

館長前言

香港中文大學文物館成立於一九七一年，並於兩年後訂立藏品徵集的目標：搜羅教學使用及具備學術研究價值的文物。在本館早年的入藏中，簡又文（1896-1978）斑園舊藏九百餘件廣東書畫構成了其中的中流砥柱。歷年來北山堂慷慨捐贈，又輔之以策略性購藏，使得這批藏品內容逐漸豐富，也為館內舉辦各色畫家、流派等等主題展覽奠定了基礎。

憑藉這批收藏，我們得以重新檢視廣東藝術的發展成就。廣東位處中國南隅，學風別具一格，才人輩出，個性鮮明。廣東文人雖不能盡以藝術家視之，然其思想理念訴之於書畫，影響亦不容忽視。回望歷史，廣東近代盛產革命家，大可追溯至本地文化思想的種種淵源。「大華烈士」簡又文收藏廣東書畫的原因之一，亦正是要搜羅先賢們的吉光片羽。自陳獻章（1428-1500）始，不少儒者摒棄仕途，或在嶺南的書院開班授徒，或削髮為僧，遁入空門。一代代的廣東學人不群於當朝顯學。在明代，這種「不群」表現為着重個人內在修養更勝於功名，思辨的種子由此萌芽。到了晚清，廣東精英則踏足政壇，嘗試變法改革，名震天下。對廣東藝術的研究無疑與政治、思想息息相關。而隨着香港在大灣區發展中與廣東關係越發密切，對粵省藝術與學術史的回顧亦可謂適逢其時。

是次展覽也開啓了文物館慶祝建館五十周年系列活動的序幕。這個金禧里程碑給予本館一個機會去回顧館內超過一萬五千件的豐富收藏。學術研究不斷推進着我們對藏品的瞭解，而能對核心收藏有新的認識，啓迪後來，亦讓同仁倍感榮焉。在此，我要特別感謝副研究員何碧琪博士，她主導了是次意義非凡的研究和展覽計劃。考慮到涉及作品及主題的規模，她精挑細選之餘亦將展覽分為兩階段：其一為明代至康乾盛世，其二則為晚清至民國。另外，為求手卷等作品得以妥善展示，謝光寒師傅、梁啟軒、楊夢竹及胡子明對藏品進行了細心修復。鄧明亮拍攝了所有圖片，盧君賜則設計了場地以及展覽圖錄。我們也十分感謝何傳馨教授賜墨，題書展覽標題。展覽及圖錄製作中還有不少同仁默默相助，不能遍及，在此一併致謝。

姚進莊



Director's Foreword

After the founding of the Art Museum of CUHK in 1971, the museum began to collect works of art for teaching and research purposes in 1973. Among the earliest acquisitions was a group of 900 Guangdong painting and calligraphy assembled by the historian Jen Yu-wen (1896–1978), which form the backbone of the museum collection. Gaps in the Guangdong holdings have since been strategically filled with generous donations by the Bei Shan Tang Foundation and astute purchases, paving the way for thematic exhibitions on important painters and schools.

The time has come for us to reconsider the development of Guangdong art holistically, so that one may appreciate the intellectual milieu that nurtured individuals with distinctive personalities who took on painting and calligraphy to express their ideals and beliefs, which often contrasted with mainstream and orthodox thinking. These individuals may not have been categorized historically as artists, but their painting and calligraphy had an impact on others, as their ideas were influential. In hindsight, while Guangdong is known for its revolutionaries in modern history, revolutionary tendencies in political thoughts preceded seismic revolutions, and a main reason for Jen Yu-wen—a politically active revolutionary—to collect Guangdong art was to capture the writings and artistic expressions of some of those luminaries in the first place. Beginning with philosophical educator Chen Xianzhang (1428–1500), a number of influential thinkers chose to teach in local academies—and some took the tonsure—rather than to serve the government, so that generations of Guangdong scholars were not subjected to conventional indoctrinations by the ruling regimes. Such “political distancing” in the Ming prioritized self-cultivation over individual achievement and sowed the seeds for critical thinking. By the later Qing period, however, many elites in Guangdong took office in their attempt to reform the political system, and some reformers gained national eminence. Thus, the study of Guangdong art is intricately related to the study of political and intellectual thought in Guangdong. As Hong Kong works ever more closely with Guangdong with the meteoric rise of the Greater Bay Area, the exhibition offers a timely review of the artistic and intellectual development of our neighboring region.

The timing of the exhibition is also auspiciously set to kick off a series of exhibitions that celebrate the fiftieth anniversary of the Art Museum. This milestone gives us pause to critically reexamine the riches of the collection, which has now grown to over 15,000 objects. New scholarship continually advances our understanding of the collection, and we are proud to shed new lights on the Art Museum's core collection. I am especially pleased and thankful that our Research Associate Dr. Peggy Ho has taken the initiative to lead this meaningful and important project. Given the broad scope of the works and ideas concerned, she has judiciously selected key works and divided the exhibition into two phases, with the first phase focusing on the Ming to high Qing period and the second phase on the late Qing through the Republican period. In order for the scrolls to be displayed safely, conservation was expertly carried out by Master Xie Guanghan, Mike Leung, Bamboo Yueng, and Woo Tsz-ming, and all the works were photographed by Ming Leung Tang. Kwanchi Lo deserves credit for both the book and exhibition designs. We also thank Prof. Ho Chuan-hsing for writing the title of the exhibition and catalogue in his graceful calligraphy. To others who have offered assistance to this exhibition and catalogue, I am most grateful for their support.

Josh Yiu