

## 陶鉉（活躍於十四世紀）

## 幽亭遠岫圖 軸

至正五年（一三四五年）

紙本水墨，五八×三二·七釐米

北山堂所藏此幀《幽亭遠岫圖》<sup>一</sup>，於畫幅左上方有陶鉉款識，說明此作為陶鉉於一三四五年為友人王迪簡所繪。關於陶鉉的生平，於古代文獻中僅有元代夏文彥《圖繪寶鑑》中的簡短記載，謂陶鉉號菊村，金陵人，山水畫法學自五代北宋間的李成。<sup>二</sup>《幽亭遠岫圖》為陶鉉現存僅知的作品，從中可見元代流行的平遠構圖，乃來自李成作品中常見的低平荒野樣式。畫中近景處繪有樹竹數株，挺然直立；低平曲折的河岸，將觀者視線引向層層後退的中景、遠景。陶鉉以精簡的枯筆乾墨，擦出山石的結體輪廓，兼以苔點、墨染增加山頭與石腳層次感的畫法，讓人聯想到元四家之一的倪瓚。上海博物館所藏的倪瓚《六君子圖》與《幽亭遠岫圖》同樣繪於至正五年（一三四五），亦是以秀潤的隔江山色替換李成的蕭瑟荒原，但倪瓚的作品仍保留運用前人筆法（如董源披麻皴）的痕跡，而陶鉉的《幽亭遠岫圖》則未見對特定前人筆法的借用。

除了陶鉉的款識，《幽亭遠岫圖》的畫幅上方還有清人高士奇對陶鉉與受畫者王迪簡的簡評。王迪簡，字庭吉，號載隱，為元初的南宋遺民。據高士奇考，王迪簡有詩集存世，所繪水仙學自南宋趙孟堅。現藏北京故宮的王迪簡《水仙圖殘卷》，與其他現存的趙孟堅《水仙圖》，皆以雙鉤墨染繪出流利而繁複交錯的水仙花葉，可證高士奇所言不虛。元代戴表元曾於《載隱記》中記述王迪簡隱居於戴山南側，其居所人跡罕至，半里之內為空闊的郊原，故視野遼闊，周邊景緻可一覽無遺。<sup>三</sup>雖然在現存文獻中未見有陶鉉與王迪簡交往的具體資料，但《幽亭遠岫圖》的畫面，卻與《載隱記》中描繪的王迪簡隱居環境相吻合。元朝以異族入主中國，士人紛紛因不願仕進或不得薦舉，而選擇避世隱居，從而出現了許多以隱居為題的文學與繪畫作品。《幽亭遠岫圖》無疑亦可視為此類與隱逸題材相關的作品。

（何嘉誼）

## 注釋

- 一 《幽亭遠岫圖》亦曾為張珩鑑藏，收錄於張珩：《木雁齋書畫鑑賞筆記》（北京：文物出版社，二〇〇四），頁二五〇。
- 二 夏文彥：《圖繪寶鑑》（《景印文淵閣四庫全書》第八一四冊；臺北：臺灣商務印書館，一九八三），卷五，頁六二二。
- 三 戴表元：《剡源集》（《四部叢刊》集部第一四〇〇冊；上海：上海商務印書局，一九二二），卷四記，頁三下—四下。



至正五年四月菊村陶鉉為  
戴隱老友作

陶菊村江南人畫法蒼秀人  
品亦高戴隱乃王迪簡字庭吉  
有詩集行世偶寫水仙得藝齋  
意康熙辛巳十月廿七日江都

江都 奇





## 石濤（一六四二—一七〇七）

## 花果圖 冊

紙本水墨設色，共八開，各約三三×二七釐米

石濤本名朱若極，為明清江王朱贊儀十世孫，全州人（今廣西桂林）。於南明的皇室鬥爭中，全家遭難，僅石濤一人為家僕救出，隱身佛寺，改名原濟。石濤為其字，號苦瓜和尚，晚年又號大滌子、清湘老人等。一生遊歷甚廣，曾寄居江西廬山、安徽宣城、南京，多次遊覽黃山，並短暫北上京師謀求畫業。晚年出佛入道，定居揚州為職業畫家。<sup>一</sup>

石濤於各地遊歷時，多與當地仕紳畫家結社，並於畫論、畫藝方面互有影響。早年寄居宣城時，與梅清往來密切，此時期作品中的清俊筆鋒與奇景構圖，即有梅清及其他宣城畫家的影子。<sup>二</sup> 居住於南京時，石濤則發展出接近金陵畫家的酣暢筆觸，並受到戴本孝畫論的影響，發展出其主張心與自然交感的「一畫」觀。<sup>三</sup> 《苦瓜和尚畫語錄》是石濤總結其繪畫理路的著作，從中可見其反對當時畫壇泥古積弊的主張；而在實踐上，則筆法獨特，風格不屬某家某派，故石濤在正統派獨領風騷的北京無法立足，並不意外。<sup>四</sup> 其後石濤南歸，定居揚州之後，其不拘成法的筆墨變得更为凝練雄渾，對後來揚州繪畫的發展產生了巨大影響。

此冊《花果圖》共八開，是石濤晚年定居揚州時期的作品，以看似率意實則沈著的淋漓色墨，分寫梅花、蓮蓬蓮藕、枇杷、西瓜百合、菱角雞頭蓮、柑橘、扁豆、葡萄，並於每開題寫與畫題相關的詩作或擷句。在中國畫史上，專寫蔬果的名手可溯至唐五代，北宋《宣和畫譜》特將蔬果藥品蟲草分為一門，並指出此門「於寫生最為難工」，且畫家須如詩人般深諳草木蟲魚之性，才能創作出微妙之畫境。<sup>五</sup> 而以寫意筆法描繪日常蔬果花卉以寓興的做法，則自明代沈周以來流行於詩人畫家之間。<sup>六</sup> 石濤此冊傳承此一傳統，不僅題寫詩文表達對蔬果風味的回憶與詠讚，呼應了個人喜吃蔬果的口味，亦將揚州的富饒物產以簡易、直觀的方式形諸筆墨，以迎合揚州城市生活的快速節奏與感官品味。<sup>七</sup>

（何嘉誼）

## 注釋

- 一 關於石濤一生行蹤，參見 Jonathan Hay, *Shitao: Painting and Modernity in Early Qing China* (Cambridge: Cambridge University Press, 2001), Chapter 4, pp. 83-111；汪世清：《石濤散考》，載《石濤研究》（上海：上海書畫出版社，二〇〇二），頁一八一—六六。
- 二 Jonathan Hay, *Shitao: Painting and Modernity in Early Qing China*, pp. 203-205.
- 三 薛永年：《石濤與戴本孝（續完）》，《南京藝術學院學報（美術與設計版）》，一九九〇年第一期，頁六四—六七。
- 四 關於石濤對古人畫法的認識與態度，參見 Marilyn and Shen Fu, *Studies in Connoisseurship: Chinese Paintings from the Arthur M. Sackler Collection in New York and Princeton* (Princeton: Princeton University Press, 1974), pp. 45-49.
- 五 《宣和畫譜》（《景印文淵閣四庫全書》第八一三冊：臺北：臺灣商務印書館，一九八三），卷二〇，頁二〇四。
- 六 現藏臺北故宮的沈周《寫生冊》為此類以蔬果花卉寄興的著名例子。研究參見陳韻如：《春風滿面此心微——沈周的寫生冊與其花鳥畫風》，《故宮文物月刊》，第三十七一期（二〇一四年二月），頁三六一—四六。
- 七 喬迅曾論及石濤在花果冊中對其食慾、物慾的表現，以及作品中所融會的視覺、味覺等不同感官，參見 Jonathan Hay, *Shitao: Painting and Modernity in Early Qing China*, pp. 286-288。對石濤揚州時期繪畫生產策略的討論，參見 Jonathan Hay, *Shitao: Painting and Modernity in Early Qing China*, pp. 169-173.









## 顧春福（活躍於十九世紀）

## 桐蔭仕女圖 軸

甲寅（一八五四年）

絹本水墨設色，一三五×四三釐米

顧春福，字夢香，一作夢薌，江蘇崑山人，晚年在洞庭東山莫釐峰購入十畝地，種植百株梅樹，建「隱梅庵」，故號隱梅道人。<sup>一</sup>其父顧錦疇，字約齋，畫無不能，尤其善於摹仿古蹟，但流傳絕少。<sup>二</sup>錦疇三子均善繪畫，顧春福更是天資聰穎，學作人物、仕女、花卉，入手即非凡，師於改琦，深得器重。其山水極工細，初師趙伯駒，後學習王翬，筆墨深厚秀潤，但不多作。<sup>三</sup>

此畫構圖別緻，梧桐樹幹從畫面右下角斜出，左上方繪梧桐枝葉，樹後為秀閣圓窗，但見窗內仕女一人，手持玉簫，似一曲吹罷，擡頭凝望遠處，若有所思。畫家用筆細秀，設色淡雅，所繪人物頭梳高髻，身穿素衣，鵝蛋臉，八字眉，眼睛細長，櫻桃小口，姿容秀美，刻畫出一位於清冷秋色中充滿哀思的美人形象。據題識可知，此軸繪於甲寅（一八五四）閏七夕之時，正好說明畫中所表現的，正是美人的離愁別緒。畫上所題詞句：「祇有一枝梧葉，不知多少秋聲」，乃出自南宋張炎的《清平樂·候蛩淒斷》，原為贈予友人陸行直的作品，後成為一首基調沈鬱、傷感蒼涼的抒情小詞。顧春福移用此詞句於此，更添傷感之意。

顧春福廣於交友，在四處遊歷時，凡是擅詩畫者，都相互交往切磋，既增進技藝，又擴大名聲，面對眾多索畫者，大都以水仙、蘭石圖相贈酬應。<sup>四</sup>梁章鉅與顧氏交好，其《退庵詩存》中載顧春福曾以畫冊十二幅相贈，以記梁氏為官期間遊歷名勝之事，想必是用心之作。<sup>五</sup>北山堂此畫乃為「香圃仁兄」所製，惜香圃為誰仍有待考證，然以如此精繪的仕女畫相贈，交情也許並非泛泛。

（詹寬）

## 注釋

- 一 顧春福：《隱梅庵記》，載衣學領主編：《蘇州園林歷代文鈔》（上海：上海三聯書店，二〇〇八），頁一六八—一六九。
- 二 陸家衡：《玉峰翰墨志》（蘇州：蘇州大學出版社，二〇一五），頁八二。
- 三 蔣寶齡：《墨林今話》（上海：上海古籍出版社，二〇一五），卷一八，頁四〇八—四〇九。
- 四 同上注，卷一八，頁四〇八。
- 五 梁章鉅：《退庵詩存》（《中國基本古籍庫》清道光刻本；北京：愛如生數字化技術研究中心，二〇〇九），卷二一，頁一九九。



局部







## 1

**Attributed to Zhu Derun (1294-1365)*****Mooring at a Maple Shore***

Round fan mounted as an album leaf, ink and colour on silk

26.1 x 27.6 cm

On the strength of the signed inscription on the left, the painting has been ascribed to Zhu Derun, whose ancestry can be traced to Zhu Guan, an esteemed scholar-official who ranked among the Five Elderlies of Suiyang (present-day Shangqiu, Henan) in the Northern Song.<sup>1</sup> The family later relocated to Kunshan. While in the Yan area (in present-day Hebei) towards the end of the Yanyou reign (1314-1320), Zhu Derun was made a junior compiler on Zhao Mengfu's recommendation and was subsequently promoted to be Supervisor of the Confucian School.<sup>2</sup> It is said that Zhu owed his landscapes to Guo Xi and the influence can be examined from the pine trees, scrolling clouds, texturing and flat-distance in the painting *Strumming a Zither under Trees* (National Palace Museum, Taipei).<sup>3</sup> As for his late-year works, the moist and vigorous brushwork was probably inspired by Zhao Mengfu, whose brushwork and composition reminiscent of Dong Yuan and Monk Juran as exemplified by *Water Village* are echoed in Zhu's last dated painting *Pavilion of Elegant Plain* (The Palace Museum, Beijing).<sup>4</sup> This possible source of inspiration cannot be ruled out although there is hitherto only a single reference in ancient literature.<sup>5</sup>

Despite the attribution, the composition and brushwork seen here are hardly typical of the artist. In the lower right of the painting is a boat where a scholar is admiring the red maples on the left waterfront. The way the leaves are scattered suggests a breeze blowing from the left to the right. In the centre, houses are half hidden and faintly visible as they become engulfed by the mists that are advancing along with the breeze against a background that is much sparser than the foreground. In the foreground, small axe-cut strokes define the sloping shore lapped by waves represented in fine strokes. While the leaves here are outlined, those in the middleground are simply dotted. The distant mountain in the upper right is primarily washed in ink with dots in ink or red spilling from it to suggest vegetation.

The diagonal composition, misty landscape and meticulous description bring to mind the albums of the late Southern Song, especially those by Xia Gui in which the fine-brush tradition of the preceding Tang dynasty survives.<sup>6</sup> Although the broad outlines in the foreground and the texturing of the rocks in finer strokes can be compared with Xia's *Viewing a Waterfall* (National Palace Museum, Taipei), the present specimen is more economical in brushwork and at times no more than ornamental as in the bushes on the distant mountain.<sup>7</sup> Yet the painting as a whole remains to be a poetically descriptive masterpiece from the Southern Song.<sup>8</sup>

(HKY)

1 Wen Zhengming, *Putian Ji* (SKQS, vol. 1273), *juan* 23, p. 169.

2 Dong Sizhang, *Wuxing Beizhi* (SKQS, vol. 494), *juan* 7, p. 345.

3 Xia Wenyan, *Tuhui Baojian* (SKQS, vol. 814), *juan* 5, p. 619.

4 James Cahill, *Hills Beyond a River: Chinese Painting of the Yuan Dynasty, 1279-1368* (New York: Weatherhill, 1976), pp. 79-80.

5 Feng Fang, *Shujue* (SKQS, vol. 816), p. 182.

6 For Li Tang's painting styles and their influence on the Southern Song, see Yu Hui, "Li Tang yu Hou Li Tang Shidai de Shanshuihua," in *Dynastic Renaissance: Art and Culture of the Southern Song* (Taipei: National Palace Museum, 2010), pp. 475-506. For a study of Xia Gui, see Richard Edwards, "Hsia Kuei and the Late Sung," in *The World around the Chinese Artist:*

*Aspects of Realism in Chinese Painting* (Ann Arbor: University of Michigan Press, 1989), pp. 13-53.

7 For a discussion of Xia Gui's *Viewing a Waterfall*, see Ho Chuan-hsing, "Xia Gui *Guanpu Tu*," in *Famous Album Leaves of the Sung Dynasty* (Taipei: National Palace Museum, 1995), pp. 260-261.

8 For discussions of the expression of poetic feelings through realistic depictions of objects in Southern Song painting, see Richard Edwards, "Painting and Poetry in the Late Sung," in Alfreda Murck and Wen C. Fong eds., *Words and Images: Chinese Poetry, Calligraphy, and Painting* (New York: The Metropolitan Museum of Art, 1991), pp. 405-430; Hui-shu Lee, "Art and Imperial Images at the Late Southern Sung Court," in Maxwell K. Hearn and Judith G. Smith eds., *Art of Sung and Yuan* (New York: The Metropolitan Museum of Art, 1996), pp. 249-269.

## 2

**Tao Xuan (active 14th century)*****Pavilion against Distant Mountains***

Dated 1345

Hanging scroll, ink on paper

58 x 31.7 cm

Acc. no. 1996.0488

The painting is stated in the signature inscription on the upper left to be made by Tao Xuan for his friend Wang Dijian in the 5th year of the Zhizheng reign (1345) although the friendship between them is undocumented elsewhere.<sup>1</sup> A brief account of Tao Xuan's life is given in no other ancient source except *Tuhui Baojian* (*Handbook on Painting*) by Xia Wenyan of the Yuan that the painter, a native of Jinling, modelled his landscapes on Li Cheng, a painter active during the Five Dynasties and the Northern Song.<sup>2</sup>

In this only known work by the painter, the flat-distance composition is typical of the Yuan and is commonly seen in the wastelands captured by Li Cheng from a low vantage point. In the foreground are a handful of upright trees and bamboos. The viewer's gaze is then directed by the zigzagging river bank to the receding middleground and then background. Dotted and washed at their bases, the hills and rocks are shaped succinctly in ink with a relatively dry brush, bringing to mind Ni Zan among the Four Masters of the Yuan. When compared with Ni Zan's *Six Gentlemen* (Shanghai Museum), which was also painted in 1345 and likewise replacing Li Cheng's desolate wilderness with a beguiling waterscape, the present specimen does not bear any noticeable borrowings while Dong Yuan's hemp-fibre texture strokes are quite conspicuous in Ni's painting.

To the right of the signature inscription are observations about Tao Xuan and the recipient Wang Dijian inscribed by Gao Shiqi of the Qing. Wang Dijian, who was on the cusp between the Southern Song and Yuan dynasties, is said to be a poet and to owe his narcissus to the Southern Song painter Zhao Mengjian. This opinion of Gao's is found to be well grounded in view of the resemblance in depicting the leaves and flowers in sleek outlines in both Wang's fragmented painting of narcissus (The Palace Museum, Beijing) and Zhao Mengjian's paintings of the same subject.

Wang Dijian is recorded by Dai Biaoyuan of the Yuan to be living in seclusion in the middle of a vast and uninhabited plain to the south of Mount Ji which offered an unobstructed panorama of the surrounding area.<sup>3</sup> The scene described coincides with that in the present painting. Subjugated by an alien people, the literati left over from the Song dynasty were barred from or disinclined to join the new regime and chose to

lead a reclusive life instead, leading to the proliferation of painting and literary works celebrating this way of living. In this regard, the specimen before us is definitely an example.

(HKY)

- 1 This painting had once been collected by Zhang Hang and recorded in his *Muyanzhai Shuhua Jianshang Bijì* (Beijing: Cultural Relics Press, 2004), p. 250.
- 2 Xia Wenyan, *Tuhui Baojian* (SKQS, vol. 814), *juan* 5, p. 622.
- 3 Dai Biaoyuan, *Shanyuan Ji* (SBCK, *jibu*, vol. 1400), *juan* 4 *ji*, pp. 3b-4b.

### 3

**Li Zai (1400-1487)<sup>1</sup>**

*Pavilion in Lofty Mountains*

Hanging scroll, ink and colour on silk

124.3 x 59.4 cm

Acc. no. 1996.0081

A native of Putian, Fujian, Li Zai was summoned to the court during the Ming reign of Xuande to render his service along with painting masters such as Xie Huan, Ni Duan, Shi Rui and Dai Jin at the Hall of Benevolence and Wisdom (Renzhi Dian).<sup>2</sup> In East Asia, his reception is evidenced by an encomium on the painting *Landscape in Broken Ink* (Tokyo National Museum) by Sesshū Tōyō in which the prominent Japanese monk painter from the Muromachi period (1336-1573) is proud to acknowledge his tutelage in the use of colour and broken ink under the renowned painter while in China.<sup>3</sup>

According to *Minghua Lu* (*A Record of Ming Paintings*), Li Zai's landscapes come in two styles, the refined of which is borrowed from Guo Xi of the Northern Song and the untrammelled from Ma Yuan and Xia Gui of the Southern Song.<sup>4</sup> An example of the former can be seen in the uncluttered composition and the mixture of sharpness and mistiness in *Returning Home* (Liaoning Provincial Museum) while that of the latter in the straggly trees and the damp scrolling-cloud texture strokes in *Seclusion in the Mountains* (National Palace Museum, Taipei) and *Mountain Hamlet* (The Palace Museum, Beijing).

The present specimen successfully celebrates the eclectic mixture of the painting traditions of both the Northern and the Southern Songs. On the right in the foreground, the straggly trees leaning towards the left guides the viewer's eye to the traveller and his boy servant on the bridge, seemingly leading the viewer into the artist's ideal world. Evoking those in Northern Song paintings, the imposing main mountain is off-centred to give way to the receding river and distant mountains to emphasize perspective. To close the gap between the viewer and the painting and to add life to the landscape, all the figures engaged in different activities have been blown out of proportion, whether it is the travellers with a wide-brimmed rain hat and a staff emerging from behind the mountain in the centre, the visitors to a pavilion which is maintained by a sweeper in the middleground, or the scholars reading inside a riverside pavilion at the foot of the mountains. Like *Seclusion in the Mountains* and *Mountain Hamlet*, the composition is made up of motifs including an untamed mountain mass in the background, pines enveloped in mists in the middleground, straggly trees and figures in diverse activities. Yet the texturing is moister such that the scrolling-cloud texture strokes for the rocks bleed into and blend with the washes. A less common feature among the painter's extant hanging scrolls is the two pine trees rising from an outcrop on the right in the foreground, inviting comparison with Southern Song paintings.

(HKY)

- 1 There are different versions of Li Zai's year of death, the most common being 1431 which first appears in *Wenyi Cidian Xubian*, though not knowing the reason. Basing on the time that the Japanese monk painter Sesshū Tōyō, who learnt painting from Li Zai, to China, and also on Yu Zongjian's study of the Li family tree of Putian, Yang revised Li Zai's years of birth and death to 1400 and 1487 respectively. See Yang Dezhong, "Li Zai Rujing Shijian ji Shengzhunian Kaoshi," *Yishu Tansuo*, vol. 28, no. 3 (June 2014), pp. 34-38.
- 2 Zhu Mouyin, *Huashi Huiyao* (SKQS, vol. 816), *juan* 4, p. 524.
- 3 See Hashimoto Yu, "Xuezhou Ru Ming Zaikao," *Meishushi Luncong*, no. 33 (March 2017), p. 21.
- 4 Xu Qin, *Minghua Lu* (XXSKQS, vol. 1065), *juan* 2, p. 653.

### 4

**Wen Jia (1501-1583)**

*The Han River*

Handscroll, ink and colour on paper

26.3 x 147 cm

Acc. no. 1995.0673

Wen Jia, a native of Changzhou, was posted at various times to Zhejiang and Jiangxi as a teacher and eventually retired as a departmental director of schools in Hezhou, Anhui.<sup>1</sup> After the passing of his father Wen Zhengming, he became even more active in the literati circles of the Wu area and was constantly approached with painting and calligraphy requests.<sup>2</sup> Despite being compared less favourably with his elder brother Wen Peng in calligraphy, he has been considered to have truly inherited the refined family painting tradition.<sup>3</sup> As far as painting style is concerned, he is akin to Ni Zan whereas Wen Peng, Wu Zhen.<sup>4</sup> On account of his connoisseurship, he was entrusted by the Superintendent of Training with authenticating the paintings and calligraphies confiscated from the corrupt Grand Secretary Yan Song, which culminated in a compendium on their provenance and authenticity.<sup>5</sup>

Signed with an inscription and two signature seals, the unimpeded depiction of an ideal place for seclusion in the blue-and-green style brings to mind Shen Zhou's simple compositions such as *Night Vigil* (National Palace Museum, Taipei). In the beginning section, two scholars, one dressed in red and the other blue, are chatting away in a shed. Across the water to the right, the islet with its diverse trees, some flourishing and one dying, provides some sort of shelter from the vast open water. At the end of the scroll and separately aboard a boat are two scholars, again one in red and the other blue, gazing at each other to allude to seclusion through the fisherman allegory. Although the location of the scene is not identified, the Han River in Yangzhou is suspected because of its reference in the poem inscribed by the painter in his colophon. Other inscribers are Wen Zhaozhi and Cheng Jiasui. The same colophons are given under a painting by Wen Jia in Lu Shihua's *Wuyue Suojian Shuhua Lu* (*Records of Paintings and Calligraphies Seen in the Wuyue Area*) but it should have been a different painting since there are four characters more in the painter's inscription and the measurements do not tally.<sup>6</sup>

(HKY)

- 1 Wang Shizhen, *Yanzhou Sibü Gao* (SKQS, vol. 1280), *juan* 83, p. 370; Wang Shizhen, *Yanzhou Sibü Xugao* (SKQS, vol. 1284), *juan* 149, p. 167.
- 2 Alice R. M. Hyland, "Wen Chia and Suchou Literati: 1550-1580," in Chu-ting Li et al. eds., *Artists and Patrons: Some Social and Economic Aspects of Chinese Painting* (Lawrence, Kansas: Kress Foundation Department of Art History, University of Kansas, Nelson-Atkins Museum of Art, Kansas City in