northern and Southern Schools. In the classification of Tung Ch'i-ch'ang, the division is more to do with the attitude of the artists, which stressed on the standard of professional (*hang-chia* 行家, or critically, commercial) and the non-professional (*li-chia* 利家, or literati, *wen jen*). Juan Yüan (1764-1849) then, in the nineteenth century classified calligraphers into two schools. He also used the division of Northern and Southern Schools. However, his is a stylistical division by *t'ieh-hsüeh* 帖學 and *pei-hsüeh* 碑學. The Southern School are masters of manuscript style which is graceful and intimate. The Northern School are masters following the monumental steles tradition which is structural and majestic.

Aesthetically speaking, whether under the influence of Taoism, Buddhism, Confucianism, or *Ch'an*, Chinese philosophy preferred to camouflage passion—let no emotion be nakedly exposed in art. Tung Ch'i-ch'ang's approach is confined in this boundary. The seventeenth century, after Tung and before Juan, the characteristic of *i-min* art is the amount of emotional that is allowed in their works. Though some of these artists surrendered to religious order, most of them readily expressed their state of restlessness and were eager to show their un-

conformity. Behaving in "eccentric" ways through the political pressure, their stand was expected and admired.

On the technical side, Tung Ch'i-ch'ang was careful to distinguish between his two art mediums. He habitually signed with the name "Hsüan-chai" 玄宰 on his paintings but "Ch'i-ch'ang" 其昌 on his calligraphy. The early Ming painter-calligraphers, Wen Cheng-ming or T'ang Yin, used separate brushes and inks for their painting and calligraphy. They regarded them as two art forms in spite of the acknowledgement that these are twin arts. However, the painter-calligraphers of seventeenth century used the same brush for both. The tonality and brush lines between painting and calligraphy are closest ever.

Ch'en Hung-shou elongated his characters with a long and lean brush, obviously the same brush with which he painted. Therefore, his wiry and elastic strokes are as fine as his line-drawings. There are the stressed strokes inspired from Huang T'ing-chien, but much more airy and frail. Blending his brand of distortion, as tense and firm, identical to his human figure. While the brush progresses, it produces thick or thin lines, wet or dry tonality that creates painterly relief with in and out spacial depth (Fig. 10).

This painterly indulgence is also shown in Kung Hsien's writing. One can note in both his painting and calligraphy, the same gradation from dark to light as the newly fed brush runs out of ink. Using a round full-middle tip, Kung Hsien writes with seal-script steering motion as Wu Chen of the fourteenth century. His character structure is graceful which indicating his discipline in *Shen chiao hsü* 聖教序. He was a careful and thorough artist with sequential logic. In painting, he displays a brooding self-awareness and sombre mood which do not show in his writing, only small works accompanying painting. He had a great self-esteem regarding his own painting but was rather silent about his calligraphy.

Chu Ta was a more conscientious calligrapher. He preferred a worn brush for both painting and calligraphy. There is little modulation but honest solid lines. He possessed an inner simplicity with wholesome delivery. There is a naïveté suggesting concealed wisdom. He often claimed to copy after a certain older master, but none of his writing resembles the person he mentioned. Although Chu Ta's own words on art is yet to be collected and studied, he was the most powerful artist of the time. On occasions, writing in wild-cursive script, he displays a startling dynamism which is basical and plain. His composition has the simplicity of a stamping-seal design. He was a master of seal-engraving (Fig. 11).

Fu Shan was one artist of this group who enjoyed a reputation as calligrapher before that of a painter. His paintings, original and suggestive, are few but of high quality. His calligraphy is often characterized by taunted distortion (Fig. 12). He recorded many of his own observations. Like Chu Ta, he believed in studying the old masters to enable one to be dissimilar from them. As he said: "Calligraphy must be able to change (*pien* 變), otherwise it has no merit."

It was said that one day, he tumbled into a valley near his home town, T'ai-yüan. There he found a forest of cliff-engravings dated back to Northern-Ch'i (late sixth century). Since then, he developed his own personal style. He preceded Juan Yüan and provided the tendency of the eighteenth and nineteenth centuries. He engraved his own seals, preferring the rugged stele style to the poised school of Wang Hsi-chih. He declared that calligraphy, in the hand of Mi Fu of the eleventh century, had been criminally misguided.

Calligraphy should rather be awkward than clever,
rather ugly than pleasing,
rather crumbled than suave,
rather plain than assembled.

Although he was a respected artist in his time, disturbed by his chaotic world, he felt the arts were of minor importance, and earned his livelihood as a school teacher and herbal doctor. After 1644, the fall of Ming, Fu Shan was a self-appointed Taoist priest.

What do the arts contribute to the *Tao*? and
what has the *Tao* to do with the art of calligraphy?

Here his word *Tao* is actually used in the Confucian sense, the man-to-man relationship of a rational order. The following is a poem on calligraphy which he wrote to his son:

*To be a calligrapher one must be a man first,
The man is usual, his writing is naturally ancient (different).
Should he ignore the etiquette of Chou Confucianism, an able
brush accomplishes nothing.
Liu Kung-ch'üan said it fairly (A righteous mind rules an upright
brush).
The strength of a writing-brush is not to master the tool, the
finger, and the arm,
Nor is it a labyrinth of numerology, let the yin-and-yang calculate
the forthcoming fate.
The "snatch" in the heart is the real captive.
For those who wish to follow Wang Hsi-chih, he should meditate
on Liu Kung-ch'üan's words.
Before studying Yen Chen-ch'ing's writing, understand him as a
man first.
With inner integrity of China, the brush-tip will win the
conquest.*

Such is the ethical mood in the spirit of *i-min*.

On the emotion that projects the art energy, even in normal times, political and social pressures had been sensitively felt by artists and poets. When the Manchu, a nomadic tribe of the north seized the empire, the people's emotion was even more drastic. However, one must also remember, not every patriot can become a Chu Ta or Fu Shan. The metaphysical implication in art was known in China a long time ago. It does not lie in the tradition, nor the knowledge, but in each artist's own ability to transcend and evoke. Calligraphy as a pictorial art is not descriptive. The important condition is its physical presence that transposes the passion. By the abstract nature of calligraphy the emotion is not specific but suggested. Due to the political pressure these artists's oddity and unconventional manner, as the man and in art, were tolerated by the most conservative minds in China. Their distortion and stylization were understood.

Shih-t'ao, the most popular artist of all time, is one of the most penetrating aestheticians. In calligraphy, he went through the discipline of sutra manuscript. Then blending the clerical script his characters are horizontally inclined, as in the writing of Su Shih, preferring a new and sharp brush for both painting and calligraphy. His writing always has tonality, and he sometimes simply wrote in pale translucent ink. He never wrote in large size (Fig. 13).

Shih-t'ao though never elaborate his own calligraphy, but the first chapter of his *Hua yü lu* 畫語錄 is on "The Oneness of the Brush-stroke" 一畫, which he explained further in Chapter 17, "Inclusion of Writing" 兼字.

Ink can build images of hills and rivers, the brush can upturn a landscape formation. Knowing well the history of mankind, one valley or hill measures not the infinite. Fill the sea-of-ink with substance and train with a mountain of brushes. Then, let go and encompass the widest form, allow changes, admit the eminent and ample in scope. Never be lost beyond, and never be tied in the

boundary. Of this world, never be obstinate on methodology, nor rely on the talent given by Heaven. Everything that can be expressed in painting can also be expressed in calligraphy. Calligraphy and painting though two different means, lead to the same end. Oneness is the fundamental principle. From Oneness proceed to changes. To change while forgetting the fundamental, is to be like a child who has forgotten his ancestry. . . .

In Shih-t'ao's "oneness" is the ontological artistic principle, and the "ancestry" of all arts. It is the moment "perception" by means of "art" becomes "physical presence." Every period has its changes, but not by following the man-made tradition—"orthodox" or "heterodox." It should start from the fundamental "oneness" where lies the understanding of man and mankind, where the true art begins. Therefore "never be lost beyond and never be tied in the boundary," and "never be obstinate on methodology nor rely on the talent given by Heaven." These enlightened attitudes are indeed uniquely seventeenth century.

List of Illustrations

- FIGURE 1. Ch'ang Ju-t'u, section from a handscroll in running script. The Art Museum, Princeton University.
- FIGURE 2. Huang Tao-chou, poem in cursive script. Hanging scroll. Chih-lo Lou Collection.
- FIGURE 3. Ni Yüan-lu, poem in cursive script. Hanging scroll. Chih-lo Lou Collection.
- FIGURE 4. Ni Yüan-lu, one character from a hanging scroll of calligraphy in running script. Art Gallery, Michigan University.
- FIGURE 5. Yang Wen-ts'ung, poem in cursive script. Hanging scroll. Chih-lo Lou Collection.
- FIGURE 6. Wang Shih-min, couplet in clerical script. Lok-tsai Hsien Collection.
- FIGURE 7. P'u-ho, inscription in running script, Landscape album. Chih-lo Lou Collection.
- FIGURE 8. Cha Shih-piao, inscription in running script, Landscape hanging scroll. Chih-lo Lou Collection.
- FIGURE 9. Kung Hsien, one leaf from an album of twelve paintings with facing pages of calligraphy in cursive script. Collection of Prof. and Mrs. Wen C. Fong.
- FIGURE 10. Ch'en Hung-shou, couplet in running script. Lok-tsai Hsien Collection.
- FIGURE 11. Chu Ta, inscription in running script, Landscape album. Chih-lo Lou Collection.
- FIGURE 12. Fu Shan, couplet in cursive script. Lok-tsai Hsien Collection.
- FIGURE 13. Tao-chi, inscription in clerical script, *Album of Landscapes Depicting Poems of Huang Yen-lu*. Chih-lo Lou Collection.




版權為香港中文大學中國文化研究所
所有 未經批准 不得翻印

十七世紀的論書

(中文提要)

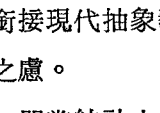
曾幼荷*



版權為香港中文大學中國文化研究所
所有 未經批准 不得翻印

在明末十六世紀前後，書畫大家如董其昌（1555—1636）、莫是龍（?-1582）、陳繼儒（1558—1639）、邢侗（1551—1612）、米萬鍾（1595—1630）等，他們不僅對於詩文之理論鑑賞方面有湛深的造詣，又勤於筆墨，是有思想、有作為的時期，故成就特高。

十八、十九世紀，清代中葉，金石篆刻之學興起，書畫及其理論因之增闢新的境界，書風趨向雄厚古拙奇穎潑辣，日本書道家尤為嚮往，激成廿世紀的新潮流，以中國古老的形上學銜接現代抽象藝術。比前比後，中間的十七世紀，繪畫方面演變繽紛，書道藝術有失色之慮。




版權為香港中文大學中國文化研究所
所有 未經批准 不得翻印

明清之際，朋黨結社之風極盛，文藝界亦無例外。自董其昌提倡南北宗之說，以畫人爲宗支，學統之念頗深。十七世紀既經政變，作家心境別有所寄，多數書家亦即畫家，放逸在野（藝人並不顧及「正宗」）。本文所論十七世紀之書家，試分作三組，以遺民爲討論標準，藉資探尋美術原理與技術的關係。

第一組爲顯宦書家，可以黃道周（1585—1646）、倪元璐（1593—1644）、楊文驄（1597—1645）、史可法（1602—1645）等爲例。四人俱據要津，又傾心翰墨，兼長書法。黃道周歷任禮部尚書、戶部尚書兼大學士，倪元璐歷任吏部尚書、戶部尚書、翰林院學士，史可法任兵部尚書、翰林學士，楊文驄任兵部侍郎。清兵入關，四人先後殉國，亦是忠烈之士。

此外書家張瑞圖（1569—1644?）、王鐸（1592—1652）二人，亦任高職。張瑞圖任建極殿大學士，以附魏忠賢被貶；王鐸尊年降清，受禮部尚書，太保之銜。品行雖可

* 夏威夷大學。



版權為香港中文大學中國文化研究所
所有 未經批准 不得翻印

議，但近來亦有人爲其辯護。其書法蒼健，骨力方峭，尤以張二水跌宕矯逸，喜用側筆，導諸書家之先，不應抹殺其書學成就（圖一）。

黃道周之真書行草俱表現剛強個性，偏撇側捺，有山谷遺意，大草連綿而倔勁磅礴，變化雖不多，但灑脫不群（圖二）。

倪元璐多用側筆，畧似二水，亦有山谷遲澀之意，頗具挺健風神。晚年用筆漸圓，有米元章旋轉姿態，四忠臣中以文正公功力最深，淳厚有味（圖三、圖四）。

楊文聰有豪俠聲望，博古好文，與董其昌諸人稱爲畫中九友，戲筆書畫，疏簡閑秀，無劍拔弩張之氣（圖五）。

史可法書名爲忠節所掩，其書法結體雅正，體勢高逸。

有明以來，詩書大中堂巨幅逐漸增多，以大草書鎮壓廳堂，書比畫尤爲適宜。同事之間請求墨寶者日多，傳說張二水係水星，懸其書於室中，可避火厄，流言雖淺薄，但可證明，鎮廳堂多取龍虎威嚴之書，以體勢能動人者爲上選。

此四人者，爲明末忠臣烈士而非遺民，書法淵源明初諸大家，所作草書譬諸擊鼓，急節不安而有迫促之感，不似唐人雅韻疾徐調整有致。

第二組可舉王時敏、查士標、普荷等爲例。他們追隨董其昌、陳繼儒鑑賞家作風，優秀清雅。

王時敏是儒家正統，清高自守。書畫不過是遣興養性，啓發身心而自娛。作隸書大字比畫面鬆放，但仍以工整勝（圖六）。

僧普荷詩書畫取南宋馬夏雲烟之態，出入禪理，用鮮于樞禿筆圓鋒，閑野之處，有吳中王寵、周天球趣味（圖七）。

查士標以明諸生流寓揚州，書法風姿疏簡，閒退似陳眉公（圖八）。

此組書家均文質彬彬，會心之處，力求穩忍，不藉書畫以洩其幽憤。

第三組書家是明之遺民，多以書畫爲生，具有高亢強傲性格，孤潔不隨流俗，故其書畫並非遣興，而係代表其整個心情。

董其昌力振書畫之學，主南北宗論，所持成見以人品態度爲重。利家行家之見，內外區分。十九世紀阮元（1764—1849）治董說亦分書藝爲南北宗。南宗運筆複雜，溫潤可愛，是「帖學」系統，北宗鑿刻簡峭，古拙壯健，是「碑學」系統；惟不涉及人品，則與董說不同。以中國哲理言之，總以性情涵蘊爲上。十七世紀在董之後、阮之前，最顯著的特色全在性情揮發，筆墨章法反在其次。

觀筆墨，董其昌作畫署名「玄宰」，作書署名「其昌」。明初藝人，文徵明、唐寅等書、畫運筆，分界甚明，墨色不同；明遺民書畫則否。

陳洪綬(1599—1652)喜用細長毫，其書亦如游絲空瘦，纖而不薄，瘠而不弱，線條轉折粗細，乾濕一如其白描人物，筆少意厚(圖一〇)。

龔賢喜用墨色，由濃至淡，深淺如其畫，篆筆環柔，婉麗清秀，其書只有小品題畫。半千于畫有長篇大論，自負不凡，于書則無論著(圖九)。

朱牽(1626—1705?)程功至老不衰，喜用禿筆作書畫，以篆筆寫行草，率直天真，一如其人，大智若愚，哭笑隨筆而出，若不假思索，作畫時雖云做某古人，但所書與某人全不相干，後工篆刻，有引首小幅尤為可喜(圖一一)。

傅山(1607—1684)書名勝于畫名，書道積學至深，亦工篆刻，多出己意(圖一二)，嘗云：「寫字不到變化處，不見妙。」一日失足墮巖，見風峪甚深，石柱林立則北齊所書佛經也，摩挲終日，因此醉心北碑粗糙之筆，下貶二王嫵媚，雜記有句：「開米顛一流，子敬(王獻之)之罪，開今日一流，米家之罪，是非作者之罪，乃學者之過也。」又云：「寧拙毋巧，寧醜毋媚；寧支離毋輕滑，寧直率毋安排。」

傅山書畫不輕售人，以教書行醫自養，甲申後每云：「文章小技于道何尊？況茲書寫于道何有？」他而言之「道」是儒家的「世道」，關於寫字有訓子詩：

作字先作人，人奇字自古。綱常叛周孔，筆墨不可補，一臂加五指，乾卦六爻睹。誰為用九者，心與擊為取。永真邈義久，不易柳公語。未習魯公書，先觀魯公誥。平原氣在中，毛穎足吞虜。

是真遺民之語，遺民以亡國之痛，又加一重道德情感，這組書畫家，為人古怪，書畫迥異尋常，不守成規，寧取拙醜支離，雖奇而安，不受貶責。

以美學觀察，中國書法的藝術與詩文達意不同，墨蹟本身不如畫隨類描寫。書法全在氣勢姿態，運行骨肉，在線條遲速中發揮其性格。千百年來純抽象的藝術，心地真誠純潔，能將感觸轉移形質，而此形質並非感觸本身，孕以文史，滋以智慧，是形上之學；於字劃中，間架縱橫而成全人性，此人性不是由古人筆法中倣效而來，而是在藝人傳寫思想的能力。書形雖抽象，可以綿裏藏針，但不是每個遺民都可成為朱牽、傅山，他們獨到之處是不可學不可倣的。他們新奇之處，各自成為獨立的面目。

石濤是近三百年來最深刻的文藝家，無論在畫面上，或在畫理上，都精微警悟。他對自己書法不甚注重，多為小品，喜用新筆，參用隸法寫經體，時常隨手用畫筆以極淡之墨題詩(圖一〇)。苦瓜和尚《畫語錄》中開章第一篇為《一畫》，在第十七章《兼字》中解釋「一畫」如下：

墨能栽培山川之形，筆能傾覆山川之勢，未可以一丘一壑而限量也。古今人物無不細悉，必使墨海抱負，筆山駕馭，然後廣其用。所以八極之表，九土之變，五

岳之尊，四海之廣，放之無外，收之無內，世不執法，天不執能，不但其顯于畫，而又顯于字。字與畫者具其兩端，其功一體。一畫者，字畫先有之根本也。字畫者，一畫後天之經權也，能知經權而忘一畫之本者，是由子孫失其宗支也……。

石濤的藝術之本為「一畫」，是太朴之根，是由「觀解」經「字畫」之技而成「形質」。形質有其經權變化，各時代各藝人不同，由一畫而演變是「宗支」。不以藝人的成功為宗支，而分內外正邪之見。藝人須「能收，能放」是大智不泯之本。因此「世不執法，天不執能」這種精警語錄，最能代表十七世紀的遺民精神。

圖 版 目 錄

- 圖 一 張瑞圖行書卷（部分），波士頓大學美術館藏品。
- 圖 二 黃道周草書詩軸，至樂樓藏品。
- 圖 三 倪元璐草書詩軸，至樂樓藏品。
- 圖 四 倪元璐行書（細部），密西根大學美術館藏品。
- 圖 五 楊文驄草書詩軸，至樂樓藏品。
- 圖 六 王時敏隸書五言聯，樂在軒藏品。
- 圖 七 普荷行書，山水冊款識，至樂樓藏品。
- 圖 八 查士標行書，《翠壁丹崖圖》款識，至樂樓藏品。
- 圖 九 龔賢草書冊頁，畫冊（共十二頁）扉頁之一，方聞教授伉儷藏品。
- 圖一〇 陳洪綬行書五言聯，樂在軒藏品。
- 圖一一 朱牽行書，山水冊款識，至樂樓藏品。
- 圖一二 傅山草書七言聯，樂在軒藏品。
- 圖一三 釋道濟隸書，《寫黃硯旅詩意冊》，至樂樓藏品。