

# 序

在中國文化藝術史上，明清之際是繼北宋後的另一高峰。由明嘉靖晚期至清初約百年間，思想、文學、藝術人才輩出，達至鼎盛。策劃以晚明文化藝術為主題的展覽是多年心願。1987年因緣際會下得與何惠鑑、李鑄晉兩位好友合作，在紐約亞洲文化協會（Asia Society Gallery）舉辦晚明文人書齋展覽（The Chinese Scholar's Studio: Artistic Life in the Late Ming Period），首次將這時代的藝術介紹予西方觀眾，展品全部由上海博物館借出。三十多年後，承蒙上海博物館全力支持、香港藝術館惠借至樂樓及虛白齋兩家明末清初繪畫，加上香港多家博物館及私人收藏的珍品，是次在中文大學舉辦的「浮世清音——晚明江南藝術與文化」展覽，期望能更全面地展現這個獨特時代的藝文風貌。整個展覽由中大藝術系和文物館的研究團隊共同策劃及完成，為文物館創辦人利榮森所期盼的合作方式。

晚明北方政治動盪，反觀江南地區富庶安定，遂成為人文薈萃之地。這時期思想開放，文人往往能以筆墨直抒胸臆、擺脫古人桎梏，展現自我，張風《古木高士圖》卷可視為代表作，這作品亦可顯示張風所謂「行條理于粗服亂頭之中」（周亮工輯《尺牘新鈔》卷二）。

此時期的繪畫亦最能表現詩畫合一的境界。蘇東坡評王維作品「詩中有畫，畫中有詩」，可惜王維的畫現已無存。然而晚明文人筆下的「詩意圖」，講求繪畫與文學的契合，正能表現出兩者相通之趣。這次展覽中高簡《寫陶潛詩意》冊最能代表這類作品。

書畫以外，晚明江南工匠藝術亦百花齊放。富足的生活條件，讓文人有餘暇寄情收藏鑒賞，講究生活藝術，同時造就能工巧匠的湧現。工藝品如玉雕、犀角、竹刻、絲織品、漆器等精彩紛呈，花樣百出。工商業發展蓬勃，供應海外不同市場的外銷器物各具特色。這時期不同社會階層的品味好尚，如幽雅沖淡的文人趣味與華麗多彩的市民品味相互影響，呈現出一個豐富多元的藝術面貌。

中國傳統藝術歷經唐、宋、元、明，及至晚明，既是一個高峰，也是一個總結。我們不必一定學習那個時代的品味意趣，但冀望這個展覽能让更多人見識到晚明的文化藝術境界，引發大家對中國傳統文化的興趣和研究。

屈志仁

（張藝議、黃佩儀筆錄及整理）

# Preface

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With the flourishing of arts and letters in the hundred years or so, beginning in the late Jiajing reign in the Ming, the Ming-Qing transition marked another peak period since the Northern Song in the history of Chinese art and culture. In 1987 I was able to organize, together with my old friends, Wai-kam Ho and Chu-ting Li, the exhibition “The Chinese Scholar’s Studio: Artistic Life in the Late Ming Period”. The exhibition was held at the Asia Society Gallery in New York, with loans from the Shanghai Museum. Today, more than three decades later, and thanks again to the unreserved support of the Shanghai Museum, the Late Ming exhibition is revived and enriched by loans from local collections—which has always been particularly rich in paintings and calligraphy of the late Ming. I am particularly happy to note that the present exhibition is a joint effort by the University’s Art Museum and the Department of Fine Arts. This manner of cooperation was the wish of J. S. Lee, founder and benefactor of the Art Museum.

In contrast to the political tumult in the north, Jiangnan in the south was blessed with prosperity and stability to become a magnet for elites in the late Ming. The atmosphere was so liberal that the literati were eager to break free from the ancient tradition and to give expression to their individuality through brush and ink, as well represented by Zhang Feng’s *Scholar by an Old Tree* on display. The period also saw the integration of painting and poetry at its best. The idea was previously encapsulated by Wang Wei’s works, which Su Shi famously described to be “painting in poetry and poetry in painting”. While none of such works by the Tang painter-poet have survived, the late Ming literati paintings inspired by poetry serve to illustrate the mutuality and compatibility between the two creative domains. In the exhibition, this is best exemplified by Gao Jian’s *Landscapes of Tao Qian’s Poetic Ideas*.

Painting and calligraphy apart, development was no less exciting for handicrafts in late-Ming Jiangnan. Financially affluent, the literati had the leisure to devote themselves to collecting and to a refined living style that encouraged craftsmen to perfect their skills so as to produce diversely exquisite jades, rhino horns, bamboo carvings, textiles and lacquerware. In satisfying the aesthetic requirements that varied from class to class, such as subtlety for the literati, floridity for the general public and anything in between as they impacted on each other, a kaleidoscope of styles emerged. Further contributing to this vibrant scene were the export ware destined for overseas markets that were constantly growing in an era of trade.

Having undergone the developmental phases of the Tang, Song, Yuan and Ming, traditional Chinese art reached not only a summit but also its consummation in the late Ming. Although the preferences and aesthetics of the period are not necessarily meant to be copied in this day and age, it is our hope that the exhibition will provide a wider audience with a window on the cultural and artistic heights attained at the time and in turn inspire interest in and research into traditional Chinese art.

James C. Y. Watt

(Transcribed and edited by Cheung Ngai-yee and Heidi Wong; translated by Tina Liem)

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敬獻給觀眾的這個特展，時間上以十六世紀末到十七世紀中為主，地域以長江以南又特別是蘇、松、常、杭、嘉、湖一帶為重點，內容包括物質文化、思想、藝術三個面向，以此呈現那個被喚作「晚明」的年代裡江南的種種「精彩」：高度發展的經濟、商貿和工藝，或倜儻或蘊藉的文采、詩情、畫意，富庶、精緻生活基礎上的多樣化社會風尚……。

晚明是一個充滿變動與變異的年代。「海禁」的突破，使朝野獲享全球貿易的惠澤；西學東漸，部分士人眺望世界，帶來觀念的激蕩；名教鬆弛，思想解放的潮流湧動；市鎮繁榮，文人結社，民間力量蔚然興盛。那個年代的江南，文化藝術充滿趨新的活力，各個領域時有新的氣象、新的成就。若與同時期明王朝政治狀況的那些不堪相較，晚明江南的文化藝術真的令時人誇耀，讓後世驚豔。

承接近年學界對晚明的重新研探，「浮世清音——晚明江南藝術與文化」展覽意在用歷史文物講述晚明江南文化藝術的重要性，勾畫其特點和貢獻。晚明江南開出了很多新的面向，卻因崇禎十七年（1644）明王朝的崩塌而停滯，過了數百年才又在重啟歷史的進程中得到接續，這也是晚明引人入勝之處。

上海博物館與香港中文大學文物館長期以來友好合作，此番通過舉辦「浮世清音——晚明江南藝術與文化」一展再度聯手，兩館之間的深厚友誼再結果實，在此祝願展覽圓滿成功！

萬曆二十九年（1601），湖廣僉事馮應京在《刻交友論序》中說：「東海西海，此心此理同也。」也正基於相同之心、相同之理，我們一起回望晚明，共憶江南，在歷史的大格局中理解、欣賞那個時期精彩的文化藝術。

楊志剛

上海博物館館長

# Preface

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Spanning decades from the late 16<sup>th</sup> to the first half of the 17<sup>th</sup> centuries, covering mainly Suzhou, Songjiang, Changzhou, Hangzhou, Jiaxing and Huzhou in the Jiangnan area and pivoting on the domains of material culture, thought and art, this exhibition aims to present the marvels of the so-called “late-Ming” Jiangnan: a highly developed economy buttressed by trade and handicraft, a culture defined by compelling art and literature, and a trendy society underlain by a refined way of life.

Late Ming was a period of changes and transformations. Upon lifting of the sea ban, world trade flourished to the benefit of both the court and the populace. Upon import of Western learning, a world view was spawned to challenge established ideas. As old values receded, ideological emancipation brewed into a raging storm. In prosperous towns and cities, literati formed societies to become a force to be reckoned with outside the court. In the Jiangnan area, art and culture were constantly rejuvenating themselves. Whatever the field or aspect, there were always new developments and new achievements. In contrast to the failings that beset the Ming bureaucracy, the art and culture of late-Ming Jiangnan induced pride in their time and admiration in posterity.

Although the innovations that were born in late-Ming Jiangnan came to a halt when the Ming empire collapsed in 1644, the irresistible allure of the period has rekindled enthusiasm centuries later in this day and age. In light of the scholarly reinvestigation of the late Ming in recent years, the exhibition “Transcending Transience: Art and Culture of Late-Ming Jiangnan” reiterates the importance, characteristics and legacy of the art and culture of late-Ming Jiangnan through a discriminating selection of artefacts.

The exhibition marks yet another milestone in the long-standing and fruitful cooperation between the Shanghai Museum and the Art Museum, The Chinese University of Hong Kong. May I take this opportunity to wish the presentation every success!

To close, I would like to borrow a statement that Feng Yingjing, Assistant Surveillance Commissioner in the Huguang Region, made in his 1601 preface to a carving of Matteo Ricci’s *On Making Friends (Jiaoyou lun)*: “The heart and the mind are the same whether in the East or the West.” All because our hearts and minds are the same, let us look back on late-Ming Jiangnan to understand and appreciate its marvellous art and culture in a broader historical context.

Yang Zhigang  
Director, Shanghai Museum

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十六世紀晚期至十七世紀上半葉，大明帝國雖受政治腐敗和社會動蕩所困，藝術領域卻一片繁榮。其時海上貿易興起，市場經濟蓬勃，加上出版業急速發展，知識流佈全國，位處東南沿海的江南地區，對精緻工藝品的需求大增。此前，奢侈品和藝術品的流通，僅限於宮廷及少數權貴。然而，新的社會流動機遇，促使中產階層日益壯大，大眾的審美觸覺愈見敏銳，打破了皇族對藝術的壟斷，更豐富了社會整體的物質生活。

晚明文化藝術的興盛，得力於王守仁的心學理論，即相信人們通過真切的反覆自省，不論出身和學問，皆可成為聖人。心學思想影響深遠，一方面在學理上為社會中下階層躋身文化精英之列鋪平道路，另一方面推動人們以各種非傳統與藝術化的方式表達自我。此一特殊的政治、經濟和文化土壤所孕育出的江南藝術，其精髓即在於既能跳脫因循傳統，也不流於艱澀乏味，古意與創意並顯，通俗與高雅兼融，故能如同奇葩般獨立於歷朝精緻藝術之中，並成為其後二百多年清代文人追隨或反動的對象。晚明活潑多采而又別樹一格的文化藝術菁華，正是本展覽和圖錄的主題。

要呈現晚明江南的時代精神，必須對哲學思潮與藝術之互動與交融具備深入認識。是次展覽計劃的發起人屈志仁教授，正是對中國藝術與文化有全面而深刻了解的學者。屈教授為香港中文大學文物館創館館長、藝術系前系主任及美國大都會藝術博物館亞洲藝術部榮休主任。屈教授於美國退休後，回港擔任首位由香港中文大學中國文化研究所及藝術系共同委任的「利榮森中國文化講座教授」，為藝術系講授課程並指導學生，仍不懈於研究及推廣中國藝術。他於1987年策劃的展覽「文人的書齋：晚明的藝術生活」及其圖錄，將晚明文人藝術介紹予西方觀眾。三十多年後，屈教授再次發起策劃晚明藝術展，並屬意在中大文物館舉行，旨在栽培年青學者並進一步推動藝術史研究工作，這正是他與利榮森博士於半世紀以前為文物館定下的目標之一。在屈教授指導下，中大藝術系的師生、系友和文物館同仁組成研究團隊，承擔起整個展覽的研究、策劃、組織，以及圖錄編撰、設計工作，這計劃無疑為年青學者及館員提供難得的學習和實踐機會。

過去數年，研究團隊不遺餘力地籌備展覽：在文物館博士後研究員蔣方亭博士的協助和統籌下，開展展覽和圖錄的各項工作；藝術系的同學、系友及文物館館員積極參與研究和圖錄撰寫；館內職員則承擔文物借展、展館翻新、圖錄設計與展覽佈置等事宜。各方群策群力，致力實現展覽計劃的各項構思。是次展覽規模龐大，展品種類繁多，研究團隊包括數代資深與新晉學者，可謂文物館與藝術系長期合作的里程碑，特別值得紀念。

今年正值文物館金禧誌慶，本計劃能得到本地、國內外多所文博機構支持響應，令人鼓舞。當中，上海博物館自本展籌備伊始即予以大力支持，欣然應允合辦，並借出多達89件(套)文物參展。三年多來，楊志剛館長及其行政及策展團隊提供了莫大幫助：文化交流辦公室周燕群主任、徐立藝主任、梁薇女士費心協調；專業部門主任凌利中、陸明華、彭濤、包燕麗、施遠、馬今洪、黃翔、陳才等諸位，以及魏威、陳潔、馮澤州、周浩、華慈祥、劉剛、谷嫻子、于穎、陸方喆、孔品屏、鄭博、柳向春等諸位研究員提供協助，使展覽籌備工作得以順利開展，於此謹致萬分謝忱。

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本地方面，香港藝術館亦為本展覽預留了 21 件文物，部分更是首次外借展出，為此我們向莫家詠總館長、司徒元傑館長、鄧慶榮館長及其團隊致謝。香港文化博物館盧秀麗總館長、香港海事博物館韋持力總監與陳麗碧副總監，以及兩依藏博物館馮依凌館長亦借出多項展品。與此同時，本地著名收藏家陳永杰、鍾棋偉、朱偉基、莊嚴儀、賀祈思、何孟澈、葛師科、劉柱柏、李景勳、廖敬威、劉瑞隆、盧茵茵、莫華釗、沈興順、譚廣濂、鄧國禎、葉健民、梁家樂、葉承耀、劉木蘭、練松柏、盧治忠等諸位慷慨讓研究團隊參觀其珍貴收藏，部分藏家更借出藏品予本展，讓觀眾能有幸得睹這些私人珍藏。

美國紐約大都會藝術博物館、克利夫蘭藝術博物館及德國柏林國家博物館亞洲藝術博物館的同仁，包括何慕文、孫志新、陸鵬亮、史耀華、史明理及愛古心等諸位館長，在新冠肺炎肆虐期間竭力協助，借出重要館藏。此外，中大文物館亦展出 37 件藏品，加上以上提及的公私收藏，展覽共展出約 200 件(套)作品。

本展堪稱文物館迄今最大規模的展覽，各展廳的設施亦因此要作出相應的提昇，包括增設展櫃。設備更新，無疑有助於文物館進一步發揮其策展潛能。如此高瞻遠矚的工作，需要充足的經濟支持。一如半世紀前利榮森博士支持創立文物館的善舉，其哲嗣利乾博士擔任北山堂基金主席多年來，一直堅定不移推動文物館發展，今次不單全力贊助此展覽的研究及籌備經費，更為提昇展廳設備提供資助。北山堂基金總監張藝議博士亦在展覽籌劃和改進展廳設施工程方面，提供多方協助。

在學術上，我們有幸得到多位專家學者的指導：嵇若昕、林業強、莫家良、唐錦騰、長北、蔡玫芬、凌利中、王建文、黎淑儀、張琮、徐錚、茅惠偉、沈偉、余馬莉等諸位老師為團隊的研究工作提供寶貴意見。此外，周序文、李穎莊、鄧民亮、林婉雯、麥詠雯、周嫡等諸位博物館同仁在籌備過程中竭力協助；盧君賜、趙惠盈、楊易韜、羅詩敏、劉熿熿、劉澤嵐等一眾同事、同學盡心整理圖錄文字和排版等工作。對於他們以及每一位曾協助本展覽計劃的人士，我們謹此表達衷心感謝。

姚進莊

香港中文大學文物館館長

尹翠琪

香港中文大學藝術系副教授

# Preface

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Despite the chaos and corruption that plagued the Ming Empire during the late 16<sup>th</sup> and the first half of the 17<sup>th</sup> centuries, art bloomed. Thriving maritime trade and a robust market economy, coupled with a rapidly growing publishing industry that disseminated knowledge throughout the empire, occasioned an unprecedented demand for luxury goods, including a demand for sophisticated artworks as it happened in the southeastern coastal region of Jiangnan. Until that point, the consumption of luxury goods and the collecting of art was largely the purview of the imperial court and the privileged few. Yet the new found possibility of social mobility broadened the base of the middle-class, and with that grew an increasingly discerning popular taste, which thereby enriched Chinese material culture and preempted the monopoly of imperial patronage of art.

The cultivation of such popular taste was fueled, in part, by Wang Yangming's theory of intuitive moral knowledge. It is his belief that regardless of one's social background or knowledge of the external world, genuine rumination of the self could cultivate one into a sage or fully moral agent. The effects of this philosophical thought were pervasive, paving the way for people of lower social strata to join the ranks of the cultural elite; so too did it encourage self-expression in an unconventional and artistic manner. This provided a unique political, economic and cultural milieu for the Jiangnan area to develop an art that is at once unconventional and yet appealing, archaic and yet creative, popular and yet elegant. Having no parallel throughout the history of Chinese fine arts, it was so irresistible that many Qing literati found themselves either devotees or defiers in the two centuries or so that followed. The riches of this artistically and culturally vibrant and extraordinary late Ming period is the subject of this exhibition and catalogue.

To capture the lively *zeitgeist* of the Jiangnan region in late Ming China, a profound understanding of the intersection between philosophical currents and art is essential. We found this polymath in Prof. James Watt, the initiator and director of this exhibition project. Prof. Watt is the founding Director of the Art Museum, former Chairman of the Fine Arts Department, The Chinese University of Hong Kong (CUHK), and Curator Emeritus of Asian Art at the Metropolitan Museum of Art. After retirement, he was invited to return to Hong Kong and served as the first J. S. Lee Professor of Chinese Culture at the Institute of Chinese Studies, CUHK. He offered lectures and academic supervision to students at the Fine Arts Department, continuing his life-long mission of researching and promoting Chinese art and culture. In 1987, his landmark exhibition, "The Chinese Scholar's Studio: Artistic Life in the Late Ming Period," successfully introduced Late Ming art and culture to audience in the West. After thirty years, Prof. Watt initiated another Late Ming art exhibition and intended it to be mounted at the Art Museum, CUHK. The purpose of the exhibition as to nurture young art historians coincides with one of the objectives that he and Dr J. S. Lee set for the Art Museum half a century ago. Under the supervision of Prof. Watt, a research team consisting of Art Museum staff and teachers, students and alumni of the Fine Arts Department took up the task of researching and curating the exhibition, which turned out to be a precious learning experience for all those involved.

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Over the past few years, the research team spared no effort to study the exhibits and plan the exhibition. Post-doc fellow Jiang Fangting deserves particular praise for assisting every step along the way. Credits are also due to all of our students and authors for their contribution to this hefty catalogue, and our museum colleagues for securing exhibition loans, managing the renovation, working on catalogue design and gallery layout. With a cross-generational team of veterans and promising scholars, this project of grand scale and scope will be a landmark for commemorating the long-lasting academic partnership between the Art Museum and the Fine Arts Department.

As the Art Museum celebrates its golden jubilee this year, we are proud that the educational mission manifested in this project is buttressed by local, national, and international collaborations. In particular, the Shanghai Museum has backed this project from the start, and has graciously agreed to co-organize this exhibition, lending 89 sets of objects to us. Director Yang Zhigang and his team of curators and administrators proved incredibly helpful over the past three years. We would like to thank Ms Zhou Yanqun, Ms Xu Liyi and Ms Liang Wei of Cultural Exchange Office; heads and specialists of various departments including Prof. Ling Lizhong, Prof. Lu Minghua, Mr Peng Tao, Ms Bao Yanli, Mr Shi Yuan, Mr Ma Jinhong, Mr Huang Xiang, Dr Chen Cai, Mr Wei Wei, Ms Chen Jie, Mr Feng Zezhou, Mr Zhou Hao, Mr Hua Cixiang, Mr Liu Gang, Ms Gu Xianzi, Dr Yu Ying, Mr Lu Fangzhe, Ms Kong Pinping, Mr Zheng Bo and Dr Liu Xiangchun.

Locally, we are indebted to the support provided by those at the Hong Kong Museum of Art, who reserved 21 artworks for this exhibition, some of which are only first being shown outside their home institution. For this, we thank Director Maria Mok, Chief Curator Szeto Yuen-kit, Curator Sunny Tang, and their team. Director Fione Lo of the Hong Kong Heritage Museum, Director Richard Wesley and Assistant Director Libby Chan of the Hong Kong Maritime Museum, and Director Lynn Fung of the Liang Yi Museum have also contributed indispensable loans. Meanwhile, prominent collectors warmly opened their homes for us to view their collections, and some even become our lenders. We are especially grateful to Mr Frank Chan, Mr Anthony Cheung, Mr Kenneth Chu, Mr David Chuang, Mr Chris Hall, Dr Kossen Ho, Mr Kot See-for, Dr Lau Chu-pak, Mr Andrew Lee, Mr Kingsley Liu, Mr Michael Liu, Ms Betty Lo, Mr Christopher Mok, Mr Shum Hing-shun, Mr Tam Kwong-lim, The Hon Mr Justice Robert Tang, Mr Raymond Yip, Dr Leung Kar-lok, Dr Yip Shing-yiu, Ms Angela Chua, Mr Lin Chung-pak and Mr Lo Chih-chung.

Overseas colleagues at The Metropolitan Museum of Art, Cleveland Museum of Art, and Staatliche Museen zu Berlin, Museum für Asiatische Kunst have also tried their best to support this exhibition with important loans amidst the onslaught of Covid-19. We are indebted to Dr Maxwell Hearn, Dr Jason Sun, Dr Lu Pengliang, Dr Joseph Scheier-Dolberg, Dr Clarissa von Spee and Dr Augustin Birgitta for their consideration. Important loans from private and public collections have also given us an opportunity to look at 37 objects in the Art Museum's collection in a new light, and present a total of 200 sets of objects in this exhibition.



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This exhibition is arguably the most ambitious exhibition project undertaken by the Art Museum to date, so much that the galleries have been upgraded and equipped with state-of-the-art display cabinets. This capital project will further unleash the curatorial potential of this university museum. Such visionary efforts require substantial financial support. Like his father Dr J. S. Lee who sponsored the founding of the Art Museum half a century ago, Dr Chien Lee, Chairman of The Bei Shan Tang Foundation, determined to support the long-term development of the Art Museum. Both this research and exhibition project and the museum renovation could not have been realized without his generous support. Dr Cheung Ngai-yee of The Bei Shan Tang Foundation was also involved in every stage of the planning of the exhibition and renovation, providing assistance and encouragement along the way.

Many scholars and experts have offered invaluable academic advice to us. Particular thanks go to Prof. Chi Jo-hsin, Prof. Peter Y. K. Lam, Prof. Harold Mok, Prof. Vincent Tang, Prof. Chang Bei, Prof. Tsai Mei-fen, Prof. Ling Lizhong, Mr Wang Jianwen, Ms Lai Suk-yee, Ms Zhang Qiong, Dr Xu Zheng, Dr Mao Huiwei, Prof. Shen Wei and Prof. She Mali. We would like to thank fellow museum colleagues Mr Zhou Xuwen, Ms Rose Lee, Dr Raymond Tang, Ms Maria Lam, Ms Mak Wing-man and Ms Zoe Chow for their help in arranging the loans; our colleagues Mr Lo Kwan-chi, Ms Chiu Wai-ying, and our students Yang Yitao, Law Sze-man, Liu Huahua and Liu Zelan for their tremendous support in the preparation of this catalogue. To each and every one of them and all the other individuals who have contributed to this project, please accept our heartfelt thanks.

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