

CHRISTIE'S

丹青冰鑑

黃仲方

珍藏中國書畫



From Protégé to Master

The Chinese Painting Collection of
Harold Wong



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序

我是二十多年前加入敏求精舍時認識黃仲方先生的。我們大家都稱呼他爲Harold。他出生於上海書香門第，成長在香港一個京劇曲聲中讀書賞畫的溫暖家庭。Harold天資聰敏，留學倫敦巴黎高等學府又能書善畫，遊歷遍天下。這一切早便造就了這位“幼癡”奇才。

Harold的天賦在學生時代已表露無遺。他十九歲已在香港大會堂個展了七十多件書畫作品，亦臨摹古代大師作品，並得到張大千的讚賞和題跋。Harold後來不僅成爲知名畫家，他亦精於鑑賞，雅好收藏。樂常在軒的楹聯收藏更負盛名。作爲漢雅軒創辦人之一，Harold同時亦展現了他透過創業經商來推動中國藝術收藏的魄力。

中國書畫界都知道Harold在這方面的過人成就，但我最欽佩的是Harold的品德和儒雅。他爲人沉實謙厚，總是氣定神閒。我從沒有聽過他說人不好，也沒見過他對人阿諛奉承。面對長輩Harold總是畢恭畢敬，對著後輩常常循循善誘。

北山堂主人利榮森先生是敏求精舍其中的一位創辦人。利公晚年八十高齡仍熱心會務。每逢他出席敏求例會聚餐Harold必定陪伴在側打點一切。進餐時Harold亦必坐在利公身旁，呵護備至。有一次會舍大廈的老舊升降機壞了，Harold便說他願意陪利公走樓梯，他耐心地摻扶著老人家慢慢地拾級而上，好讓利公能與各舍友一同進餐聚舊。Harold對朋友和長輩的關懷和愛心是現今俗世中一陣溫潤的春風。樂常在軒所藏的楹聯中有王澐的「淨心抱冰雪，高情屬天雲」和桂馥的「腹中有萬卷書，筆下無一點塵」隸書六言聯。這兩副對聯便是Harold爲人最貼切的寫照。

佳士得很榮幸能舉辦《丹青冰鑑－黃仲方珍藏中國書畫》展覽。Harold的家人慷慨借出展品，讓愛好中國書畫藝術的朋友們能更深入地分享Harold那淨心抱冰雪，筆下無一點塵的美好世界，在此我們表示萬分謝意。

程壽康

佳士得亞洲區主席

Foreword

I met Harold Wong when I joined the Min Chiu Society over two decades ago. Amongst our group, he was affectionately known as Harold. Hailing from Shanghai, Harold was born into a scholarly family and grew up in a nurturing household, surrounded by the beautiful melodies of Peking opera, literature, and art. Harold was gifted and talented – he studied in London and Paris, excelled in painting and calligraphy, and travelled widely. Unsurprisingly, the young prodigy was given the sobriquet *You Chi* by his father, translated as "young fool".

Harold's talents were evident during his student years. At nineteen, he held a solo exhibition at the Hong Kong City Hall, showcasing over seventy pieces of his calligraphy and paintings. He also meticulously copied landscape paintings by ancient masters and received praise and inscriptions from Zhang Daqian. As time went on, Harold became a renowned artist, connoisseur, and avid collector. His collection of calligraphic couplets, Lechangzai Xuan, is particularly well-known. As one of the co-founders of Hanart Gallery, Harold demonstrated his determination to promote the collecting of Chinese art through entrepreneurship and business ventures.

While Harold's accomplishments in the Chinese painting community are widely acknowledged, I found his character and grace most admirable. He embodied a profound sense of integrity and humility and was always composed and at ease. I have never heard him speak ill of others. Furthermore, he was always very courteous and earnest. In the presence of elders, Harold was always respectful, and when interacting with juniors, he was patient and skilful in guiding them along the right path.

Dr. J. S. Lee from the Bei Shan Tang Collection was one of the founders of the Miu Chiu Society. Even at the advanced age of eighty, Dr. Lee remained actively involved in the society. Whenever he attended Miu Chiu's regular meetings and gatherings, Harold was always by his side, caring for his every need. Harold would sit beside Dr. Lee during meals, attentively looking after him. There was one instance when the old elevator broke down, and Harold willingly offered to accompany Dr. Lee up the stairs. Patiently supporting the elderly gentleman, they climbed the stairs slowly, ensuring Dr. Lee could join his fellow members at the gathering. Harold's care and compassion towards his friends and elders were a rarity. I want to highlight two calligraphic couplets in Lechangzai Xuan to exemplify his virtues:

"A pure heart embraces ice and snow, noble sentiments belong to the heavenly clouds."

– Wang Shu (1668-1743)

"Within the belly resides ten thousand volumes of books, beneath the brush lies not a speck of dust."

– Gui Fu (1736-1805)

Christie's is honoured to organize *From Protégé to Master - The Chinese Painting Collection of Harold Wong* exhibition. With the support of Harold's family, Chinese painting and calligraphy connoisseurs can have a deeper insight into Harold's beautiful world, which is pure and tranquil. We express our utmost gratitude for their generosity.

Kevin Ching
Chairman, Asia



丹青冰鑑：黃仲方的藝術之路

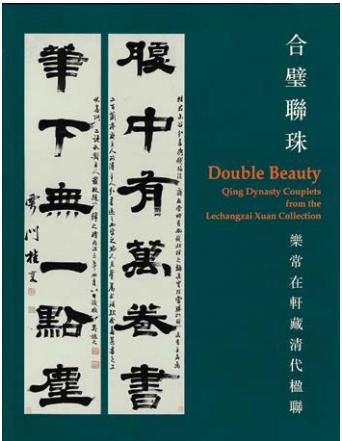
From Protégé to Master: The Journey of Harold Wong

作為鑒賞家、收藏家、藝術顧問、畫廊東主和藝術家，黃仲方（1943–2022）的一生都在堅定地尋求別具一格的自我表達。儘管他廣為國際藝術愛好者所熟悉和尊重，但他不苟言笑的性格，意味著他很少讓人注意到他自己。他是一個少言寡語的人。他廣博的知識、經驗豐富的眼光和對藝術的敏銳反應，使他能夠幫助私人 and 機構建立重要的中國書畫收藏。他在擔任香港中文大學文物館管理委員會和諮詢委員會主席以及敏求精舍會員期間，為藝術界作出積極貢獻。黃仲方的熱情、知識和經驗也幫助他建立了自己的獨特收藏，橫跨四大領域：明清文人繪畫、歷代書法、清中晚期繪畫以及近當代書畫。本次展覽和圖錄《丹青冰鑑：黃仲方珍藏中國書畫》呈現了黃仲方部分書畫收藏，亦以此四大主題為策劃理念。

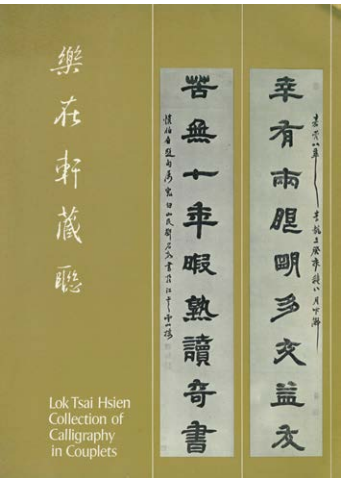
黃仲方先生經手的中國書畫數量難以計算，他獨具慧眼的視野亦讓他沉醉其中。他強調建立圖像記憶庫的重要性，只要一經回憶，他就能在腦海中看到他所見過的許多畫作。對他說來，討論和比對畫作是一項基本功，而作為一名熱忱的收藏家，這也是一項基本技能。香港中文大學文物館分別於2003、2007和2016年舉辦的三次展覽，充分展現了他作為一名收藏家的敏銳度，每冊展覽圖錄都出版了150幅書法對聯，共計450幅對聯。這些楹聯與他的父親黃寶熙（1907–1979）密不可分。黃寶熙對書法楹聯有著深厚熱情，而父親的收藏也在一定程度上反映了黃仲方的藝術創作及收藏之路。《合璧連珠》三卷圖錄展示了樂常在軒收藏的清代對聯（圖一）。1972年，在香港中文大學文物館成立一週年之際，黃仲方的父親於樂在軒藏品中借出82對書法對聯，用於展覽和出版圖錄（圖二）ⁱ。

黃仲方於2000年撰寫的文章《黃仲方的教育之路》，描述了他的成長經歷和所受影響（見第19–22頁）ⁱⁱ。黃家自上海遷居香港，與眾多藝術家、收藏家和學者友好。他們的觀念是國際化和面向世界的。黃仲方的父親黃寶熙是一名人類學家，曾在法國索邦大學接受訓練；母親丁漱清（1924–1978）是一名業餘京劇演員，在上海生活期間就開始學習繪畫。

1957年，黃仲方開始跟隨近代著名女書畫家和篆刻家顧青瑤女士（1896–1978）（圖三）學習傳統書畫，顧青瑤也是黃仲方母親的老師ⁱⁱⁱ。黃母丁漱清富有藝術創造力，作畫時自信而嫺熟。她於1961年創作的《粉荷》畫於金箋之上，由家族好友、國畫大師張大千（1899–1983）題跋，作品展示了她在渲染嬌豔荷花時出眾的筆墨技巧（圖四）。不難聯想，她的靈感



圖一：《合璧聯珠：樂常在軒藏清代楹聯》，香港中文大學文物館，2003年



圖二：《樂在軒藏聯》，香港中文大學，1972年



圖三：《顧青瑤：書·畫·篆刻》，香港市政局，1979年



圖四：丁漱清，《粉荷》，
118.5 x 59 cm，1961年



圖五：沈周，《蓮塘浴鳧圖》，
151 x 65.4 cm

或許來自黃家收藏的另一幅名作，沈周（1427–1509）《蓮塘浴鳧圖》（圖五）中的花荷。

黃仲方這位嶄露頭角的藝術家，最開始以臨摹中國古典繪畫作為訓練，臨摹對象包括家族和親友收藏的作品。從20世紀50年代末到60年代初，他的許多作品都是臨摹董源（約934–962）、董其昌（1555–1636）、八大山人（1626–1705）、惲壽平（1633–1690）、華岳（1682–1756）等古代名家的作品。黃仲方在臨摹古人的同時亦追求個人創新。在他的作品中，觀者很難辨認畫家受到具體哪種影響。在與本文作者的交談中，他提到了十三、十四世紀元代畫家、十七世紀的髡殘（1612–1673）、八大山人（1626–1705）和石濤（1642–1707）以及現代大師黃賓虹（1864–1955）的多重影響。

他對傳統畫家、書法家、理論家、文學家和詩人的熟悉，亦延伸至文徵明（1470–1559）和董其昌（1555–1636）；他的繪畫中，可看到北宋畫家范寬（約960–1030）以及陶淵明（365–427）的詩歌和經典《道德經》等文學作品的影子。深厚的文化素養，親身研究重要作品的機遇，幫助這位年輕人能夠在多年後從學生逐漸成長為受尊敬的老師。中國繪畫的傳統意味著無限的可能性和精深的技巧，黃仲方從未動搖過這一觀點，他認為中國畫蘊含著豐富的美學和創作可能性，因此他一直在這條道路上前行。從1962年的“黃仲方畫展”（圖六）到1993年的“抒懷－黃仲方近作”個展（圖七），他對中國畫的深入研究從未間斷。關於這種演變，德國詩人歌德簡明扼要地闡釋了達到大師境界的過程：

“每個人都將自己的財富掌握在自己手中，就像雕塑家將原材料塑造成人物一樣。但這種藝術活動與其他所有活動都是一樣的：我們與生俱來就有這種能力。把材料塑造成我們想要的樣子的技巧必須通過學習和悉心培養。”^{iv}

— 約翰-沃爾夫岡-馮-歌德（1749–1832）

學習和用心培養是黃仲方一生的核心。縱觀他40多年來的繪畫發展軌跡，可以看出他是多麼用心。1962年8月，他在香港的首次個人畫展在香港大會堂開幕。開幕式上展出73幅作品，前來祝賀的名人和政要絡繹不絕。他的老師顧青瑤女士自豪地站在展場內，黃仲方和他的家人向來賓致意。展覽取得了巨大成功，藝術評論家普遍認為，對於一個如此年輕的藝術家來說，這是難能可貴的成就。

開幕式上，許多知名人士對他的才華和技巧讚不絕口。顧青瑤和著名歷史學家、哲學家、作家錢穆（1895–1990）都為展覽撰寫了序言，錢穆還為《黃仲方畫展紀念冊》撰寫題名，香港大學中文系教授林仰山（1892–1976）則撰寫了前言（圖八）。張大千為黃仲方1961年創作的《夏山圖》題跋（圖九）中寫到：

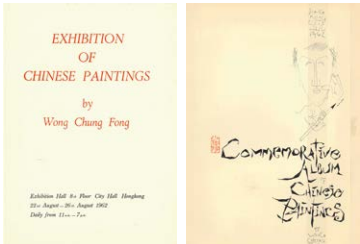
“仲方世兄此作宛有元人筆致，鬱鬱蒼蒼，無少年裘馬習氣。青瑤先生善教善導，良可佩也。”

此畫作沿襲了歷史悠久的繪畫傳統和技巧，再現了名家的風格和畫題。黃仲方的水墨創作中，從花鳥到山水，他筆下的墨色濃淡不同，變化萬千，使用的顏色亦多樣，包括礦物顏料如石青，石綠，赭石，植物顏料如藤黃和靛藍。在黃仲方的繪畫生涯中，他一直偏愛使用這些傳統材料（圖十）。

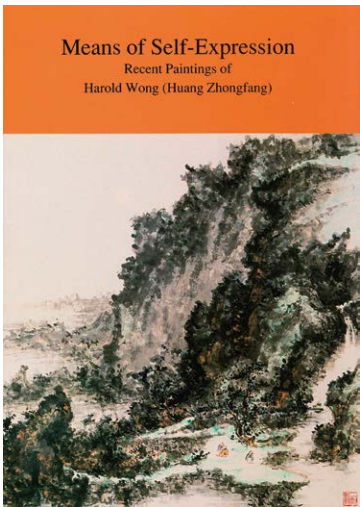
1962年留學歐洲後，黃仲方繼續從事繪畫創作，並與家族好友、畫家愛德華-西戈（Edward Seago, 1910–1974）成為好友，營造了相互支持、相互激勵的藝術氛圍。年輕的藝術家經常在諾福克灘的荷蘭之家(Dutch House)度假，在那裡他主要用水墨設色的方式描繪小景。在觀察西方藝術家如何看待大自然後，黃仲方意識到中西方繪畫有著最根本的不同，他有意識地努力學習從西方的視角來看待自然。

他在香港的首次個展獲得成功後，又在倫敦和洛杉磯舉辦了展覽，受到六十年代好萊塢明星的追捧。在那段時期，他亦參加了許多聯展。

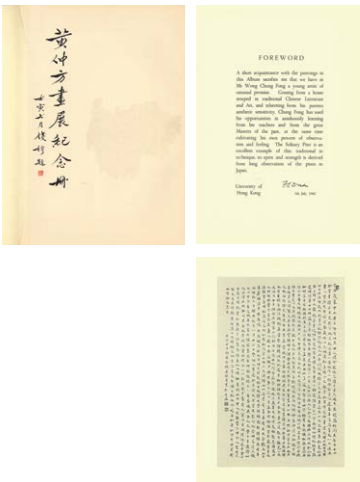
儘管自幼被藝術和學術氣氛所包圍，並受到家族朋友和重要收藏家的鼓勵，但父親黃寶熙的指導和影響從未缺席。他早就意識到兒子在繪畫方面的天賦和熱情。除了到世界各地參觀私人收藏和展覽，這位年輕的新晉畫家和鑒賞家還致力於欣賞和研究名畫複製品，以求進一步豐富自己的圖像記憶庫。令人驚歎的是，他的父親購入800多幅此類複製品供他研究。毫無疑問，黃仲方將這些作品深深地印在腦海中。這些作品主要來自日本、中國大陸和台灣，大部分都附有關於藝術家和作品的多語言說明文字，並配有精美的木盒。文徵明的《雪景》是日本審美書院印製的手卷摹本，該出版社是東京的一家大型出版商，專門出品名畫的高清木板水印複製品，這只是年輕的黃仲方接觸傳統繪畫的一個例子（圖十一）。同樣，我們亦可見到北京榮寶齋於上世紀五六十年代製作的木版水印複製品^v。



圖六：黃仲方個展小冊封面及紀念冊封面，
香港大會堂，1962年



圖七：《抒懷－黃仲方近作》，
大道出版社，1993年



圖八：《黃仲方畫展紀念冊》，1962年出版，錢穆題書名，林仰山作序，顧青瑤撰前言



圖九：黃仲方畫，張大千題，《夏山圖》，184 x 95 cm，1961年



圖十：黃仲方所用顏料



圖十一：中國古代繪畫複製品，附帶原裝木盒

1977年，黃仲方在香港創辦漢雅軒畫廊，先在威靈頓街發展，後搬到荷李活道，成為中國畫愛好者的聚集地。幾年後，漢雅軒畫廊在台北和紐約開設分店。1990年，他離開畫廊運營工作，轉而專注於自己的繪畫、收藏和藝術諮詢事業。1993年至2000年期間，他的展覽和出版活動尤為活躍（圖十二），包括：

- 《抒懷：黃仲方近作》，1993年，香港，毛岱康撰文
- 《香港藝術家系列：黃仲方》，1996年，香港市政局和香港藝術館，香港
- 《鑑賞家作品展系列之一——張洪、黃仲方、黃君實》，1996年，精藝軒畫廊，香港和溫哥華，謝稚柳撰寫前言
- 《求索的路上：黃仲方四十年作品》，1997年，香港大學美術館、檀香山藝術學院、三藩市亞洲藝術博物館，蘇立文、白珠麗和毛岱康撰文
- *Landscaping the Soul: Recent Paintings of Harold Wong*, 1997年, Emil Mirzakhanian, 米蘭, 毛岱康撰文
- 《黃仲方畫集》，1999年，上海和北京，盧輔聖作序，郎紹君撰文
- 《守靜抱一——黃仲方的藝術》，懷古堂，2000年，紐約，李鑄晉、高居翰、白珠麗、張洪及黃仲方撰文

黃仲方的作品被世界各地的私人及博物館收藏，包括香港中文大學文物館、三藩市亞洲藝術博物館、大英博物館、香港藝術館、納爾遜-阿特金斯藝術博物館、普林斯頓大學藝術博物館和香港大學美術博物館。

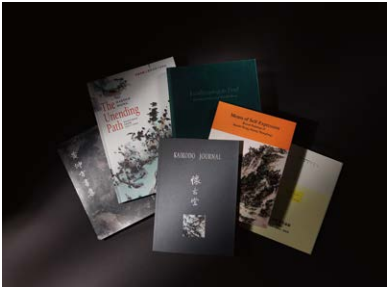
黃仲方五十歲時，已經對中國畫的基本美學理念深入瞭解，他認識到，雖然他自年輕時培養的熱情變得更加深沉，但中國水墨的挑戰和可能性並沒有減少。在繪畫生涯之初，黃仲方的父親給他取了一個“幼癡”的名號，並刻成印章，“幼癡”意味著他愛好繪畫，如癡如迷，有若一個“癡人”。二十世紀九十年代重新開始全職繪畫後，黃仲方自稱為“又癡”，這次他使用了同音字，用“又”字代替了之前的“幼”。“又癡”實指他在此時重獲自我，反璞歸真。作為畫家，他始終強調筆墨的基本要素、虛實關係、皴法點染以及墨色變化。

他的畫室印章之一“又得硯齋”體現了他對水墨的重視。這一齋號不僅指藝術家對硯台的欣賞，還隱喻了他“重獲真我”和“發現繪畫新天地”的態度。黃仲方的另一枚印章是“願與不解人飲酒”，這是一種謙恭有禮的

人際交往觀。他的畫室印章“二知軒”取自《道德經》中的兩句話：“知足不辱，知止不殆”。這兩句話提倡平衡與協調，亦是藝術家所追求的人生境界（圖十三）。

作為鑒賞家、收藏家、藝術顧問、畫廊經營者和藝術家，黃仲方對中國書畫的態度是堅守不移。雖然繪畫和收藏對他來說是一種非常自然的自我表達方式，但它們所帶來的遠不止是個人的滿足。黃仲方作為傳統的繼承者和詮釋者，為傳統的延續做出了重要的貢獻。正如他在自傳中寫道：“我被鼓勵要有選擇性和鑒別力，但不能有偏見”。有了這種立場，黃仲方的世界充滿了無限可能性，並在他成長的過程中發揮了積極的作用。

毛岱康
輕懷舍 加拿大
2024 年 4 月



圖十二：黃仲方展覽圖錄



圖十三：黃仲方印章
(上) 又得硯齋、二知軒
(下) 幼癡、又癡

ⁱ <https://www.cpr.cuhk.edu.hk/en/event/double-beauty-iii-qing-dynasty-couplets-from-the-lechangzai-xuan-collection/>

ⁱⁱ 文章初出版於《守靜抱一——黃仲方的藝術》，懷古堂，2000年11月，紐約，第39–43頁。

ⁱⁱⁱ 顧青瑤乃名畫家顧澐（1835–1896）孫女。1937年，在上海與陳小翠等創辦中國女子書畫會。1946年，任上海美術協會籌備委員會委員，後被推為理事。1949年，離開上海到香港，1972年定居加拿大。

^{iv} 引自Robert Green *Mastery* (紐約，Viking Penguin, 2012年), 第1頁。

^v 書畫複製品對於年輕黃仲方的藝術學習非常重要。關於書畫複製品在文化向外推廣中的作用，可參見錢一鈞，'Rebranding China through facsimiles: A study of *mubanshuiyin* reproductions in PRC's art diplomacy and soft power building, 1952–79,' *Journal of Contemporary Chinese Art*, 10 (3), 2023年，第317–336頁，及 <https://eprints.soas.ac.uk/41117/>。



丹青冰鑑：黃仲方的藝術之路

From Protégé to Master: The Journey of Harold Wong

Connoisseur, collector, advisor, gallerist and artist, Harold Wong (1943-2022) lived a life full of creative and purposeful self-expression. Although well known to and highly respected by an international circle of art enthusiasts, his unassuming manner meant he seldom called attention to himself. He was a man of few words. His vast knowledge, experienced eye and sensitively alert response to art allowed him to assist leading institutions and individuals to form important collections of Chinese paintings and calligraphy. These skills also led him to contribute to the art community in roles as Chairman of the Management Committee and Advisory Committee of the Art Museum, Chinese University of Hong Kong and as an active Min Chiu Society member. Harold Wong's passion, knowledge and experience also led to him build a private collection comprising four main areas: the Literati Tradition of the Ming and Qing Dynasties; Calligraphy; Mid to Late Qing Paintings; and Modern and Contemporary Ink Paintings, all of which are the subject of the current exhibition and publication, *From Protégé to Master - The Chinese Painting Collection of Harold Wong*, representing just a portion of his collection.

It is difficult to estimate the number of Chinese paintings and calligraphy that passed through his hands and delighted his educated eyes - the eyes of a connoisseur. Harold Wong emphasized the importance of building a visual encyclopedia so that at a moment's recall, he could see in his mind's eye the many paintings that he had seen and had committed to memory. To the delight of many, discussing and comparing paintings was a fundamental exercise for him, and as an avid collector was an essential skill. Three exhibitions, in 2003, 2007 and 2016, respectively, at the Art Museum, Chinese University of Hong Kong were a compelling demonstration of his acumen as an avid collector, each one with a published catalogue of 150 calligraphy couplets, totaling 450 couplets. Because of their connection with his father, Wong Pao-hsie (1907-1979), with whom he shared a deep fascination with couplets, they also tell, in part, his evolution from protégé to master, from nascent collector to seasoned one. *Double Beauty I, II and III*, featured Qing Dynasty couplets from the Lechangzai Xuan Collection (Fig. 1). In 1972, a year after the founding of the then Art Gallery (now the Art Museum), Harold Wong's father lent 82 calligraphy couplets from his Lok Tsai Hsien Collection (Lezai Xuan Collection) for an exhibition and catalogue (Fig. 2). The bond between father and son was a strong one, as was their association with the Art Museum, Chinese University of Hong Kong.

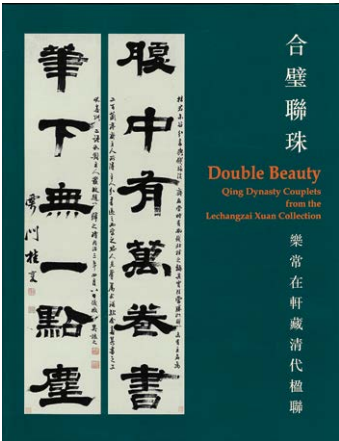


Fig. 1 *Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan Collection*, Art Museum, The Chinese University of Hong Kong, 2005



Fig. 2 *Lok Tsai Hsien Collection of Calligraphy Couplets*, Art Gallery, Institute of Chinese Studies, A Chinese University of Hong Kong, 1972



Fig. 3 *Koo Tsing-yaw: Painting, Calligraphy, Seal Carving*, Urban Council, Hong Kong, 1979



Fig. 4 *Pink Lotus*, Ting Hsiu-ching, 118.5 x 59 cm, 1961



Fig. 5 *Mallard Bathing in a Lotus Pond*, Shen Zhou, 151 x 65.4 cm

Harold Wong’s essay “The Education of Harold Wong”, first published in 2000, describes his upbringing and formative influences (see pp. 25-28).ⁱⁱ The Wong family came to Hong Kong from Shanghai and counted many artists, collectors and scholars as family friends. Theirs was an international and cosmopolitan outlook. Harold Wong’s father, Wong Pao-hsie, was an anthropologist trained at the Sorbonne and his mother, Ting Hsiu-ching (1924-1978), was an amateur Peking opera singer who began studying painting during the family’s Shanghai days.

In 1957, Harold Wong began his study of classical paintings with the venerable Madam Koo Tsin-yawⁱⁱⁱ (1896-1978), 20th century female calligrapher, painter and seal engraver, (Fig. 3) who also taught his mother. Highly creative, Ting Hsiu-ching wielded the brush with confidence and skill. Her *Pink Lotus*, dated 1961, on gold-flecked paper and with an inscription by family friend Zhang Daqian (1899-1983) excels in the rendering of the delicate blossoms. (Fig. 4).

One might even speculate that she was inspired by the pink lotuses in a Shen Zhou (1427-1509) painting *Mallard Bathing in a Lotus Pond* (Fig. 5) which graced the family home.

Her son, the budding artist, embarked on a period of copying classical Chinese paintings, including the ones in the family’s and family friends’ collections. Many of his paintings from the late 1950s to the early 1960s are modelled after great painters such as Dong Yuan (circa 934-962); Dong Qichang (1555-1636); Bada Shanren (1626-1705); Yun Shouping (1633-1690); Hua Yan (1682-1756) and others. Harold Wong’s creative pursuit firmly placed him in communication with mastery. It is difficult to isolate any one influence in his work. In conversations with this author, he cited the classical influences of the 13th and 14th century Yuan masters, the 17th century individualists, Kuncan (1612-1673), Bada Shanren (1626-1705) and Shitao (1642-1707), as well as the modern master Huang Binhong (1864-1955).

His easy and relaxed familiarity with traditional painters, calligraphers, theorists, writers and poets extended also to Wen Zhengming (1470-1559) and Dong Qichang (1555-1636); in his paintings he paid homage to the Northern Song artist Fan Kuan (c. 960-1030) and to literary sources such as the poetry of Tao Yuanming (365-427) and the classic *Daode jing*. His profound cultural literacy and the opportunities he had to study important paintings firsthand and to imbibe and assimilate their genius meant that they too became some of the masters who enabled the young man to emerge years later from protégé to master himself. Never having wavered from his view that the great tradition of Chinese painting and calligraphy offers unlimited possibilities and profound techniques, Harold Wong followed a path he considered unending, so rich were the artistic and creative

possibilities inherent in Chinese painting. From his solo 1962 *Exhibition of Chinese Paintings by Wong Chung Fong* (Fig. 6) to his re-emergence in 1993 with his solo exhibition *Means of Self Expression* (Fig. 7), his deep immersion in Chinese painting continued uninterrupted. Of this type of evolution, the German poet Goethe succinctly explains the process of attaining mastery:

“Everyone holds his fortune in his own hands, like a sculptor the raw material he will fashion into a figure. But it’s the same with that type of artistic activity as with all others: We are merely born with the capability to do it. The skill to mold the material into what we want must be learned and attentively cultivated.”^{iv} Johann Wolfgang von Goethe (1749-1832)

Learning and attentive cultivation were central to Harold Wong’s life. Looking at the trajectory of his skill as a painter - a time span of over 40 years - shows just how attentive he was. In August 1962, his first one-man show in the territory opened at Hong Kong’s then City Hall. A crowd of well-wishers and dignitaries attended the opening where 73 works were shown. His teacher, Madam Koo Tsin-yaw, proudly stood in the background as the artist and his family greeted guests. The exhibition was a resounding success and was widely regarded by art critics as a major achievement for someone so young.

A number of leading figures of the day remarked on his talent and confident handling of the brush. Koo Tsin-yaw and luminary historian, philosopher and writer Ch’ien Mu (Qian Mu, 1895-1990), both wrote introductions to the exhibition, Ch’ien Mu also contributed to the front cover of the *Commemorative Album of Chinese Paintings by Wong Chung Fong*, while F.S. Drake (1892-1976), Professor of Chinese, University of Hong Kong wrote the foreword (Fig. 8). Zhang Daqian inscribed Harold Wong’s 1961 painting *Mountains in Summer* (Fig. 9) remarking:

“Brother’ Zhongfang (Harold)’s work is fresh and original, heart-rending, sentimental, humble, and modest without a hint of his affluent background. (Koo) Tsin-yaw has taught him well; excellent and impressive.” (Translation by Julie Sung)

The paintings followed a time-honoured tradition and method of recreating well-known artists’ styles and subjects. Ranging from birds and flowers to elegant monochrome orchids and landscapes, the paintings used ink tonalities from lightest gray to deepest black; mineral colour pigments such as malachite, lapis, azurite, and umber; and vegetal colours like rattan yellow and indigo. Harold Wong preferred to use traditional materials such as these throughout his painting career (Fig. 10).

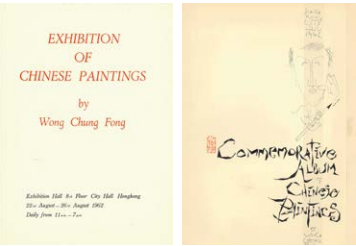


Fig. 6 Exhibition brochure cover and commemorative album cover for *Exhibition of Chinese Paintings by Wong Chung Fong*, 1962

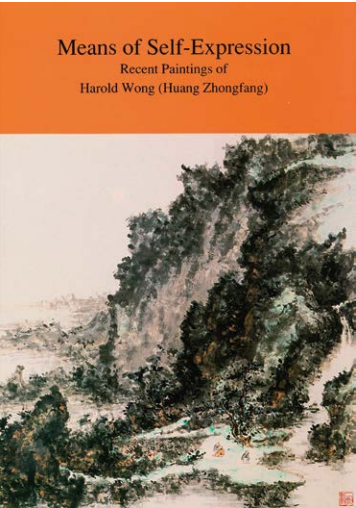


Fig. 7 *Means of Self-Expression - Recent Paintings of Harold Wong (Huang Zhongfang)*, GT Publications, 1993

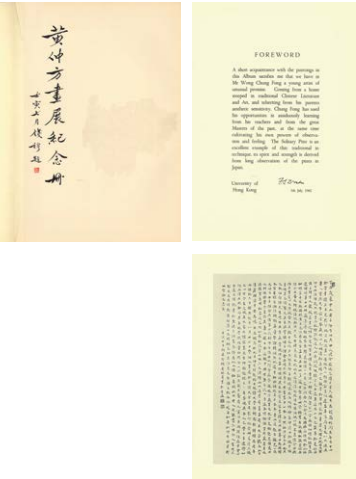


Fig. 8 Front cover inscribed by Ch’ien Mu, foreword by F. S. Drake, and introduction by Koo Tsin-yaw, *Commemorative Album of Chinese Paintings by Wong Chung Fong*, 1962



Fig. 9 *Mountains in Summer*, painted by Harold Wong and inscribed by Zhang Dagjian, 184 × 95 cm., 1961



Fig. 10 Colour pigments used by Harold Wong



Fig. 11 Facsimiles of classical Chinese paintings in original wooden boxes

After moving to England in 1962 to pursue his studies, Harold Wong continued to paint and found a supportive and stimulating artistic environment with family friend and painter Edward Seago (1910-1974). The young artist spent many holidays at the Dutch House on the Norfolk Broads where he painted little scenes mostly in colour and ink. Observing how Western artists looked at nature, Wong perceived that there was a fundamentally different approach, and purposely made a conscious effort to look at nature from a Western perspective.

The success of his first Hong Kong exhibition was followed by similar shows in London, and in Los Angeles where he was feted by Hollywood stars of the 1960s. During those years he also participated in group exhibitions.

Although being surrounded by an artistic and scholarly milieu and encouraged by family friends and eminent collectors, Wong Pao-hsie's guiding hand was never far. He had long recognized his son's prodigious talent and aptitude for painting. In addition to travelling the world to see private collections and exhibitions, the young emerging painter and connoisseur was also educated by studying facsimile reproductions of famous paintings which contributed enormously to the building of a personal, visual encyclopedia. Astonishingly, more than 800 such pieces were provided by his father for him to study, and Harold Wong undoubtedly committed them to visual memory. Primarily from Japan, China and Taiwan, most are accompanied by multilingual explanatory texts about the artist and artwork and are placed in fine paulownia wood boxes. Wen Zhengming's *Winter Landscape*, a facsimile handscroll produced in Japan by Shinbi Shoin, a major publisher in Tokyo who specialized in high quality woodblock print reproductions of fine works of art, is just one example of how the young Harold Wong gained exposure to classical paintings (Fig. 11). Similarly, the ones from China were woodblock print facsimiles of traditional Chinese paintings (*mubanshuiyin*) that Beijing's Rongbaozhai produced in the 1950s and 1960s.^v

In 1977 in Hong Kong, Harold Wong co-founded an art gallery, Hanart, which flourished first on Wellington Street and then moved to Hollywood Road where it became a focus for Chinese painting enthusiasts. Some years later branches of Hanart gallery were established in Taipei and New York. By 1990, he was ready to stand back from the gallery and instead focus exclusively on his own painting, collecting and advising. The years from 1993 to 2000 were particularly active with exhibitions and publications (Fig. 12):

- *Means of Self-Expression: Recent Paintings of Harold Wong (Huang Zhongfang)*, 1993, Hong Kong, essay by Catherine Maudsley

- *Hong Kong Artists Series: Harold Wong*, 1996, Hong Kong Urban Council and Hong Kong Museum of Art, Hong Kong
- *Connoisseur Series No.1: Arnold Chang, Harold Wong*, Kwan S. Wong, 1996, Art Beatus, Hong Kong and Vancouver, foreword by Xie Zhiliu
- *The Unending Path: Harold Wong Paintings from 1975-1997*, 1997, The University Museum and Art Gallery, University of Hong Kong; Honolulu Academy of Arts; Asian Art Museum of San Francisco, essays by Michael Sullivan, Julia M. White and Catherine Maudsley
- *Landscaping the Soul: Recent Paintings of Harold Wong*, 1997, Emil Mirzakhanian, Milan, essay by Catherine Maudsley
- *Harold Wong Collected Works*, 1999, Shanghai and Beijing, preface by Lu Fusheng, essay by Lang Shaojun
- *Unperturbed: The Art of Huang Zhongfang (Harold Wong)* [Kaikodo Journal XVIII November 2000], 2000, New York, essays by Chutsing Li, James Cahill, Julia M. White, Arnold Chang and Harold Wong

Paintings by Harold Wong are in private collections worldwide and in museum collections including the Art Museum, Chinese University of Hong Kong; the Asian Art Museum of San Francisco; the British Museum; the Hong Kong Museum of Art; the Nelson-Atkins Museum of Art; the Princeton University Art Museum and the University Museum and Art Gallery, The University of Hong Kong.

Long familiar with the fundamentals and aesthetics of Chinese painting, Harold Wong at age 50 recognized that while his youthful zeal had matured and deepened, the challenges and possibilities of this art form had not lessened. At the beginning of his painting career, Harold Wong's father gave him the sobriquet *You Chi* (Young Fool) for use in a painting seal, the term *chi* signifying a passionate and complete immersion in painting. After resuming painting full-time in the 1990s, Wong referred to himself as *You Chi* (Fool Again), this time relying on homophones and substituting the character *you* “again” for the previous *you* meaning “young”. As a painter he stressed the fundamental elements of brushwork and ink tonality (*bimo*); the structural elements of solid and void; host and subsidiary and repeating patterns along with movement and textures and the luminous and shimmering colours of ink.

This emphasis on ink is found in one of his studio seals *You De Yan Zhai* “Studio of Found Again Inkstone”. This expression refers not only to the artist's appreciation of inkstones, but also serves as a metaphor for his discovery of new ways of painting. Yet another of Harold Wong's seals reads

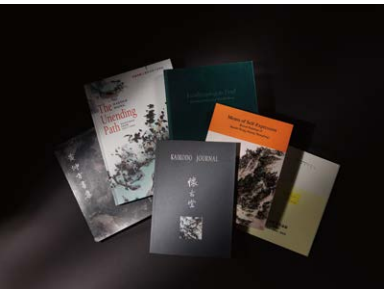


Fig. 12 Harold Wong exhibition catalogues



Fig. 13 Harold Wong's seals
(Top)
You De Yan Zhai (Studio of Found Again Inkstone), *Er Zhi Xuan* (Knowledge of Two Precepts Studio)
(Bottom)
You Chi (Young Fool), *You Chi* (Fool Again)

Yuan Yu Bu Jie Ren Yin Jiu “The Willingness to Drink Wine with People who Don’t Understand You”. This is an eminently civilized view of human interaction. His studio seal *Er Zhi Xuan* “Knowledge of Two Precepts Studio”, is derived from two lines in the *Daode jing*: “He who is content will never be disappointed. He who knows self-restraint will not meet with trouble”. In advocating a balanced harmony, these two lines provided a frame of reference for the artist’s life (Fig. 13).

As connoisseur, collector, advisor, gallerist and artist, Harold Wong took a quietly dedicated but unrelentingly firm stance on Chinese painting and calligraphy. Although painting and collecting were a very natural means of self-expression for him, they did much more than provide personal satisfaction. Harold Wong, inheritor and interpreter of tradition, made a significant and much needed contribution to its continuity. As he wrote in his autobiographical essay, “I was encouraged to be selective and discriminating, but not biased.” With this stance, a whole world of possibilities opened up and played an active part in turning the protégé into a master.

Catherine Maudsley
Studio of Gentleness and Ardour
Canada
April, 2024

ⁱ <https://www.cpr.cuhk.edu.hk/en/event/double-beauty-iii-qing-dynasty-couplets-from-the-lechangzai-xuan-collection/>

ⁱⁱ First published in *Unperturbed: The Art of Huang Zhongfang (Harold Wong)* [Kaikodo Journal XVIII November 2000], pp. 39-43

ⁱⁱⁱ Koo Tsin-yaw was the grand-daughter of Gu Yun (1835-1896). She was a cofounder in 1937 of the China Women’s Association of Calligraphy and Painting. In 1946 she was elected as a member of the preparatory committee of the Shanghai Art Association and was later elected as a director. In 1949, she left Shanghai for Hong Kong and emigrated to Canada in 1972.

^{iv} Quoted in Robert Green *Mastery* (New York: Viking Penguin, 2012) p.1

^v The facsimile reproductions were a pedagogical tool for the young Harold Wong. For an understanding of their broader role in cultural diplomacy, see Qian, Yitao (2023) ‘Rebranding China through facsimiles: A study of *mubanshuiyin* reproductions in PRC’s art diplomacy and soft power building, 1952-79.’ *Journal of Contemporary Chinese Art*, 10 (3), pp. 317-336, and <https://eprints.soas.ac.uk/41117/>





黃仲方的教育之路 The Education of Harold Wong

1956年，就讀拔萃男書院小學部的我偶然地拾起畫筆，掀起了繪畫創作的序幕。顧青瑤老師經常到府授課，我的母親與長兄皆向她習畫，而當長兄赴澳洲留學後我則補上了他的空缺。起初我學習繪畫的動力來自於想要親自製作聖誕賀卡。相較於其他同年齡的孩子，繪畫並非我所擅長，但我總著迷於觀看母親創作。母親多繪工筆畫，以工整細緻的線條勾勒，再塗以色彩，其繪製過程嚴謹且費時，並非我性格所嚮往。因此，每當母親和顧老師提筆作畫時，我則執筆任意塗抹紙張。

我玩墨，並有個懂得激發青少年創作興致的良師，即使她多數學生為成年人。當母親作畫時，顧老師鼓勵我自由創作，隨心所欲的畫下簡單的事物。她示範著如何將毛筆浸入墨水盂，把玩不同比例的墨與水，創造變化多端的色調。透過簡單暈染色塊、點、線，再加上些許黑點的運用，生動的花鳥形象得以漸漸浮現。顧老師總是如此鼓舞人心。

在我逐漸熟練繪畫小鳥，並懂得佐以樹枝、岩石後，老師認為我應紮實掌握基礎筆法，於是我開始繪竹及蘭花。在一堆堆將被丟棄的練習紙上，總能見著老師圈起她認為我發揮良好的筆跡，她總說：「這筆觸甚佳…這墨色良好。」對於一個十二、三歲的青年來說，我未能理解此類評判。隨著時光匆匆而過，我才領悟到她所立下的標準以及線條好壞、輕重之分。漸漸地，我接觸到衆多父親收藏的畫作及書籍，並臨摹其中作品。

老師從未嚴格管教我，我認為她不會對學生嚴厲，卻能察覺各個學生的特質並藉此啟發其興趣。老師總有辦法使課程多采多姿、充滿樂趣，其一為向我介紹硯台及墨條，區分各自的功用並比較墨色效果。她愛好以高品質紙張和不同材料製成的毛筆所創造各式線條，亦為學習樂趣的一大部分。同理適用於色彩，我們曾以不同礦物、植物、蔬菜的顏色做實驗，一同創造出屬於我們的石青石綠。我們將岩石磨成粉狀，但從未達到最佳效果。於是我開始研究顏色、墨彩及紙張的組合，並以不

同方式使用毛筆，嘗試創造不同的線條和效果。我因此學習如何駕馭毛筆，並使用正確比例的水和墨以增加線條的強度及韌性。

童年時光，我和兄弟姊妹生活在家中，貓、狗和魚環繞著我們，我甚至曾捕捉蟋蟀，並對飼養雀鳥和收藏鳥籠甚感興趣。家中一位長輩將鳥兒飼養於標致鳥籠，並會挑選其中一、兩隻帶至鳥類愛好者聚集的茶館，我則頻頻同行。在茶館裡，鳥兒得以學會哼唱新的旋律，飼主亦得以向衆人展示自己精心照料的鳥兒，其中有些羽毛爭奇鬥艷，使我察覺到自己筆下的鳥兒與牠們相差甚遠，並為此深深著迷。

父親藏有一批書畫精品，我依稀記得在他漸漸意識到我的繪畫功夫後曾說：「顯然仲方對於顏色和墨色稍有感悟，筆法亦無落入俗套，也許該嘗試臨摹八大山人的書畫作品以學習筆法及水墨基礎，而不至於感到無趣。」此時期的我於是臨摹了許多八大山人的作品，其次亦有華岳，其中畫作部分來自父親的收藏，其餘則借自慷慨的收藏家朋友。從八大山人及華岳筆下的花鳥，慢慢轉向石濤、髡殘及吳門大師的山水作品。歷經了一、兩年的鼓勵和指導下，我對於書畫的興趣逐漸增長，亦更加投入地學習。

我被引導繪畫賞析，細心觀賞畫作並探索其中奧秘。有時我因繪出幾幅筆法恰好的作品而感到興奮，但父親和老師依然能縝密指出在筆法及構圖上的進步空間，使得我逐漸領悟到空間運用與作品之間的關係。一切皆為累積而成，而我樂於發掘新的可能性，父親及老師的耳提面命亦為支持我向上的動力。不知何時開始，我真正意識到，自己可以得心應手的清楚臨摹各個畫家不同時期的作品。

作為一位年輕的藝術家，父親並不鼓勵我參觀本地畫展，因為他認為我無法從同輩中吸取養分。父親來自中國書畫主流發展數百年的上海及蘇州，觀念亦受其

影響。因此，我和香港藝術50至70年代的發展格格不入，反倒是時常參與父親和朋友欣賞中國古代書畫的聚會。眼看著年輕的我所具有的熱忱、聆聽著我所提出的疑問，並觀察我欣賞作品時的興致，各藏家慷慨的將珍藏借給我掛於家中欣賞數個月，並總是在來訪時給予鼓勵。有時，當我的一、兩幅作品被拿出來展示，他們總說：「他真懂得筆墨的運用，當今很多畫家是不明白的。即使進步空間還大，他潛力無窮。」

早年，母親帶我到台灣，前往台中欣賞故宮珍藏文物，並在台北欣賞私人藏家的收藏，父親和我亦曾赴日本造訪東京國立博物館及京都以欣賞文物。接著，我們造訪美國密西根安娜堡的石濤展，為西方世界首次舉辦的中國書畫家個展，我們也曾參觀三藩市的“玄想與放逸：十七世紀中國畫家”展覽。

就讀法國巴黎索邦大學主修人類學的父親鍾愛西方繪畫，他深深著迷於印象派、後印象派及拉烏爾·杜菲、保羅·克利等畫家。自60年代親眼看見西方繪畫後，我對西方藝術的興趣逐漸加深，對於法蘭西斯科·哥雅、艾爾·葛雷柯、彼得·保羅·魯本斯、歐仁·德拉克羅瓦、愛德華·馬奈及約瑟夫·馬洛德·威廉·透納等藝術家的喜好亦開始萌芽，因此竭盡所能地安排機會於法國國立網球場現代美術館、羅浮宮、倫敦泰德美術館、國家美術館等地徘徊。中國書畫不應與西方繪畫相比較，反之亦然。中國書畫中難有一幅作品能夠達到西方傑作所帶給我的悸動，而西方風景畫又怎能傳達明代吳門畫派文人畫的恬靜舒適？

家中總有友人來訪，絡繹不絕。父親在飲食上極為講究，母親則是一流的廚師。張大千、溥儒等一眾中國書畫大家、學者皆為家裡的常客。他們各個愛好欣賞書畫，我亦從他們的欣賞和評論畫家的過程中獲益良多。父親和他一群關係緊密的行家友人對我的人生帶來深遠的影響，他們各個飽讀詩書，懂得中國獨一無二的品味，在中國書畫領域，我更認為他們有著正確的解讀。他們的書畫視野令我感到興奮、刺激、欽佩無比，而他們對於中國書畫基本元素的專注欣賞更令我嘆為觀止。



黃氏家族合照·上海·1940年代
The Wong family portrait, Shanghai, 1940s





黃仲方，香港，1960年代初
Harold Wong, Hong Kong, early 1960s

在和父親、老師談論書畫的過程中，我得以領悟其觀看之道及辨別作品高低關鍵。慣於接受各評論是個絕佳的訓練。身為一個正學習著書畫鑒賞的年輕畫家，我有時對於某些藝術家抱有偏見。父親總說：「耐心點，多看看，你或許尚未看到這些畫家的代表作。你的判斷現在或許成立，但在接觸到他們更好的作品後，你極可能會另眼相看。」多年來，此類情況一而再，再而三的發生，以往無法苟同、欣賞，甚至先入為主歸類為低劣的藝術家，如今卻遠遠勝過我的最初想像。我被鼓勵要有選擇性和鑒別力，但不能有偏見。

1962年，我離開香港前往倫敦，期間斷斷續續提筆創作，亦嘗試描繪經常造訪的度假勝地—諾福克郡鄉村。在60年代末回到香港後，我幾乎沒有多餘的時間作畫，只能藉由欣賞書畫汲取養分。父親對書畫收藏的熱忱驟減，老師亦隨家人移民至加拿大多倫多，此時的我可說是獨自探索，並進一步鞏固已經學習到的基礎及標準。我偶爾會提筆作畫，但未能靜下心來長時間創作，直到1980年，我再度全心投入繪畫。

作為一位藝術家，我自然會關注中國書畫的現狀及未來發展趨勢。在我們所處的全球化社會，許多藝術家將目標轉向西方世界，一番簡單的包裝，就試圖推出新作品。這不僅僅是近期現象，幾十年來，藝術家及學者對於中國書畫的式微爭論不休，提出它走向衰落並需復興的言論。在某些程度上這是事實，許多畫家的作品中已不見筆墨的傳神及共鳴，只見由簡易線條臨摹出的呆板圖像。他們並沒有深入探索中國書畫數百年歷史下，淵遠流長的廣大精神及豐富內涵。然而，解決之道來自於我們的文化遺產，透過不斷創新的筆墨，產生可持續的生命力。筆墨長盛不衰、歷久彌新。筆墨不僅僅是毛筆與水墨的使用技巧，它更多是個人化的特質和演繹，它是獨一無二的中國特色。

黃仲方

香港

2000年9月





黄仲方的教育之路

The Education of Harold Wong

I began painting quite accidentally in 1956 when I was still in my primary school days at the Diocesan Boys' School. My mother learned to paint with Koo Tsin-yaw who came to our home to give lessons. My eldest brother also studied with her. When he left to study in Australia, there was an opening and I took up his place. I wanted to learn to paint because I thought it would be so wonderful to make my own Christmas cards. I had never been good at drawing or painting, as some children were. Watching my mother paint fascinated me. She mostly worked in the *gongbi* style - meticulous outlines filled in with colour. It was very painstaking and took a lot of time. It was not in my temperament to do that. So while she was painting with her teacher, I picked up brushes and dabbed things on paper.

I played with ink. My teacher was very, very good because she knew how to create interest in young people, although most of her students were adults. She prodded me into painting simple things, without a hint of formal instruction. It was just something to do while my mother was painting. She showed me how to dip the brush into the ink-filled plate to create tonalities with varied amounts of ink and water. By employing simple smudges, dots and lines and adding some dark spots, lively images of flowers and birds would emerge. She was very encouraging.

After I played around for a while with images of little birds and branches or rocks to support them, my teacher felt I should get a solid foundation in brushwork. It was important to master it before branching out to other areas. This led to my painting bamboo and orchids. I used to have stacks and stacks of "throw away" practice paper on which she would circle out the parts of my work that she thought were good. She would say things like, "This is a very good brushstroke... these are very good ink colours." As a young person of twelve or thirteen, I did not always grasp it. But

over time, I must have understood the standards she set, and realised what a good line was and what a weak one was. Gradually I was shown many reproductions from books and paintings from my father's collection, some of which I copied.

My teacher was never strict with me - I don't think she was strict with any student - but she had a way of arousing her students' interest by perceiving their individual strengths. Part of her way to make the whole painting practice fun was to introduce me to inkstones and ink sticks by distinguishing their merits and comparing the results of the ink tones that could be achieved. She loved good quality paper and brushes with different kinds of hair to produce a variety of lines. It was all part of the joy of learning. The same thing applied to colours. We used to experiment with mineral colours and ones from plants and vegetables. Together we would finely grind our own malachite and azurite. We sent the stone out to be crushed into powder form, but it never was fine enough. I made discoveries about colour, ink, paper and using the brush in a variety of ways to produce different lines and effects. I learned to manipulate the brush and use the right amount of water and ink to add strength and tenacity to the lines.

When we were children, my brothers, sisters and I were surrounded by dogs, cats, fish and birds at home. I even kept crickets, and was also interested in keeping birds and birdcages. An elderly family friend kept his birds in beautiful cages and would select one or two to take to the teahouse, where bird lovers congregated. I often accompanied him. There, birds learnt new melodies and the owners had the opportunity to proudly show off their well - tended birds, some of which had very beautiful plumage. I noticed and was fascinated by how different they were from the pictures of birds I painted.

My father had a fairly good collection of paintings, and when he began noticing my efforts I remember him saying, “Zhongfang seems to understand a bit about the colours of ink, and his brushwork is not vulgar. Perhaps he should learn more by copying Bada Shanren paintings. They are the essence of brush and ink and are simple enough not to bore him.” In those days I copied a lot of Bada paintings, followed by those of Hua Yan. Some of the paintings were from my father’s collection and generous collector friends lent others to us. From the birds and flowers of Bada and Hua Yan, I slowly moved on to landscapes by other artists like Shitao, Kuncan and some Wu school masters. I became very hardworking as my interest in paintings grew after a year or two of attentive guidance and encouragement.

I was guided into looking at paintings to see what makes them so exciting and successful. Sometimes I produced a few paintings with good brushwork, which pleased me greatly. But my father and my teacher would very sensitively point out how they could be improved with space treated better. Slowly I was able to understand more about spatial relationships. All this came gradually, but I was always delighted to discover new possibilities. Any criticisms from teacher and father were made in a very supportive way. I do not know when I actually realised that I was quite competent in being able to recreate or to copy successfully different artists’ works.

As a young artist I was not really encouraged to go out and look at local exhibitions because my father did not believe that I could learn much from my contemporaries. The fact that he was from the Shanghai and Suzhou area where mainstream Chinese paintings developed for hundreds of years influenced his attitude. As a result of this, I was quite isolated from the development of art in Hong Kong in the late 1950s through the 1970s, but was often included in gatherings when my father and his friends looked at classical paintings. When seeing my youthful enthusiasm, listening to my questions, and observing my enjoyment in looking at paintings, collectors often loaned us paintings so I could hang them at home for months. I also received

encouragement from them when they visited our home. On occasion, when a work or two of mine was shown to them, they would say, “He really understands *bimo* - most artists today don’t - he still has a long way to go, but he has a future.”

In those early years, my mother took me to Taiwan to see paintings in the Palace Museum collection in Taichung, and we also had introductions to private collections in Taipei. My father and I went to Japan to see paintings in the Tokyo National Museum and then those in Kyoto. Later on, we went to the Shitao exhibition at Ann Arbor in Michigan, which was the first one - man show of a Chinese painter held in the West. We also went to San Francisco for the *Fantastics and Eccentrics* exhibition of 17th century artists.

My father, who studied anthropology at the Sorbonne loved Western painting. He was attracted to the Impressionists, Post-Impressionists and artists like Dufy and Klee. My own interest in Western art deepened in the 1960s when I saw many works first hand. I developed a passion for artists like Goya, el Greco, Rubens, Delacroix, Manet and Turner, and spent as much time as possible in Paris at the Jeu de Paume, the Louvre and in London at the Tate and National Gallery. Chinese painting should not be compared to Western painting and vice versa. I cannot think of any Chinese painting that has moved me in the way that some great Western masterpieces have done, and how can any Western landscape painting evoke the calm expressiveness of some Wu school or *wenren* paintings of the Ming period?

Our house was always full of friends. My father was very fond of eating and drinking, and my mother was a superb cook. Many Western art historians, Chinese scholars and artists like Zhang Daqian and Pu Ru visited us. All shared an interest in looking at paintings, and through their observations and comments my own level of appreciation developed. My father and his group of close connoisseur friends have had a profound impact on my life. They



were highly cultivated people who understood what was uniquely Chinese and tasteful. Their view of Chinese painting, which I think is the correct one makes it so exciting and stimulating. I have always admired them for it. I was also impressed by their very focused appreciation of the essential elements of Chinese painting.

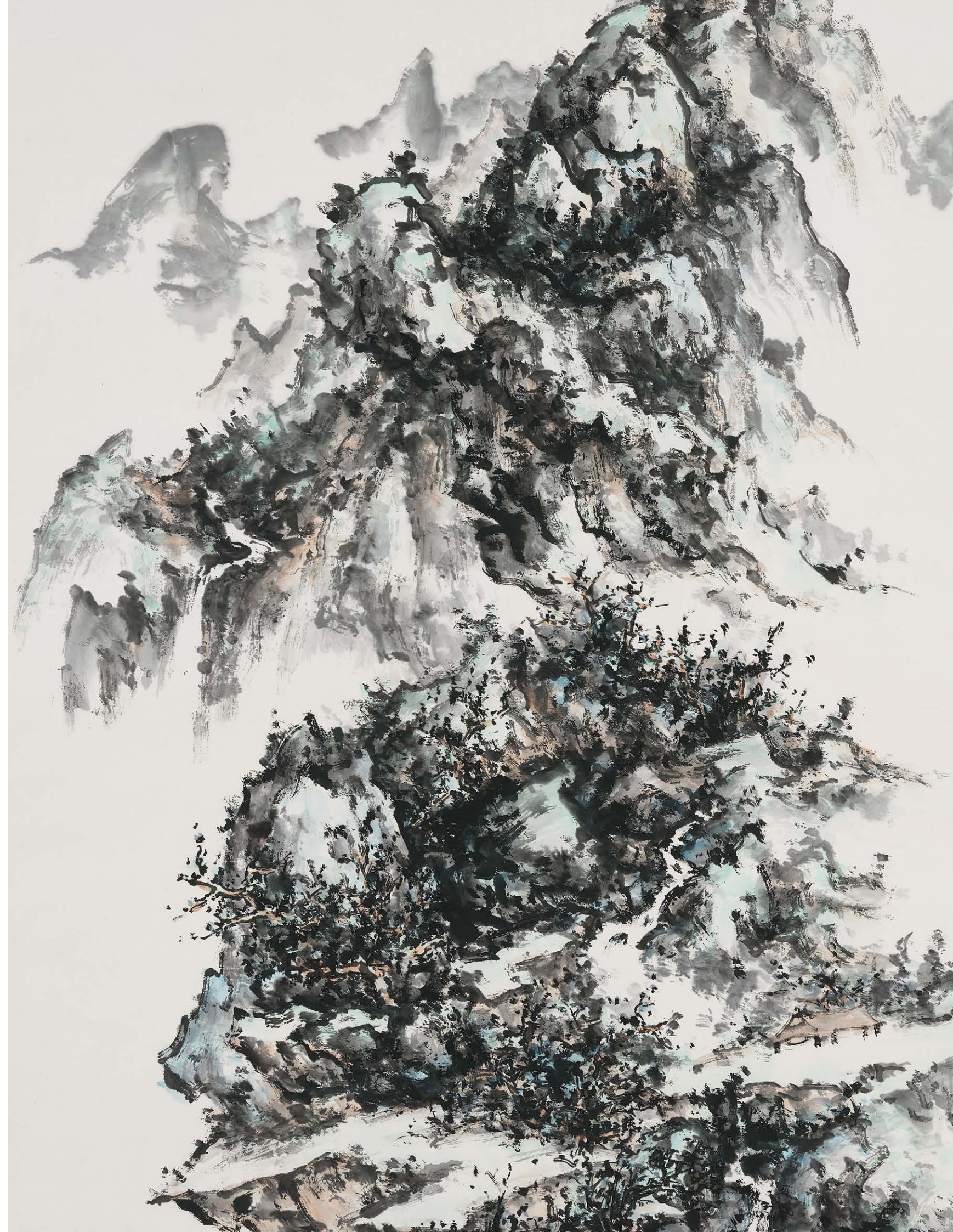
In my discussions about paintings with my father and my teacher, I was helped to know what to look at and how to discern what makes a particular work so special. I was accustomed to hearing a wide range of comments, which was very valuable training. As a young artist learning to look at paintings, I could be very prejudiced against certain artists. My father would say, “Be patient and look at more, you may not have seen representative works of these artists yet. Your judgment is valid now, but after you are exposed to greater works by them, you may change your assessment.” Over the years, this has happened to me time and time again. Artists that I could never fully grasp or appreciate, and considered inferior, turned out to be far more gratifying than I had first thought. I was encouraged to be selective and discriminating, but not biased.

I left Hong Kong in 1962 and continued painting intermittently through my years in London. I experimented in depicting the Norfolk countryside where I spent many long holidays. When I came back to Hong Kong in the late 1960s, I found very little time to paint. The only nourishment came from opportunities to look at paintings. By then, my father’s interest in collecting paintings had diminished considerably, and my teacher had emigrated to Toronto with her family. I was on my own, so to speak, looking, testing, and reinforcing all the standards I had learnt from

earlier days. Occasionally I would pick up the brush and dabble, but never settled down to paint for any length of time. It was not until the late 1980s that I wholeheartedly plunged into serious painting again.

As a practicing artist, I am naturally concerned about current trends and the future development of Chinese painting. In our global world, many artists turn to the West for novelty, cosmetic improvements and inspiration, all in an attempt to regenerate it. This is not just a recent phenomenon. For decades artists and scholars have been arguing about the decline of Chinese painting, pointing out that it has become decadent and in need of revitalisation. To a great extent this is true. Many artists have lost touch with the spirit and resonance of *bimo*, and have simply used copying to create dull images. They have not delved deeply enough into Chinese painting with its hundreds of years of development and vast and vital resources. The solution lies within our own heritage through continued innovation in *bimo*, which provides rhythmic vitality and structure. It is so enduring because it is not just a brush and ink technique. *Bimo* is far, far more. It reveals the character of the individual. It is uniquely Chinese.

Harold Wong
Hong Kong
September, 2000



目錄 Table of Contents

1	前言 Foreword	54	明 宋懋晉 Song Maojin (1559–1622) 桃源行 Rivershore with Peach Blossoms	80	明 董其昌 Dong Qichang (1555–1636) 行書 Calligraphy in Running Script	106	清 錢澧 Qian Feng (1740–1795) 行書 Calligraphy in Running Script
5	丹青冰鑑：黃仲方的藝術之路 From Protégé to Master: The Journey of Harold Wong	56	明 魏之璜 Wei Zhihuang (1568–1647) 柳岸泛舟 Boating by Willow Shore	82	明 董其昌 Dong Qichang (1555–1636) 行書 Calligraphy in Running Script	108	清 永理（成親王）Yongxing (1752–1823) 書法 Calligraphy in Running Script
19	黃仲方的藝術之路 The Education of Harold Wong	58	明 邵彌 Shao Mi (Circa 1594–1642) 書畫合璧冊 Calligraphy and Landscape Album	84	明 張瑞圖 Zhang Ruitu (1570–1644) 行書 Calligraphy in Running Script	110	清 金農 Jin Nong (1687–1763) 漆書七言聯 Seven-character Calligraphic Couplet
35	朱明盛清: 明清文人筆墨傳統的創新與變化 Transition and Innovation: The Literati Tradition of the Ming and Qing Dynasties	60	清 弘仁 Hongren (1610–1663) 臨江幽居 Living by the Riverside	86	明 何吾騶 He Wuzou (1581–1651) 行書《贈王黎公大行》 Calligraphy in Running Script	112	清 鄭燮 Zheng Xie (1693–1766) 書法七言聯 Seven-character Calligraphic Couplet
38	明 呂紀 Lü Ji (1439–1505) 荷塘禽戲 Ducks in Lotus Pond	62	清 髡殘 Kuncan (1612–After 1692) 雲山溪樹 Landscape	88	明 王鐸 Wang Duo (1592–1652) 行書五言詩 Inscription a Painting in Running Script	114	清 鄧石如 Deng Shiru (1743–1805) 隸書七言聯 Seven-character Couplet in Clerical Script
40	明 吳偉 Wu Wei (1459–1508) 松蔭整履 Fixing Shoe in the Shade	64	清 石濤 Shitao (1642–1707) 荷花 Lotus	90	明 王鐸 Wang Duo (1592–1652) 行書 Calligraphy in Running Script	116	清 伊秉綬 Yi Bingshou (1754–1815) 隸書五言聯 Five-character Calligraphic Couplet in Clerical Script Script
42	明 沈周 Shen Zhou (1427–1509) 蓮塘浴鳧圖 Mallard Bathing in a Lotus Pond	66	清 龔賢 Gong Xian (1618–1689) 書法／山水 Calligraphy / Landscape	92	明 洪承峻 Hong Chengjun (17th Century) 草書《敕賜百官櫻桃》 Calligraphy in Cursive Script	118	清 何紹基 He Shaoji (1799–1873) 行書四屏 Calligraphy in Running Script
44	明 唐寅 Tang Yin (1470–1523) 江深草閣圖 Pavilion by the Stream	68	清 方士庶 Fang Shishu (1692–1751) 秋林訪友圖 Visiting Friend in the Autumn	94	明 莫爾淮 Mo Erque (17th Century) 行書《念奴嬌 赤壁懷古》 Calligraphy in Running Script	120	清 何紹基 He Shaoji (1799–1873) 行書八言聯 Eight-character Calligraphic Couplet in Running Script
46	明 文徵明 Wen Zhengming (1470–1559) 竹石 Bamboo and Rock	70	清 華岳 Hua Yan (1682–1756) 褚元璩隱居圖 Recluse and his Attendant	96	清 陳恭尹 Chen Gongyin (1631–1700) 隸書 Calligraphy in Clerical Script	122	清 曾國藩 Zeng Guofan (1811–1872) 行書七言聯 Seven-character Calligraphic Couplet in Running Script
48	陳淳 Chen Chun (1482–1544) 牡丹圖 Peonies	73	克紹箕裘：樂常在軒的書法收藏 A Fulfilled Legacy：The Calligraphy Collection of Lechangzai Xuan	98	清 王澐 Wang Shu (1668–1743) 篆書孟子句 Calligraphy in Seal Script	124	清 左宗棠 Zuo Zongtang (1812–1885) 行書七言聯 Seven-character Calligraphic Couplet in Running Script
50	明 文嘉 Wen Jia (1501–1583) 孤雲玄亭 Pavilion amidst Solitary Clouds	76	明 文彭 Wen Peng (1498–1573) 草書 Calligraphy in Cursive Script	100	清 釋元度 Monk Yuandu (1672–1727) 草書 Calligraphy in Cursive Script	126	清 李鴻章 Li Hongzhang (1823–1901) 行書八言聯 Eight-character Calligraphic Couplet in Running Script
52	明 董其昌 Dong Qichang (1555–1636) 秋林逸舍 Secluded Residence in Autumn Forest	78	明 董其昌 Dong Qichang (1555–1636) 行書 Calligraphy in Running Script	102	清 梁巘 Liang Yan (1710–After 1788) 臨古書法冊 Calligraphy		

目錄 Table of Contents

128	清 楊沂孫 Yang Yisun (1813–1881) 篆書 Calligraphy in Seal Script	158	清 任頤 Ren Yi (1840–1895) 賞花圖 Scholar Appreciating Flowers	182	于非闇 Yu Fei'an (1888–1959) 和合同心圖 Five Colour Lotuses	204	于彭 Yu Peng (1955–2014) 林中少女 Girl in Woods
130	清 趙之謙 Zhao Zhiqian (1829–1884) 行書七言聯 Seven-character Calligraphic Couplet in Running Script	160	清 任預 Ren Yu (1853–1901) 幽山山居 Landscape	184	陳少梅 Chen Shaomei (1909–1954) 幽山訪友 Visiting Friends	206	黃仲方 Huang Zhongfang (Harold Wong, 1943–2022) 夏山圖 Mountains in Summer
132	康有爲 Kang Youwei (1858–1927) 行書七言詩 Poem in Running Script	163	又癡水墨：樂常在軒當代水墨收藏與創作 Fool Again in Ink: Modern and Contemporary Ink Paintings from the Lechangzai Xuan Collection	186	張善孖 Zhang Shanzi (1882–1940) 黃山 Mount Huang	208	黃仲方 Huang Zhongfang (Harold Wong, 1943–2022) 望高 Aspiring Heights
135	道與吾同：黃仲方先生藏清中晚期繪畫述略 The Path We Walk Together: Mid to Late Qing Paintings from the Harold Wong Collection	166	黃賓虹 Huang Binhong (1864–1955) 疊山積翠 Landscape	188	張大千 Zhang Daqian (1899–1983) 蒼龍嶺 Dark Dragon Ridge		
136	清 潘恭壽 Pan Gongshou (1741–1794) 臨王翬山水 Landscape after Wang Hui	168	黃賓虹 Huang Binhong (1864–1955) 溪浦泊舟 Boat by the Shore	190	張大千 Zhang Daqian (1899–1983) 芭蕉竹石小鳥 Banana Plant, Rock, Bird and Bamboo		
138	清 顧洛 Gu Luo (1763–About 1837) 花蔭雙姝 Ladies	170	林蓮蓀 Lin Liansun (1875–?) 臨王鑑山水 Landscape after Wang Jian	192	張大千 Zhang Daqian (1899–1983) 玉簪花 Plantain Lily		
140	清 改琦 Gai Qi (1773–1828) 玉堂富貴圖 Wealth in the Hall of Jade	172	吳湖帆 Wu Hufan (1894–1968) 臨古山水 Landscape after Old Masters	194	林風眠 Lin Fengmian (1900–1991) 鴿 Doves		
142	清 諸家 Various Artists (Qing Dynasty) 書畫合璧冊 Sceneries of the Mountain	174	吳湖帆 Wu Hufan (1894–1968) 溪山遠逸 Landscape after Ni Zan	196	關良 Guan Liang (1900–1986) 戲劇人物 Opera Figures		
148	清 任熊 Ren Xiong (1823–1857) 山水人物花鳥冊 Landscapes, Figures, Flowers and Birds	176	吳湖帆／葉恭綽 Wu Hufan (1894–1968) / Ye Gongchuo (1881–1968) 松竹雙清／書法 Pine and Bamboo / Calligraphy	198	龐薰琹 Pang Xunqin (1906–1986) 舞姿蹁躚 Dancing Lady		
154	清 任熊 Ren Xiong (1823–1857) 羅漢 Luohan	178	潘天壽 Pan Tianshou (1897–1971) 書法 Calligraphy	200	陳文希 Chen Wen Hsi (1906–1991) 山水 Landscape		
156	清 任薰 Ren Xun (1835–1893) 山行訪友 Scholar and Boy	180	陸儼少 Lu Yanshao (1909–1993) 雁蕩一角 Landscape of Mount Yandang	202	余承堯 Yu Chengyao (1898–1993) 春山圖 Mountains in Spring		



朱明盛清: 明清文人筆墨傳統的創新與變化

Transition and Innovation:
The Literati Tradition of the Ming and Qing Dynasties

黃仲方先生在此系列共收入十七幅明清畫作，其中明人十一幅作品，清人六幅。

明初畫作有宮廷院體畫家呂紀和浙派吳偉兩幅。呂、吳二人俱是畫史上具有代表性的畫家。構圖嚴謹，以細膩的工筆描繪物象一直是院體畫家的關注重點；而浙派吳偉則取源宋畫北派，與院派的娟秀雅畫風迥然不同，浙派更強調以雄健的筆墨和線條，加以個人奔放的才氣，突顯陽剛雄放的繪畫風格。

明代中期畫家有吳門畫派代表人物沈周、唐寅、文徵明、陳淳、文嘉等名家作品。沈周此幅《蓮塘浴鳧圖》清逸雅秀，屬於市場罕見的細沈風格；唐寅《江深草閣圖》用筆雄健，屬於明中期少有學宋畫自成一家的名手；文徵明山水以外，尤愛文人繪畫的蘭竹，此幅《竹石》受他妻子外祖父一夏昶的影響，而又以個人雅逸內秀的筆法寫就；至於陳淳是上承沈周而下啓明清寫意花卉的名家，慣以淡墨勾花，此《牡丹圖》為不可多得的佳作。明晚期松江派董其昌上窺宋元，書畫創作與鑑賞俱為一代巨匠，《秋林逸舍》為墨筆作於巨幅絹上，毫無疑問是他主張的南宗繪畫代表作品；宋懋晉傳世作品較少，此幅《桃源行》雖係扇面，也殊足珍貴。

盛清時期作品，清初三僧：弘仁、髡殘、石濤，俱為個性化極強的畫僧，弘仁與髡殘青年時期都曾參與抗清戰爭，石濤則是朱明王朝後裔。弘仁取法元人倪瓚，純以線條勾寫山脈，形成清健簡逸的風格；髡殘學習元畫家王蒙，善用線條渴墨，幹筆皴擦，意境深遠。至於金陵畫派龔賢的積墨蒼潤厚重，領袖當時金陵諸家。

以上枚舉黃仲方先生珍藏明清繪畫名家作品，列出門派與地域，敘述繪畫風格，純粹是為了指出黃仲方先生的收藏具有高度的美術史認知，深入而全面地幾乎涵概了明代至盛清時期，各個畫派和重要人物，至於清初四僧存其三，已屬不易。凡此種種，當與他幼學書畫和對書畫史的深入認知有關。

我們從黃仲方先生的書畫收藏，也可以了解美術批評和時代審美對於鑑藏的影響，比如清初四王的摹古臨古和《石渠寶笈》的帝王審美，始終沒有受到儒雅俊逸的二知軒主人的青睞。由此可知，黃先生收藏明清書畫著眼於文人畫家和傳統筆墨意境的創新與變化。

This section examines eleven works from the Ming Dynasty and six from the Qing Dynasty from the Harold Wong collection. Among the Ming Dynasty works, court painter Lü Ji and Zhejiang School painter Wu Wei were representative figures of their era. Court painters focused on meticulously depicting objects with careful attention to composition and detailed brushwork. On the other hand, Wu Wei, representing the Zhejiang School, draws inspiration from Northern Song Dynasty paintings. His approach diverges significantly from court painters, emphasizing bold brushwork and lines to create a lively and unrestrained style.

During the mid-Ming period, the Wu School produced many remarkable painters and calligraphers, including Shen Zhou, Tang Yin, Wen Zhengming, Chen Chun, and Wen Jia. Shen Zhou's *Mallard Bathing in a Lotus Pond* exemplifies a refined and elegant style that is seldom encountered. Tang Yin's *Pavilion by the Stream* showcases robust and vigorous brushwork, with influence of Song Dynasty paintings. In addition to his renowned landscapes, Wen Zhengming had a special affinity for scholarly painting subjects. His depiction of bamboo in *Bamboo and Rock* was influenced by his grandfather-in-law, Xia Chang, and exhibits a personal, elegant, and refined technique. Chen Chun, inheriting the style of Shen Zhou, pioneered expressive flower-and-bird painting in the Ming and Qing Dynasties. He was adept at using light ink to outline flowers, as observed in his *Peonies*. Dong Qichang, associated with the Songjiang School in the late Ming period, drew inspiration from the artistic traditions of the Song and Yuan Dynasties. He excelled in both painting and calligraphy, with his large silk scroll painting *Secluded Residence in Autumn Forest* representing his advocacy of Southern-style painting. With very few surviving works by Song Maojin, his fan leaf *Rivershore with Peach Blossoms* holds particular significance in the collection.

During the Qing Dynasty, three monk painters emerged as notable figures with highly personalized and distinctive styles: Hongren, Kuncan, and Shitao. Hongren and Kuncan were actively involved in anti-Qing resistance during their youth, while Shitao hailed from a lineage to the Ming imperial court. Hongren adopted the style of the Yuan painter Ni Zan, employing lines to depict mountain ranges and achieving a clear, simple, and elegant aesthetic. Kuncan studied under the Yuan Dynasty painter Wang Meng, excelling in the use of lines and ink washes to evoke profound artistic conceptions. As for Gong Xian, a prominent representative and leader of the Jinling School, his ink application was characterized by its richness and heaviness.

The Harold Wong collection presents works from various schools, regions, and artistic styles. It reflects Wong's profound knowledge of art history, from the Ming to the early Qing Dynasties, encompassing key artists from that period. Notably, three out of the four renowned monk painters from the early Qing period are included in the collection. Wong's collecting preferences are likely influenced by his early studies of calligraphy and painting and his extensive understanding of the history of Chinese painting.

The artworks showcased in this section provide valuable insights into the impact of art criticism, contemporary taste, and aesthetics on the practice of collecting. It is worth noting that the collection excludes the works of the four Wangs, who were famous for meticulously copying works of ancient masters, as well as the Emperor's favoured paintings from *Shiqu Baoji*. Instead, Harold Wong's collection of classical paintings focuses on exploring innovative approaches and the evolution of literati painters and traditional ink techniques.



明 呂紀 Lü Ji (1439-1505)

荷塘禽戲
Ducks in Lotus Pond

水墨絹本 立軸
款識：呂紀。
鈐印一方漫漶不清

展覽：
香港，香港藝術館，“好古敏求：敏求精舍三十五週年紀念展”，1995年12月22日至1996年2月18日。

出版：
《好古敏求：敏求精舍三十五週年紀念展》，香港市政局，1995年，第52頁，圖版21。

Hanging scroll, ink on silk
159.2 × 103.8 cm (62 5/8 x 40 7/8 in)
Signed, with one seal of the artist

EXHIBITED:
Hong Kong, Hong Kong Museum of Art,
In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society, 22 December 1995 – 18 February 1996.

LITERATURE:
In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society, Urban Council of Hong Kong, 1995, p.52, pl.21.



明 吳偉 Wu Wei (1459-1508)

松蔭整履
Fixing Shoe in the Shade

淺絳紙本 立軸
款識：小僊。
鈐印：吳偉

展覽：
香港，香港藝術館，“好古敏求：敏求精舍四十週年紀念展”，2001年7月6日至8月26日。
香港，香港藝術館，“聚道傳承：敏求精舍六十周年”，2020年12月18日至2021年4月28日。

出版：
《好古敏求：敏求精舍四十週年紀念展》，康樂及文化事務署，2001年，第98–99頁，圖版20。
《聚道傳承：敏求精舍六十周年》冊二，敏求精舍，2020年12月，第10–11頁，圖版204。

Hanging scroll, ink and light colour on paper
166 × 101 cm (65 ¾ x 39 ¾ in)
Signed, with one seal of the artist

EXHIBITED:
Hong Kong, Hong Kong Museum of Art, *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, 6 July – 26 August 2001.
Hong Kong, Hong Kong Museum of Art, *Honouring Tradition and Heritage: Min Chiu Society at Sixty*, 18 December 2020 – 28 April 2021.

LITERATURE:
In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, 2001, pp.98-99, pl.20.
Honouring Tradition and Heritage: Min Chiu Society at Sixty Volume II, Min Chiu Society, December 2020, pp.10-11, pl.204.



明 沈周 Shen Zhou (1427-1509)

蓮塘浴鳧圖
Mallard Bathing in a Lotus Pond

設色紙本 立軸
題識：汎汎迴塘晚，呼之殊未歸。
水花風不定，一一點毛衣。沈周。
鈐印：沈氏啓南、白石翁
乾隆皇帝藏印：
乾隆鑑賞、乾隆御覽之寶、石渠寶笈、三希堂精鑑
璽、宜子孫、賜本
彭元瑞藏印：彭元瑞藏書畫圖籍印
曹仲英藏印：飛景閣藏
其他藏印：允修家藏
簽條：沈周蓮塘浴鳧圖。戊申小春，賜臣元瑞。甲
戌冬潯於北平，淳齋秘藏。

展覽：
香港，香港藝術館，“中國文物集珍：敏求精舍銀禧紀念展覽”，1985年10月25日至1986年1月15日。
香港，香港藝術館，“好古敏求：敏求精舍四十週年紀念展”，2001年7月6日至8月26日。
香港，香港歷史博物館，“日昇月騰：從敏求精舍藏品看明代”，2015年12月16日至2016年4月11日。
香港，香港藝術館，“聚道傳承：敏求精舍六十周年”，2020年12月18日至2021年4月28日。

出版：
《樂在軒珍藏（天）畫》，香港，1967年，圖版2。
鈴木敬編，《中國繪畫綜合圖錄第二卷：東南亞、歐洲篇》，東京大學出版社，1982年7月初版、2013年3月二版，第II-104、II-331頁，圖版S13-028。
《中國文物集珍：敏求精舍銀禧紀念展覽》，香港市政局，1985年，第86-87頁，圖版11。
《好古敏求：敏求精舍四十週年紀念展》，康樂及文化事務署，2001年，第94-95頁，圖版18。
《日昇月騰：從敏求精舍藏品看明代》，香港歷史博物館，2015年，第111頁，圖版83。
《聚道傳承：敏求精舍六十周年》冊二，敏求精舍，2020年12月，第6-7頁，圖版201。

Hanging scroll, ink and colour on paper
151 × 65.4 cm (59 ½ x 25 ¾ in)
Inscribed and signed,
with two seals of the artist
Eight collectors' seals, including six of Emperor
Qianlong (1711-1799), one of Peng Yuanrui (1731-
1803), one of Cao Zhongying (1929-2011)

EXHIBITED:
Hong Kong, Hong Kong Museum of Art, *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, 25 October 1985 – 15 January 1986.
Hong Kong, Hong Kong Museum of Art, *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, 6 July – 26 August 2001.
Hong Kong, Hong Kong Museum of History, *The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, 16 December 2015 – 11 April 2016.
Hong Kong, Hong Kong Museum of Art, *Honouring Tradition and Heritage: Min Chiu Society at Sixty*, 18 December 2020 – 28 April 2021.

LITERATURE:
Lok Tsai Hsien Collection of Chinese Paintings: Volume One Ming Dynasty, Hong Kong, 1967, pl.2.
Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings Vol. 2 Southeast Asian and European Collections*, University of Tokyo Press, July 1982 1st ed.; March 2013 2nd ed., pp. II-104, II-331, pl. S13-028.
Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition, Urban Council of Hong Kong, 1985, pp. 86-87, pl.11.
In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, 2001, pp.94-95, pl.18.
The Radiant Ming 1368-1644 through the Min Chiu Society Collection, Hong Kong Museum of History, 2015, p.111, pl.83.
Honouring Tradition and Heritage: Min Chiu Society at Sixty Volume II, Min Chiu Society, December 2020, pp.6-7, pl. 201.



明 唐寅 Tang Yin (1470-1523)

江深草閣圖
Pavilion by the Stream

設色絹本 立軸

題識：五月江深草閣寒。蘇門唐寅寫贈次明吳君。

鈐印：唐伯虎

沈周題跋：
唐子弄造化，發語鬼欲泣。遊戲山水圖，草樹元氣濕。
多能我亦忌，造化還復惜。願子斂光怪，以俟歲月積。
沈周。

鈐印：啓南

呂憲題跋：
子且不試藝，西狩因麟泣。密雲而無雨，稿物何由濕。
空山來者稀，白日成歎息。唐君非畫師，英華發於積。
息作惜。呂憲次韻。

鈐印：秉之

項子京藏印：
子京、墨林秘玩（殘）、子京父印、桃里、項元汴印

藏印一方漫漶不清

展覽：
香港，香港博物美術館，“明清繪畫展覽”，1970年6月12日至7月12日。

著錄：
《明清繪畫展覽》，香港市政局，1970年，目錄編號10。

出版：
鈴木敬編，《中國繪畫綜合圖錄第二卷：東南亞、歐洲篇》，東京大學出版社，1982年7月初版、2013年3月二版，第II-104、II-331頁，圖版S13-025。

Hanging scroll, ink and colour on silk
75.5 × 34 cm (29 ¾ x 13 ⅝ in)
Inscribed and signed,
with one seal of the artist
Colophons by Shen Zhou (1427-1509)
and Lü Chang, with a total of two seals
Five collectors’ seals, including four of
Xiang Zijing (1525-1590)

EXHIBITED:
Hong Kong, City Museum & Art Gallery Hong Kong, *Exhibition of Paintings of the Ming & Ching Periods*, 12 June – 12 July 1970.

LITERATURE:
Exhibition of Paintings of the Ming & Ching Periods, Urban Council of Hong Kong, 1970, Catalogue entry No.10.
Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings Vol. 2 Southeast Asian and European Collections*, University of Tokyo Press, July 1982 1st ed.; March 2013 2nd ed., pp. II-104, II-331, pl. S13-025.



明 文徵明 Wen Zhengming (1470-1559)

竹石
Bamboo and Rock

水墨紙本 立軸 一五四九年作

題識：嘉靖己酉（1549年）春日，徵明作。

鈐印：文徵明印、徵仲

周天球（1514–1595）題跋：
誰寫枝枝竹影長，墨花飛處即瀟湘。
琅軒不必栽千畝，自有清陰滿石床。周天球。

鈐印：周、天球。

杜大綬（活躍於1595–1618）：
菲菲桃李花，競向春深開。
何如此君子，四時清風來。杜大綬題。

鈐印：杜大綬印。

藏印：

項元汴（1525–1590）：平生真賞、項子京家珍藏

笪重光（1623–1692）：笪、始青道人、養廉

香翰屏（1890–1978）：香翰屏珍藏印

其它：張氏峰山珍賞、另二騎縫半印不辨

詩堂題跋包括：

董其昌（1555–1636）：
文待詔畫爲國朝畫史之冠。此幅竹石，深得元人梅華道人、李息齋兩家墨法，詢當世之天球隨壁也。君口其寶之。董其昌題。

鈐印：董其昌印、董氏玄宰

香翰屏（1890–1978）：
玄宰此跋原在池邊綾上，以舊破已甚，重裝時移置於此，故石深兩字筆意尙留直貫痕跡也。翰再識。

鈐印：香氏

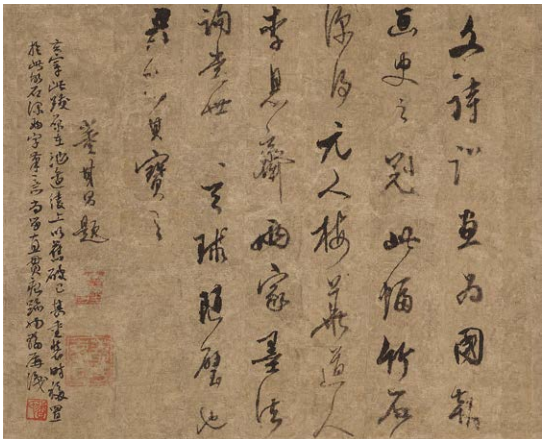
展覽：
香港，香港藝術館，“博古存珍：敏求精舍金禧紀念展”，2010年9月25日至2011年1月2日。

出版：
《博古存珍：敏求精舍金禧紀念展》，康樂及文化事務署，2010年9月，第113頁，圖版9。

Hanging scroll, ink on paper
85 × 30 cm (33 ½ x 11 ¾ in)
Inscribed and signed, with two seals of the artist
Dated spring, *jiyou* year of the Jiajing reign (1549)
Colophons by Zhou Tianqiu (1514-1595) and
Du Dazhou (active 1595-1618)
Nine collectors' seals, including:
Two of Xiang Yuanbian (1525-1590);
Three of Da Chongguang (1623-1692);
One of Xiang Hanping (1890-1978)
One inscription above the painting
by Dong Qichang (1555-1636), with two seals
One inscription above the painting
by Xiang Hanping

EXHIBITED:
Hong Kong, Hong Kong Museum of Art, *The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition*, 25 September 2010 – 2 January 2011.

LITERATURE:
The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition, Leisure and Cultural Services Department, September 2010, p.113, pl.9.



明 陳淳 Chen Chun (1482-1544)

牡丹圖
Peonies

水墨紙本 立軸

題識：春光纔到牡丹來，山館池亭是處開。
試向紙屏分半面，相看日日又誰猜。道復。

鈐印：白陽山人、陳氏道復

藏印：

朱之赤（十七世紀）：
休寧朱之赤珍藏圖書、朱之赤鑒賞、子孫保之

其他藏印：
竹坡趙氏珍賞、桂髓棲印、茂、蕙江所藏、東南之美

簽條：□□□墨筆牡丹。自在精舍珍藏。

鈐印一方

展覽：

香港，香港藝術館，“中國文物集珍：敏求精舍銀禧紀念展覽”，1985年10月25日至1986年1月15日。

香港，香港藝術館，“好古敏求：敏求精舍四十週年紀念展”，2001年7月5日至8月26日。

香港，香港歷史博物館，“日昇月騰：從敏求精舍藏品看明代”，2015年12月16日至2016年4月11日。

香港，香港藝術館，“聚道傳承：敏求精舍六十周年”，2020年12月18日至2021年4月28日。

出版：

《中國文物集珍：敏求精舍銀禧紀念展覽》，香港市政局，1985年，第114–115頁，圖版22。

《好古敏求：敏求精舍四十週年紀念展》，康樂及文化事務署，2001年，第114–115頁，圖版29。

《日昇月騰：從敏求精舍藏品看明代》，香港歷史博物館，2015年，第119頁，圖版86。

《聚道傳承：敏求精舍六十周年》冊二，敏求精舍，2020年12月，第16–17頁，圖版208。

Hanging scroll, ink on paper
121 × 64.5 cm (47 3⁄8 x 25 3⁄8 in)
Inscribed and signed,
with two seals of the artist
Eight collectors' seals,
including three of Zhu Zhichi (17 Century)

EXHIBITED:

Hong Kong, Hong Kong Museum of Art,
Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition, 25 October 1985 – 15 January 1986.

Hong Kong, Hong Kong Museum of Art, *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, 6 July – 26 August 2001.

Hong Kong, Hong Kong Museum of History, *The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, 16 December 2015 – 11 April 2016.

Hong Kong, Hong Kong Museum of Art, *Honouring Tradition and Heritage: Min Chiu Society at Sixty*, 18 December 2020 – 28 April 2021.

LITERATURE:

Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition, Hong Kong Urban Council, 1985, pp. 114-115, pl.22.

In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, 2001, pp.114-115, pl.29.

The Radiant Ming 1368-1644 through the Min Chiu Society Collection, Hong Kong Museum of History, 2015, p.119, pl.86.

Honouring Tradition and Heritage: Min Chiu Society at Sixty Volume II, Min Chiu Society, December 2020, pp.16-17, pl.208.



明 文嘉 Wen Jia (1501-1583)

孤雲玄亭
Pavilion amidst Solitary Clouds

水墨紙本 立軸
題識：高天爽氣澄，落日橫煙冷。
寂寞草玄亭，孤雲亂山影。文嘉。
鈐印：文休承氏
藏印：萬馬齋氏鑒定、寶研齋

展覽：
香港，香港藝術館，“好古敏求：敏求精舍四十週年紀念展”，2001年7月5日至8月26日。
香港，香港歷史博物館，“日昇月騰：從敏求精舍藏品看明代”，2015年12月16日至2016年4月11日。
香港，香港藝術館，“聚道傳承：敏求精舍六十周年”，2020年12月18日至2021年4月28日。

出版：
《樂在軒珍藏（天）畫》，香港，1967年，圖版8。
鈴木敬編，《中國繪畫綜合圖錄第二卷：東南亞、歐洲篇》，東京大學出版社，1982年7月初版、2013年3月二版，第II-103、II-331頁，圖版S13-001。
《好古敏求：敏求精舍四十週年紀念展》，康樂及文化事務署，2001年，第122頁，圖版33。
《日昇月騰：從敏求精舍藏品看明代》，香港歷史博物館，2015年，第123頁，圖版89。
《聚道傳承：敏求精舍六十周年》冊二，敏求精舍，2020年12月，第20-21頁，圖版210。

Hanging scroll, ink on paper
56 × 27.8 cm (22 × 11 in)
Inscribed with a poem and signed,
with one seal of the artist
Two collectors' seals

EXHIBITED:
Hong Kong, Hong Kong Museum of Art, *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, 6 July – 26 August 2001.
Hong Kong, Hong Kong Museum of History, *The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, 16 December 2015 – 11 April 2016.
Hong Kong, Hong Kong Museum of Art, *Honouring Tradition and Heritage: Min Chiu Society at Sixty*, 18 December 2020 – 28 April 2021.

LITERATURE:
Lok Tsai Hsien Collection of Chinese Paintings: Volume One Ming Dynasty, Hong Kong, 1967, pl.8.
Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings Vol. 2 Southeast Asian and European Collections*, University of Tokyo Press, July 1982 1st ed.; March 2013 2nd ed., pp. II-103, II-331, pl. S13-001.
In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, 2001, p.122, pl.33.
The Radiant Ming 1368-1644 through the Min Chiu Society Collection, Hong Kong Museum of History, 2015, p.123, pl.89.
Honouring Tradition and Heritage: Min Chiu Society at Sixty Volume II, Min Chiu Society, December 2020, pp.20-21, pl.210.



明 董其昌 Dong Qichang (1555-1636)

秋林逸舍
Secluded Residence in Autumn Forest

水墨絹本 立軸
題識：詩在大癡畫前，畫在大痴詩外。
恰要二百餘年， 翻身出世作怪。
沈啓南曾有此圖，余素不爲巨幅，
乘興寫此並書六言絕。董玄宰。
鈐印：宗伯學士、董氏玄宰

出版：
鈴木敬編，《中國繪畫綜合圖錄第二卷：東南亞、歐洲篇》，東京大學出版社，1982年7月初版、2013年3月二版，第II-107、II-331頁，圖版S13-038。

Hanging scroll, ink on silk
251 × 148 cm (98 7/8 x 58 1/4 in)
Inscribed and signed,
with two seals of the artist

LITERATURE:
Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings Vol. 2 Southeast Asian and European Collections*, University of Tokyo Press, July 1982 1st ed.; March 2013 2nd ed., pp. II-107, II-331, pl. S13-038.



明 宋懋晉 Song Maojin (1559-1622)

桃源行 Rivershore with Peach Blossoms

設色灑金箋 扇面鏡框

題識：桃源洞裏人家。宋懋晉。

鈐印：懋晉之印

Fan leaf, mounted and framed,
ink and colour on gold-flecked paper
17.8 × 52.2 cm (7 × 20 ½ in)
Inscribed and signed, with one seal of the artist



明 魏之璜 Wei Zhihuang (1568-1647)

柳岸泛舟 Boating by Willow Shore

設色金箋 扇面鏡框 一六一二年作

題識：流水斷橋人問渡，柳蔭撐出小舟來。
時壬子（1612年）中秋，似□□詞丈，
魏之璜。

鈐印：考叔

藏印：勤孫藏扇

Fan leaf, mounted and framed,
ink and colour on gold paper
15.6 × 48 cm (6 1/8 x 18 7/8 in)
Inscribed with a poem and signed,
with one seal of the artist
Dated Mid-Autumn Festival, *renzi* year (1612)
One collector's seal



明 邵彌 Shao Mi (Circa 1594-1642)

書畫合璧册
Calligraphy and Landscape Album

水墨／設色紙本
冊頁十六開 一六三三年作

(一)
繪畫題識：洪谷子。

鈐印：僧彌
書法題識：右題秋水閣。
鈐印：僧彌

(二)
繪畫題識：擬梅道人。
鈐印：僧彌
書法題識：
崇禎六年（1633年）首夏，
邵彌識。
鈐印：僧彌、瓜疇

(三)
繪畫題識：趙令穰。
鈐印：僧彌
書法鈐印：邵彌私印

(四)
繪畫題識：許道寧秋山行李圖。
鈐印：邵彌之印
書法題識：以詩廣山居故友。
鈐印：邵彌

(五)
繪畫題識：趙丹林。
鈐印：僧彌
書法題識：舟蒺洞庭小龍渚有作。
鈐印：邵彌私印、藏經室

(六)
繪畫題識：擬鄭禧。
鈐印：邵彌之印
書法鈐印：邵彌之印、僧彌

(七)
繪畫題識：巨然。
鈐印：邵彌私印、
書法鈐印：僧彌、瓜疇

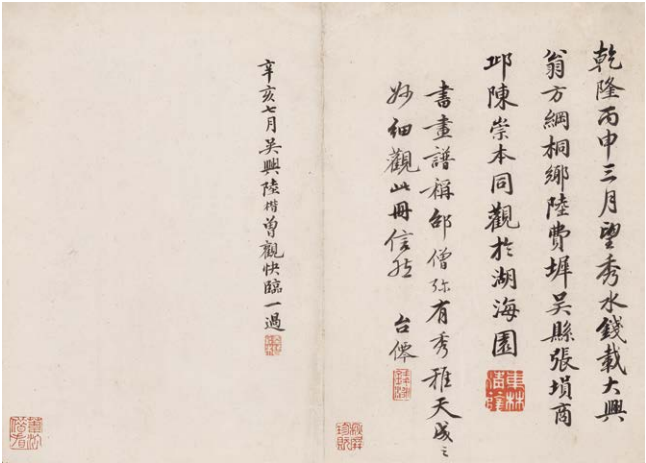
(八)
繪畫題識：擬倪高士。
鈐印：僧彌
書法鈐印：彌、予齋

題跋：乾隆丙申（1776年）三月
望，秀水錢載、大興翁方
綱、桐鄉陸費墀、吳縣張
埏、商丘陳崇本同觀於湖
海園。
鈐印：東林清蔭

錢泳題跋：
書畫譜稱邵僧彌有秀稚天成之
妙，細觀此冊，信然。台仙。
鈐印：錢泳

陸楷題跋：
辛亥七月，吳興陸楷曾觀，快臨
一過。
鈐印：陸楷
藏印：秋屏珍玩、葦汀借看

Album of sixteen leaves, ink /
ink and colour on paper
Each leaf measures
29.4×13.8 cm (11 5⁄8 x 5 3⁄8 in)
Inscribed and signed, with a total
of twenty seals of the artist
Further inscribed and signed by
Qian Yong (1759-1844), Lu Jie,
with a total of three seals
Dated summer, sixth year of
Chongzhen period (1633)
Two collectors' seals



清 弘仁 Hongren (1610-1663)

臨江幽居 Living by the Riverside

水墨紙本 立軸

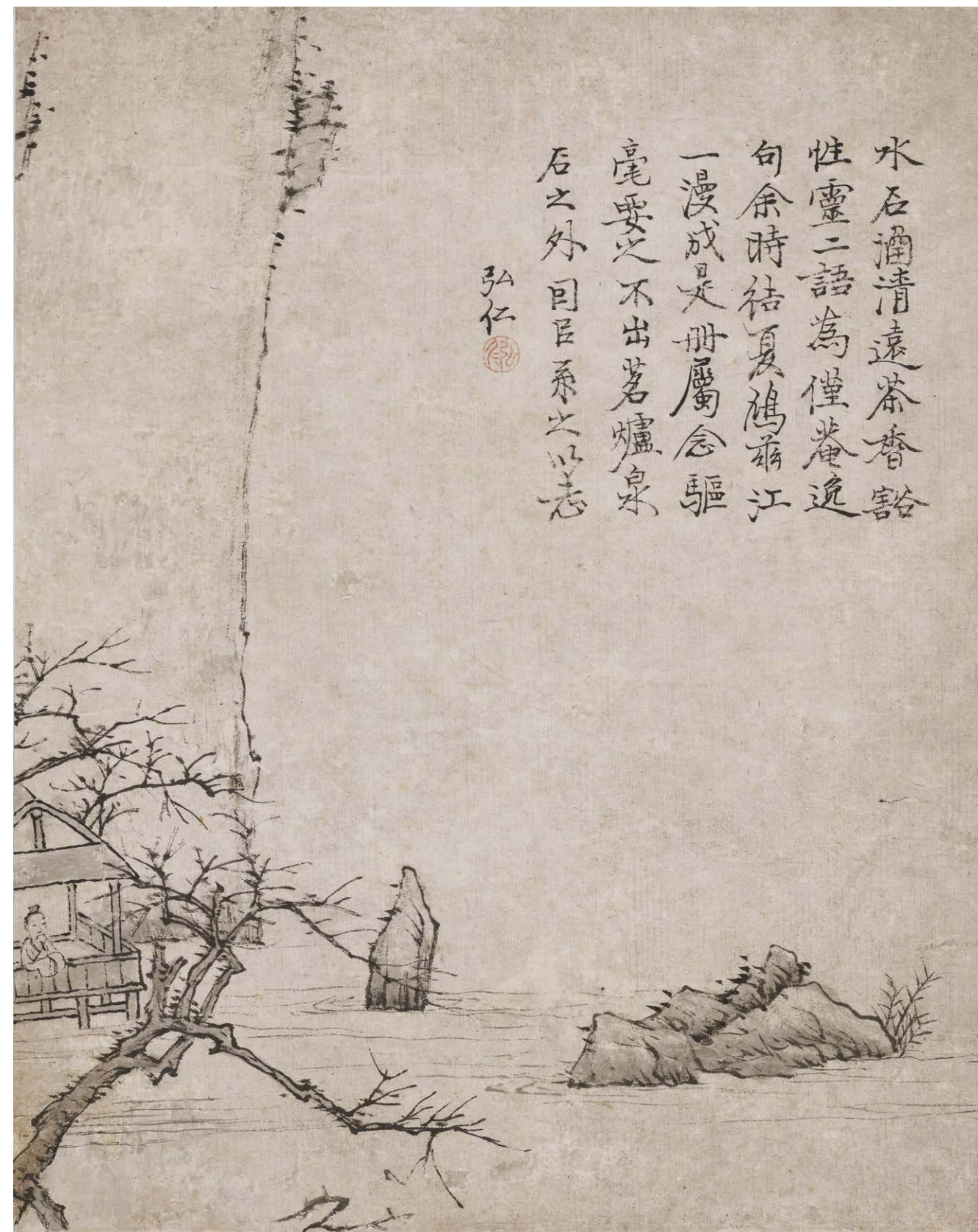
題識：水石涵清遠，茶香豁性靈。二語爲僅菴逸句，
余時結夏鳩茲江，一漫成是冊，屬念驅毫，
要之不出茗爐泉石之外，因以系之以志。弘仁。

鈐印：弘仁

Hanging scroll, ink on paper

24.8 × 19.8 cm (9 ¾ x 7 ¾ in)

Inscribed with a poem and signed,
with one seal of the artist



清 髡殘 Kuncan (1612-After 1692)

雲山溪樹
Landscape

設色紙本 立軸 一六六〇年作

題識：欲借雲房榻，仙踪跡已陳。
溪聲寒到寺，峰影近窺雲。
竈冷丹砂火，苔青玉檢塵。
憑欄無限興，傳語去尋君。
巖谷誇奇絕，茆菴豈作郵。
吐雲迷下界，幼海結神丘。
怪石曾無譜，蒼林豈易收。
忘歸真此地，不信畫中游。
石溪殘道者作於借雲閣中。
時庚子（1660年）八月一日。

鈐印：石溪、白禿

僧六舟題裱邊：石溪殘道者精品。後學六舟謹題。

鈐印：同壽之印、六舟

簽條：石溪和尚山水真跡。田溪書屋珍藏

藏印：

僧六舟（1791–1858）：曾在六舟處

何冠五：田溪書屋鑑藏

其它藏印：

勞氏珍藏、勞川山平生真賞、鳶飛魚躍、渤海後人、歐陽林平、麗父審定、也巢心賞、昔桓南郡多蓄名書畫偶出與僚佐共觀客有食寒具者不潔手而執之口致油污桓歎恨彌日雖筆墨之玩無關世務而好潔之心古同今同情幸觀者諒焉

Hanging scroll, ink and colour on paper

94.5 × 30.2 cm (37 ¼ x 11 7⁄8 in)

Inscribed with a poem and signed,
with two seals of the artist

Dated eighth month, *gengzi* year (1660)

Nine collectors' seals, including one of Monk
Liuzhou (1791-1858) and one of He Guanwu



清 石濤 Shitao (1642-1707)

荷花
Lotus

設色紙本 立軸

題識：餘脂纔到手邊香，若水無痕嫋嫋匡。
不識周家茂叔在，肯留風韻待誰將。
清湘遺人大滌子極，耕心草堂。

鈐印：半個漢、大滌子濟、清湘遺人、鄉年苦瓜

藏印：子鶴過目、了庵審定

展覽：

香港，香港藝術館，“歷代文物萃珍：敏求精舍三十週年紀念展”，1990年11月30日至1991年2月10日。

香港，香港藝術館，“好古敏求：敏求精舍四十週年紀念展”，2001年7月6日至8月26日。

香港，香港歷史博物館，“日昇月騰：從敏求精舍藏品看明代”，2015年12月16日至2016年4月11日。

香港，香港藝術館，“聚道傳承：敏求精舍六十周年”，2020年12月18日至2021年4月28日。

出版：

鈴木敬編，《中國繪畫綜合圖錄第二卷：東南亞、歐洲篇》，東京大學出版社，1982年7月初版、2013年3月二版，第II-104、II-331頁，圖版S13-018。

《歷代文物萃珍：敏求精舍三十週年紀念展》，敏求精舍，1990年，第118-119頁，圖版45。

《好古敏求：敏求精舍四十週年紀念展》，康樂及文化事務署，2001年，第161頁，圖版53。

《日昇月騰：從敏求精舍藏品看明代》，香港歷史博物館，2015年，第119頁，圖版86。

《聚道傳承：敏求精舍六十周年》冊二，敏求精舍，2020年12月，第78-79頁，圖版224。

Hanging scroll, ink and colour on paper
64.5 × 47 cm (25 3/8 x 18 1/2 in)
Inscribed and signed, with four seals of the artist
Two collector's seals

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition*,

30 November 1990 – 10 February 1991.
Hong Kong, Hong Kong Museum of Art,

In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society,

6 July – 26 August 2001.
Hong Kong, Hong Kong Museum of History, *The Radiant Ming 1368-1644 through the Min Chiu Society Collection*,

16 December 2015 – 11 April 2016.
Hong Kong, Hong Kong Museum of Art,

Honouring Tradition and Heritage: Min Chiu Society at Sixty, 18 December 2020 – 28 April 2021.

LITERATURE:

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings Vol. 2 Southeast Asian and European Collections*, University of Tokyo Press,

July 1982 1st ed.; March 2013 2nd ed.,
pp. II-104, II-331, pl. S13-018.

Selected Treasures of Chinese Art - Min Chiu Society 30th Anniversary Exhibition, Min Chiu Society, 1990,

pp.118-119, pl.45.

In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, 2001, p.161, pl.53.

The Radiant Ming 1368-1644 through the Min Chiu Society Collection, Hong Kong Museum of History,

2015, p.119, pl.86.

Honouring Tradition and Heritage: Min Chiu Society at Sixty Volume II, Min Chiu Society, December 2020,

pp.78-79, pl.224.



清 龔賢 Gong Xian (1618-1689)

書法／山水
Calligraphy / Landscape

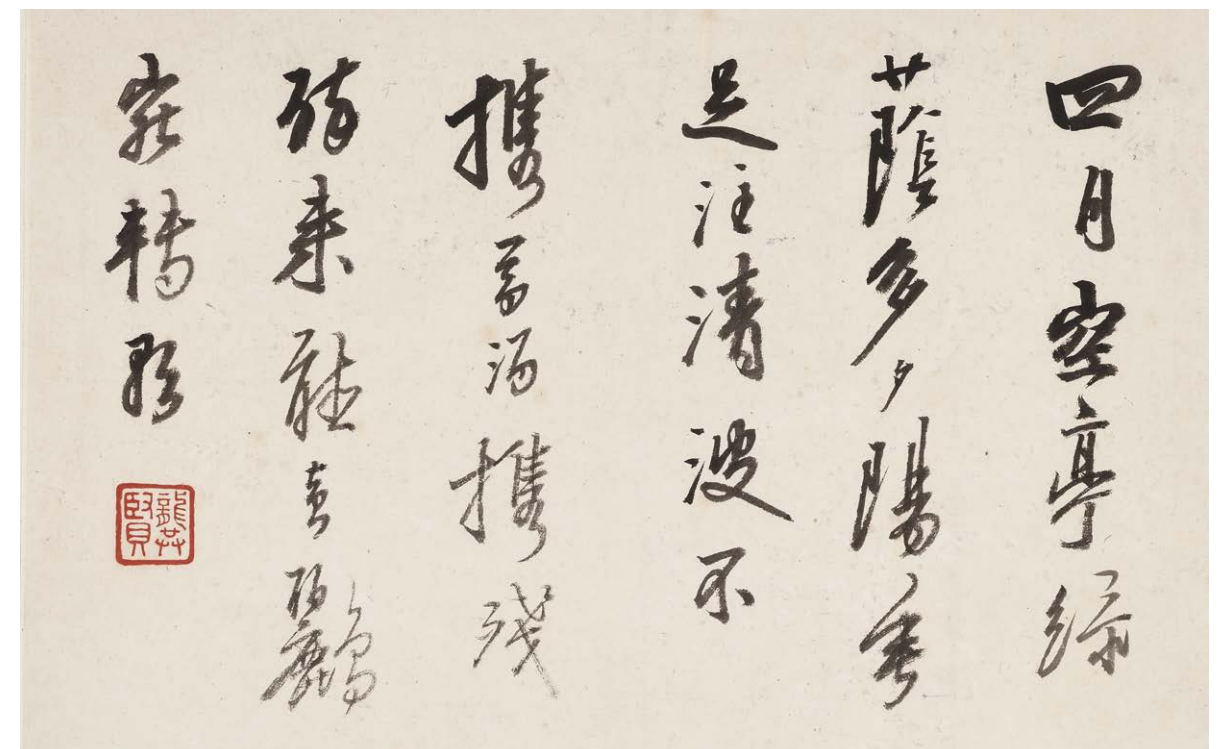
水墨紙本 立軸 雙挖

書法釋文：
四月空亭綠蔭多，夕陽垂足注清波。
不攜尊酒攜殘醉，來聽黃鸝寂轉歌。

鈐印：龔賢

山水鈐印：半千

A set of two scrolls,
mounted as a hanging scroll, ink on paper
Each measures 21 × 22.4 cm (8 ¼ x 8 ⅞ in)
With two seals of the artist



清 方士庶 Fang Shishu (1692-1751)

秋林訪友圖
Visiting Friend in the Autumn

設色紙本 立軸 一七四八年作
題識：忽忽又秋深，林樾總蕭瑟。
道人澹無營，所住咸自逸。
嗜味忘酸鹹，朋友皆膠漆。
悠哉盡百年，少得亦少失。
乾隆戊辰（1748年）重九，環山方士庶。
鈐印：士庶、小師老人、偶然拾得
藏印：
金城（1878–1926）：吳興金城真藏
其它藏印：鄧涵真賞
簽條：方環山先生秋林訪友圖。戊子夏日，北樓舊藏。

Hanging scroll, ink on paper
129.3 × 31.7 cm (50 7⁄8 x 12 ½ in)
Inscribed with a poem and signed,
with three seals of the artist
Dated *wuchen* year of the Qianlong period (1748)
Two collectors’ seals, including one of
Jin Cheng (1878-1926)
Titleslip inscribed



清 華岳 Hua Yan (1682-1756)

褚元璩隱居圖
Recluse and his Attendant

設色紙本 立軸 一七二四年作

題識：褚伯玉，字元璩，錢塘人。少有隱操，居瀑布山，性耐寒暑。時人比王仲都。王僧達答丘珍孫書曰：褚先生從白雲遊舊矣。古之逸人，或留慮兒女，或使華陰成市，而此子索然。唯朋松石，介於孤峰絕嶺者積數十載，比談討松桂，借訪薛蘿，若已窺煙液，臨滄洲矣。知欲見之，輒當申譬。雍正甲辰（1724年）元月，新羅山人華岳圖。

鈐印：秋岳、華岳、看花人

藏印：

景劍泉（清）：黔南景氏劍泉收藏

馬積祚（1915–2009）：馬積祚印

其他：肅親王寶、四不可齋主人鑒賞

Hanging scroll, ink and colour on paper

123.8 × 46.5 cm (48 ¾ x 18 ¼ in)

Inscribed and signed,
with three seals of the artist

Dated first month, *jiachen* year of the
Yongzheng period (1724)

Four collector's seals, including one of Jing
Jianquan (Qing Dynasty) and one of Ma Jizuo
(1915-2009)





克紹箕裘：樂常在軒的書法收藏

A Fulfilled Legacy
The Calligraphy Collection of Lechangzai Xuan

黃仲方先生樂常在軒書法收藏，向為時人所重。2003年3–5月於香港中文大學展覽出版的《合璧聯珠 — 樂常在軒藏清代楹聯》，至今仍是海內外收藏家與書法愛好者的重要鑑藏參考書，2007年、2016年，又與中文大學合作展出清代楹聯，至今仍為人津津樂道，影響深遠。其實，黃先生的書法收藏與展覽，是延續和繼承其父親黃寶熙先生“樂在軒”1972年於中文大學文物館展出82對清代楹聯的雅好與志趣。

此次披露黃仲方先生收藏的明清法書共28件套，其中明人書法10件，清人18件套。分別為扇面4件，手卷2件，條幅8件，橫幅2件，冊頁1本，對聯9件，四屏書法2套。

明人書法以董其昌的一件手卷和兩件條幅最為注目，董其昌是明末松江畫派領袖，書法以唐顏真卿為基礎，上溯鍾、王而自成一體，風格秀逸適勁，布局得當，擅於用筆用墨，行、草、楷書皆能，是晚明書法、繪畫、鑑藏皆能的巨匠。展覽三件俱為綾本行草書，手卷抄錄前人筆記，條幅書寫同一首自作詩，可以相互參考用筆，實在難得。

王鐸是明末北方重要書法家，展覽法書有紙本行書長條、綾本行書手卷各一件。長條書寫自家題畫詩，筆力

雄渾，行氣布白精當。此軸有謝稚柳先生鑑題裱邊，又曾於《好古敏求：敏求精舍四十週年紀念展》展覽出版，難能可貴。綾本手卷寫寄同屬降清的周亮工，周氏為明末清初官員、詩人以及當代書畫的收藏家，尤為關注時人作品。

清代書家有王澐篆書紙本大中堂，翁方綱認為王氏“篆書得古法”，勝於行、楷書，此軸巨幅寫於清雍正八年，王澐62歲，正是書法盛年時期的珍罕之作。對聯名家精采紛陳：金農為清初揚州八怪之首，詩書畫學問並為世稱，所創“漆書”自隸、楷書演變而成，字體方正結構嚴謹，風格厚重。伊秉綬學書於劉墉，與鄧石如是清代中期隸書代表人物，並稱“南伊北鄧”，書體醇古飄逸；鄧石如則書法篆刻並重，以隸入篆，隸書取漢碑之長，蒼勁灑脫，影響深遠。四屏書法有何紹基行書倪雲林詩三首，回腕法執筆發揮的淋漓盡致，線條輕重緩疾，書體節奏感明快。

以上僅取黃先生收藏一二法書略作陳述，可見他對帖學、碑體書家作品，無有偏重，顯現他包含並蓄的胸懷與收藏心態。

Harold Wong's collection of calligraphy was highly esteemed by his contemporaries, and his passion for calligraphy and dedication to educating the public was influenced by his father, Wong Pao-hsie. Wong collaborated with the Chinese University of Hong Kong on three occasions to organize the renowned exhibition *Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan* in 2003, 2007, and 2016. The accompanying exhibition catalogues of three volumes serve as an invaluable reference for collectors and calligraphy enthusiasts worldwide. Wong's father had previously held an exhibition in 1972 at the Chinese University of Hong Kong, showcasing 82 pairs of calligraphic couplets from the Lok Tsai Hsien (Lezai Xuan) collection.

This section comprises 28 calligraphic works from the Ming and Qing Dynasties. Ten pieces are from the Ming Dynasty, while 18 are from the Qing Dynasty. The collection encompasses diverse formats, including four fan leaves, two handscrolls, eight hanging scrolls, two horizontal scrolls, one album, nine calligraphic couplets, and two sets of four-panel calligraphy.

Notable among the Ming Dynasty calligraphic works are the handscroll and two hanging scrolls by Dong Qichang. Dong Qichang, a prominent figure in the Songjiang School during the late Ming Dynasty, drew inspiration from Tang Dynasty calligraphers like Yan Zhenqing, Zhong Yao, and Wang Xizhi. His distinctive and elegant style is characterized by well-balanced compositions and proficiency in various script styles, including regular script, cursive script, and running script. The three works featured in the catalogue were all written in running script on satin, with the handscroll containing transcriptions of previous scholars' notes and the two hanging scrolls containing identical poems composed by Dong Qichang himself. The pair allows viewers to compare the nuances of Dong's brushwork and artistic expression.

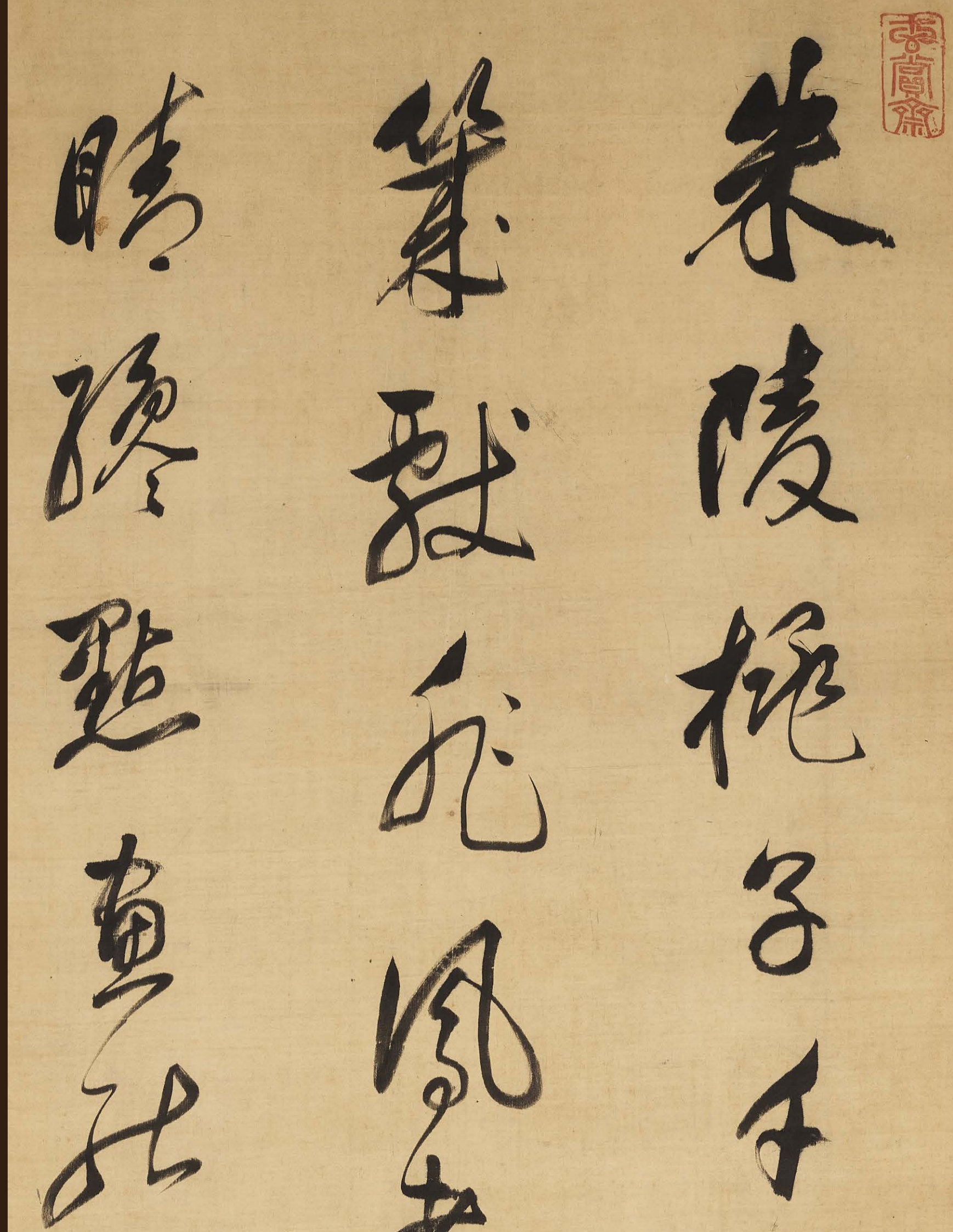
Wang Duo, an esteemed calligrapher from the late Ming Dynasty, is represented by two noteworthy works in this section. One is an exquisite hanging scroll in running script on paper, displaying decisive brushwork, well-distributed ink, and a strong sense of rhythm. It is inscribed on the mounting by the renowned

20th-century painter Xie Zhiliu. This work was also exhibited in the prestigious *In Pursuit of Antiquities – 40th Anniversary Exhibition of the Min Chiu Society* at the Hong Kong Museum of Art in 2001. The other is a handscroll in running script on satin, specifically written for Wang Duo's contemporary Zhou Lianggong. Zhou, a government official, poet, and avid collector, focused on collecting works by his contemporaries, adding historical significance to the work.

Among the notable works from the Qing Dynasty is Wang Shu's large seal script hanging scroll. Weng Fanggang considered Wang Shu's seal script to follow ancient methods while surpassing both running script and regular script in artistic expression. Created in the eighth year of the Yongzheng reign when Wang was 62, this masterpiece represents Wang Shu's prime years as a calligrapher.

The collection also features impressive calligraphic couplets by renowned calligraphers. Jin Nong, leader of the "Eight Eccentrics of Yangzhou," developed the unique "lacquer script," characterized by square and meticulously structured characters with a thick and weighty appearance. Yi Bingshou, a student of Liu Yong, along with Deng Shiru, were representative figures in clerical script calligraphy during the mid-Qing period. Collectively known as "*Nan Yi Bei Deng*" (South Yi North Deng), Yi's writing style emanated an ancient and elegant charm, while Deng excelled in both calligraphy and seal carving, incorporating elements of clerical script into his seal script. Deng's vigorous and unrestrained style left a profound influence. The four-panel calligraphy by He Shaoji showcases three poems by Ni Yunlin, written in running script. The dynamic and expressive brushwork demonstrates the artist's mastery, with varying line thickness and speeds that create a lively rhythm.

This section provides a glimpse into the calligraphic works within the Harold Wong collection. Wong's appreciation for calligraphy encompasses a wide range of styles and artists, with equal attention devoted to studying the copybook (*tie*) and stele (*bei*) schools. This diverse selection not only showcases Wong's inclusive attitude towards learning and collecting but also highlights his open-mindedness in exploring various forms of calligraphy.



明 文彭 Wen Peng (1498-1573)

草書
Calligraphy in Cursive Script

水墨灑金箋 水墨紙本 一五五二年作
釋文：茶磨山頭起暮煙，讀書終夜不成眠。
曉來試向峰前望，青草湖吞萬里天。
四月芳林新雨餘，碧梧翠竹滿幽居。
焚香靜坐心如水，手捲湘簾寫道書。
綠野堂西百尺樓，梧桐搖月一天秋。
夜深靜坐心如水，空翠滿身涼影流。
五月山居樂事多，綠蔭清晝午風和。
一杯棋後聽啼鳥，小小宣煙藝水磨。
題識：山居即事。嘉靖壬子（1552年）
望日書於朔湖亭。三橋文彭。
鈐印：三橋居士
藏印：張君實藏、李根心賞、騁史心賞

Fan leaf, mounted and framed,
ink on gold-flecked paper
17.8 × 55.2 cm (7 × 21 ¾ in)
Inscribed and signed,
with one seal of the artist
Dated *renwu* year of the Jiajing period (1552)
Three collectors' seals



明 董其昌 Dong Qichang (1555-1636)

行書
Calligraphy in Running Script

水墨綾本 手卷 一六一九年作

釋文：碎錦坊。晉公午橋莊，有文杏百株，其處立碎錦坊。張祐善苦吟，妻孥喚之不應，以責祐，祐曰：吾方口吻生花，豈恤汝輩。金鑾故例，翰林當直學士，春晚困，則日賜成象殿茶果。柳宗元吟《春水如藍》詩，久之不成。乃取九腳床於池邊沙上，玩味終日，僅能成篇。王維居輞川，宅宇既廣，山林亦遠，而性好潔，地不容浮塵，日有十數掃飾者，使兩童子掌縛帚，而有時不絕。鳳閣侍郎杜景儉，文章知識並高遠，時號鶴鳴雞樹。林逋隱居孤山，構巢居閣，繞植梅花，吟詠自適，徜徉山水，或連宵不返。客至，則童子放鶴招之。

題識：己未（1619年）臘月，其昌書。

鈐印：玄賞齋、知制誥日講官（反）、董其昌印

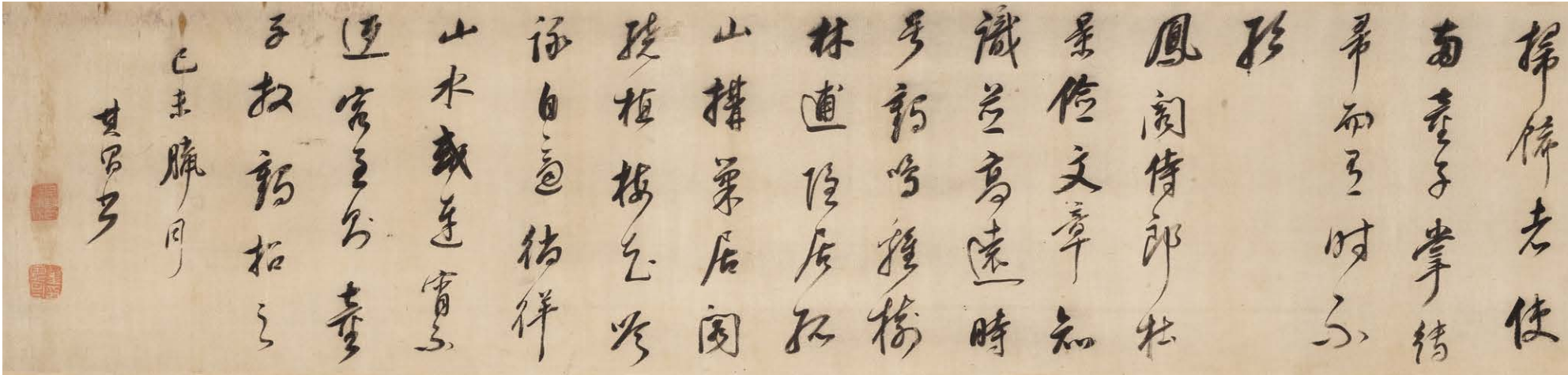
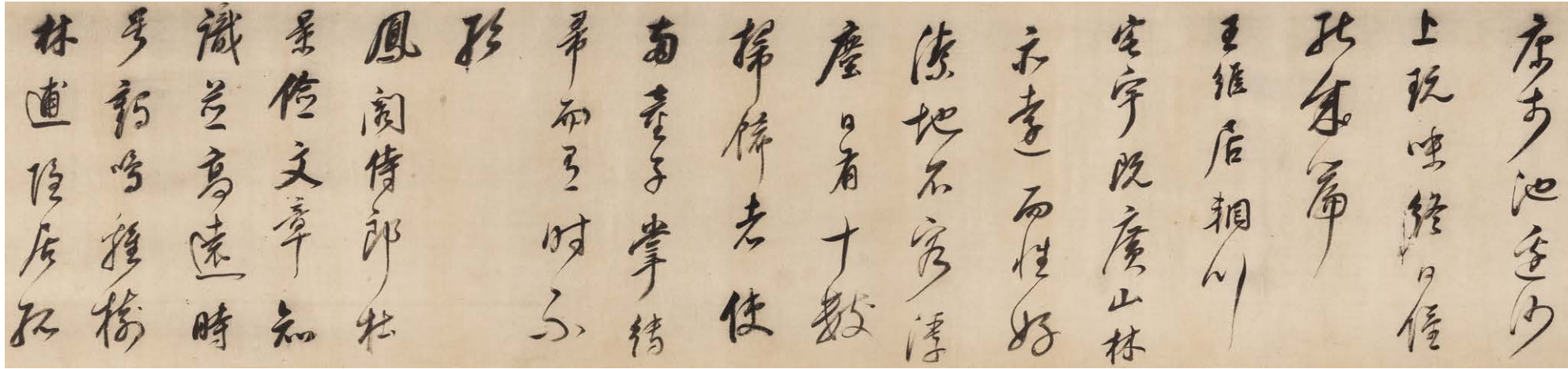
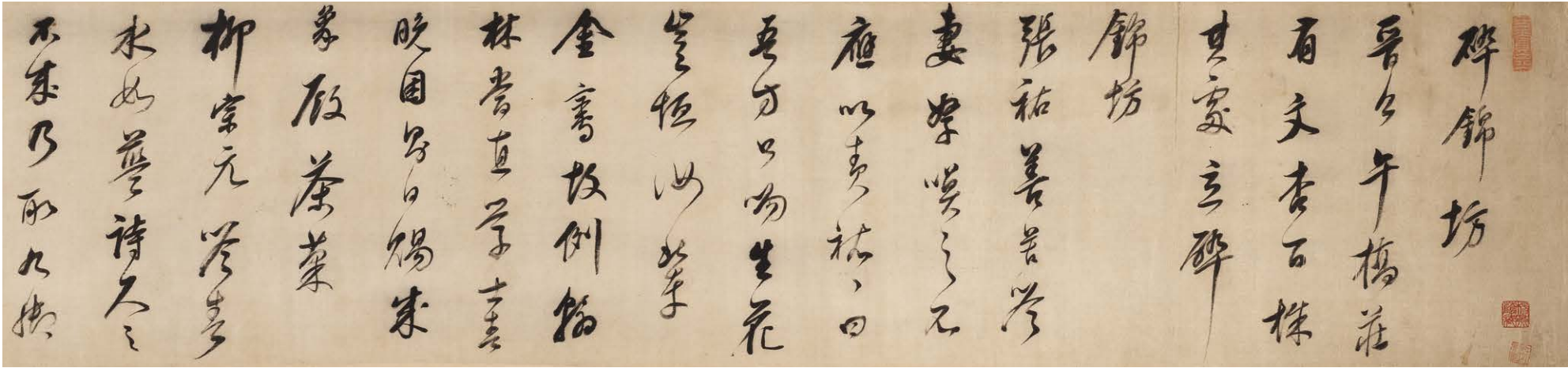
藏印：

楊廣蔭：楊廣蔭藏

其他：子山平生真賞

註：楊廣蔭，江蘇南通人，金石書畫家，善鑒定富收藏。

Handscroll, ink on satin
25.8×276.5 cm (10 ⅛ x 108 7⁄8 in)
Inscribed and signed, with two seals of the artist
Dated twelfth month, *jīwei* year (1619)
Two collectors' seals

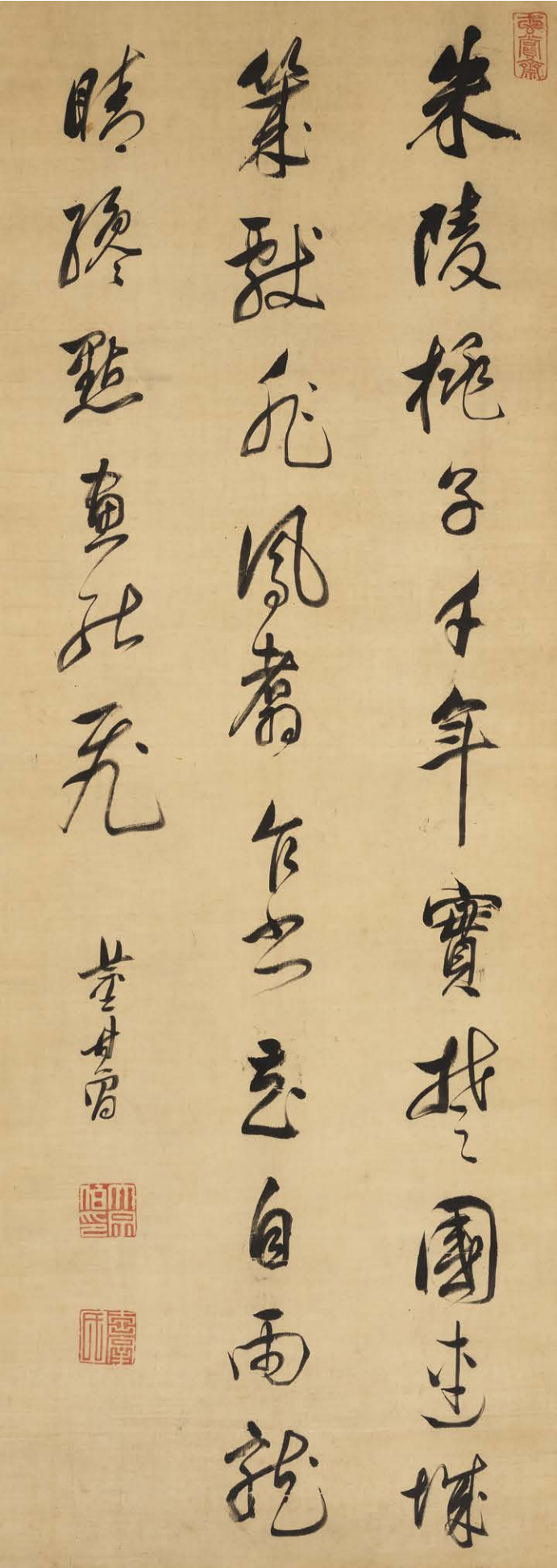


明 董其昌 Dong Qichang (1555-1636)

行書
Calligraphy in Running Script

水墨綾本 立軸
釋文：朱陵桃子千年實，楚國連城策獻非。
鳳翥乍書花自雨，龍睛纔點畫能飛。
款識：董其昌。
鈐印：大宗伯印、玄宰氏、玄賞齋

Hanging scroll, ink on satin
157 × 56.5 cm (61 ¾ x 22 ¼ in)
Signed, with three seals of the artist



明 董其昌 Dong Qichang (1555-1636)

行書
Calligraphy in Running Script

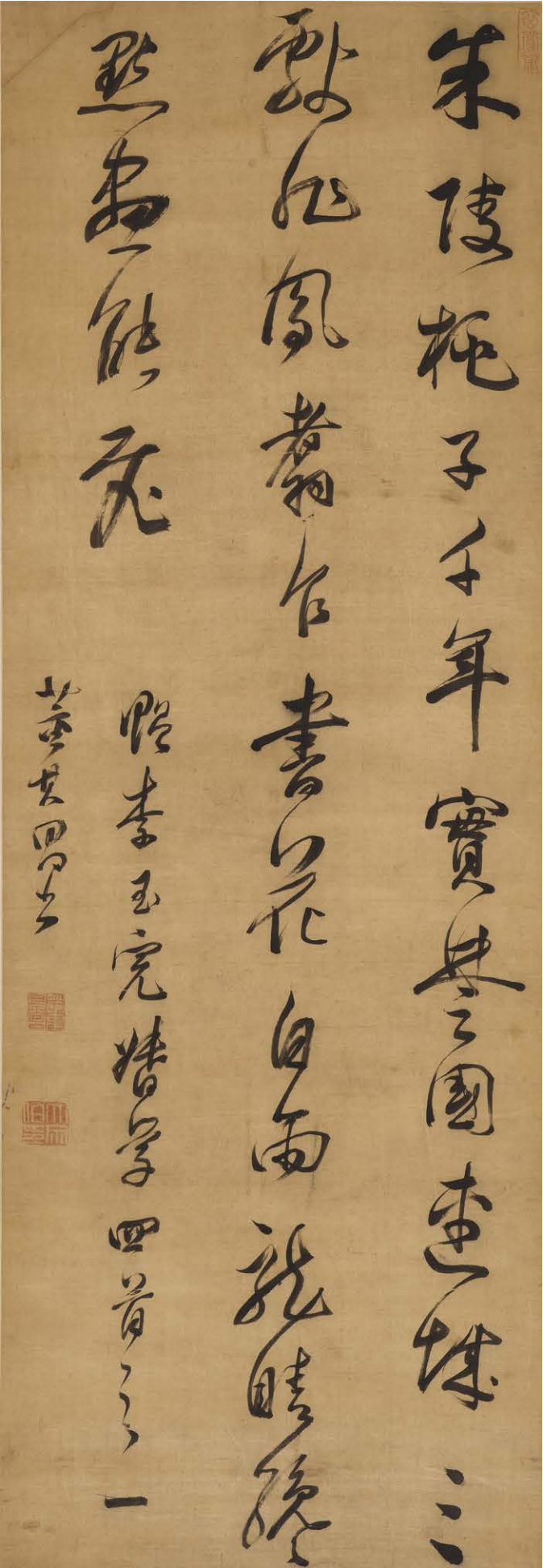
水墨綾本 立軸

釋文：朱陵桃子千年實，楚國連城三獻非。
鳳翥乍書花自雨，龍睛纔點畫能飛。

題識：《贈李玉完督學四首之一》。董其昌書。

鈐印：董其昌、大宗伯印、玄賞齋

Hanging scroll, ink on satin
144 × 50 cm (56 ¾ x 19 ⅞ in)
Inscribed and signed,
with three seals of the artist



明 張瑞圖 Zhang Ruitu (1570-1644)

行書
Calligraphy in Running Script

水墨金箋 鏡框

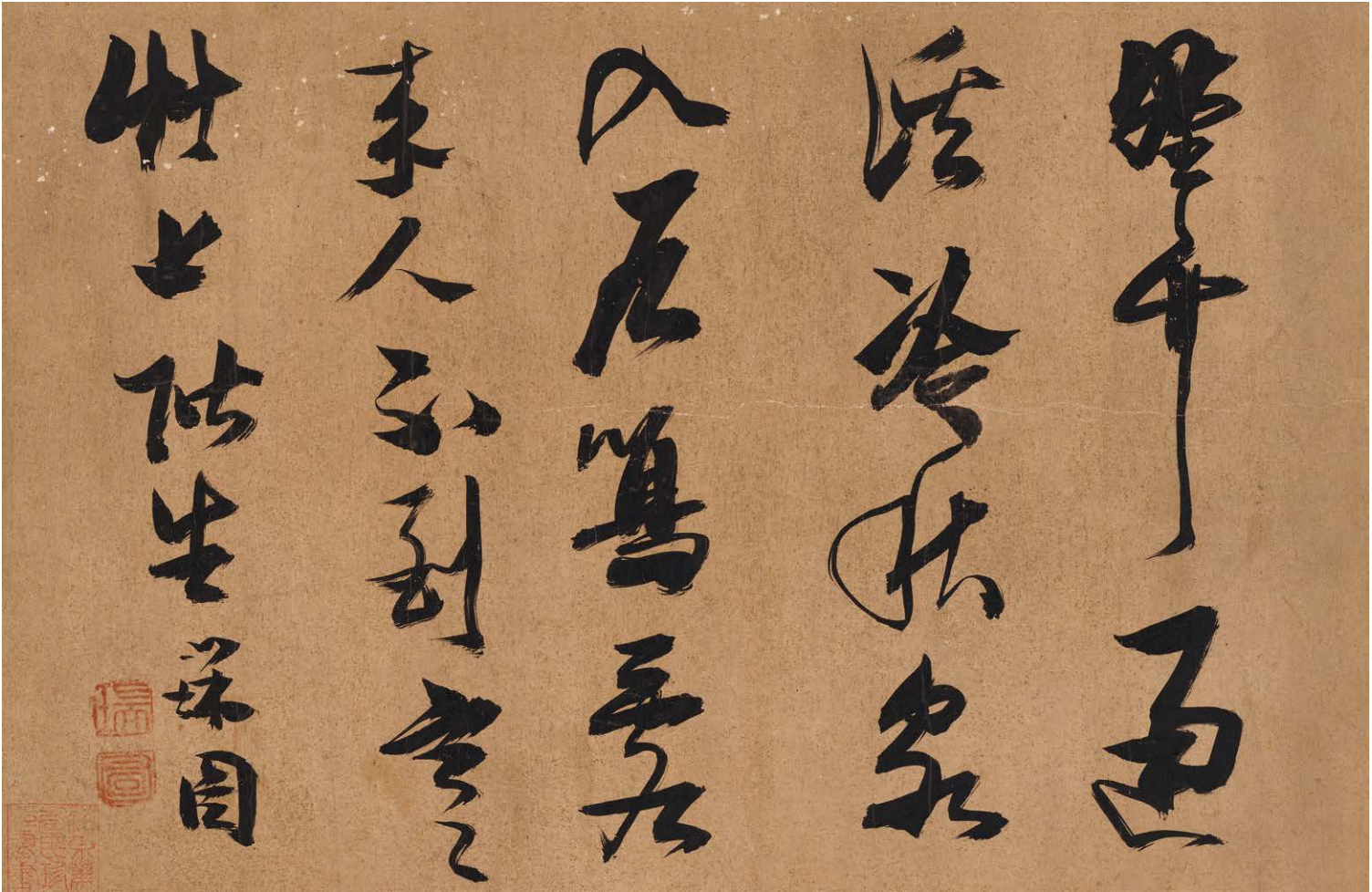
釋文：野竹通溪冷，秋泉入戶鳴。
亂來人不到，寒草上階生。

款識：瑞圖。

鈐印：瑞、圖

藏印：滇東蕭壽民珍藏書畫

Scroll, mounted and framed, ink on gold paper
25.8 × 39 cm (10 1⁄8 x 15 3⁄8 in)
Signed, with two seals of the artist
One collector's seal



明 何吾騶 He Wuzou (1581-1651)

行書《贈王黎公大行》
Calligraphy in Running Script

水墨紙本 扇面鏡框

釋文：參天松柏影，來過此亭間。
振古懸星漢，論心別水山。
劍花看俠骨，冰鏡照紅顏。
攬轡登東岱，丘陵孰敢攀。

題識：贈呈稚公大行，書如怕復老境。何吾騶。

鈐印：何吾騶印

藏印：

何冠五：冠五珍藏

其他：鼎名心賞

Fan leaf, mounted and framed, ink on paper
16.8 × 51.2 cm (6 5/8 x 20 1/8 in)
Inscribed and signed,
with one seal of the artist
Dedicated to Zhigong
Two collectors' seals, including one of
He Guanwu



明 王鐸 Wang Duo (1592-1652)

行書題畫詩
Inscription of a Painting in Running Script

水墨紙本 立軸 一六五〇年作
釋文：作畫堪娛日，蚪斗識古文。
有時修異藥，無事對斜曛。
閒拜空庭石，狂呼大海雲。
儼歸庾嶺去，梅萼雪紛紛。
題識：題畫三首之一。
庚寅（1650）冬日書於長椿寺中。王鐸。
鈐印：王鐸之印、煙潭漁叟
謝稚柳（1910–1997）題裱邊：
王鐸自書題畫詩真跡，謝稚柳鑒題。
鈐印：壯暮翁、稚柳

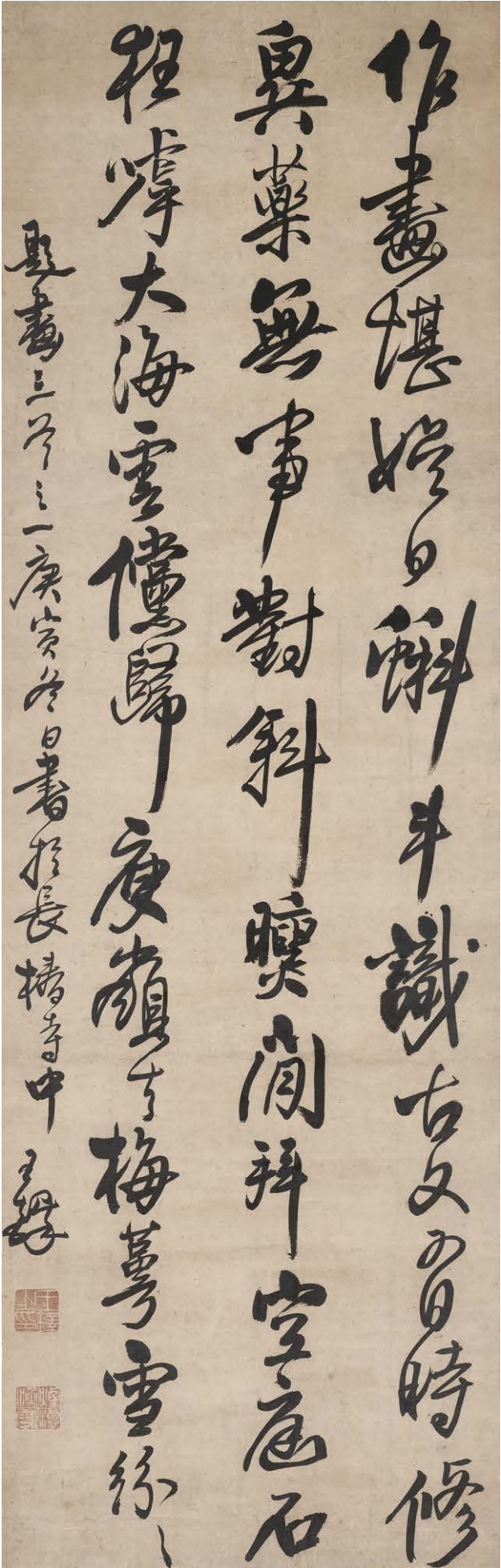
展覽：
香港，香港藝術館，“好古敏求：敏求精舍四十週年紀念展”，2001年7月6日至8月26日。
香港，香港藝術館，“聚道傳承：敏求精舍六十周年”，2020年12月18日至2021年4月28日。

出版：
《好古敏求—敏求精舍四十週年紀念展》，康樂及文化事務署，2001年，第144頁，圖版45。
《聚道傳承：敏求精舍六十周年》冊二，敏求精舍，2020年12月，第48–49頁，圖版218。

Hanging scroll, ink on paper
180.3 × 58 cm (71 × 22 7/8 in)
Inscribed and signed,
with two seals of the artist
Dated winter, *gengyin* year (1650)
Further inscribed on the mounting
by Xie Zhiliu (1910-1997), with two seals

EXHIBITED:
Hong Kong, Hong Kong Museum of Art,
*In Pursuit of Antiquities: 40th Anniversary
Exhibition of the Min Chiu Society*,
6 July – 26 August 2001.
Hong Kong, Hong Kong Museum of Art,
*Honouring Tradition and Heritage: Min Chiu
Society at Sixty*, 18 December 2020 – 28 April 2021.

LITERATURE:
*In Pursuit of Antiquities: 40th Anniversary
Exhibition of the Min Chiu Society*, Leisure
and Cultural Services Department,
2001, p.144, pl.45.
*Honouring Tradition and Heritage: Min Chiu
Society at Sixty* Volume II, Min Chiu Society,
December 2020, pp.48-49, pl.218.



明 王鐸 Wang Duo (1592-1652)

行書
Calligraphy in Running Script

水墨綾本 手卷

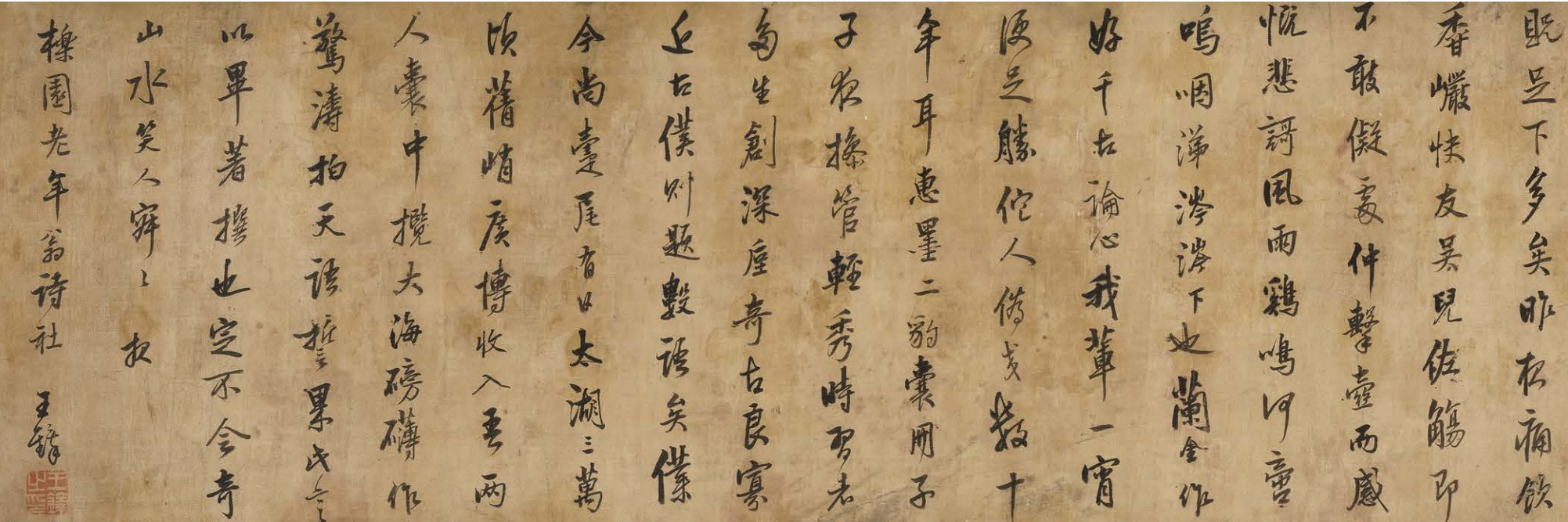
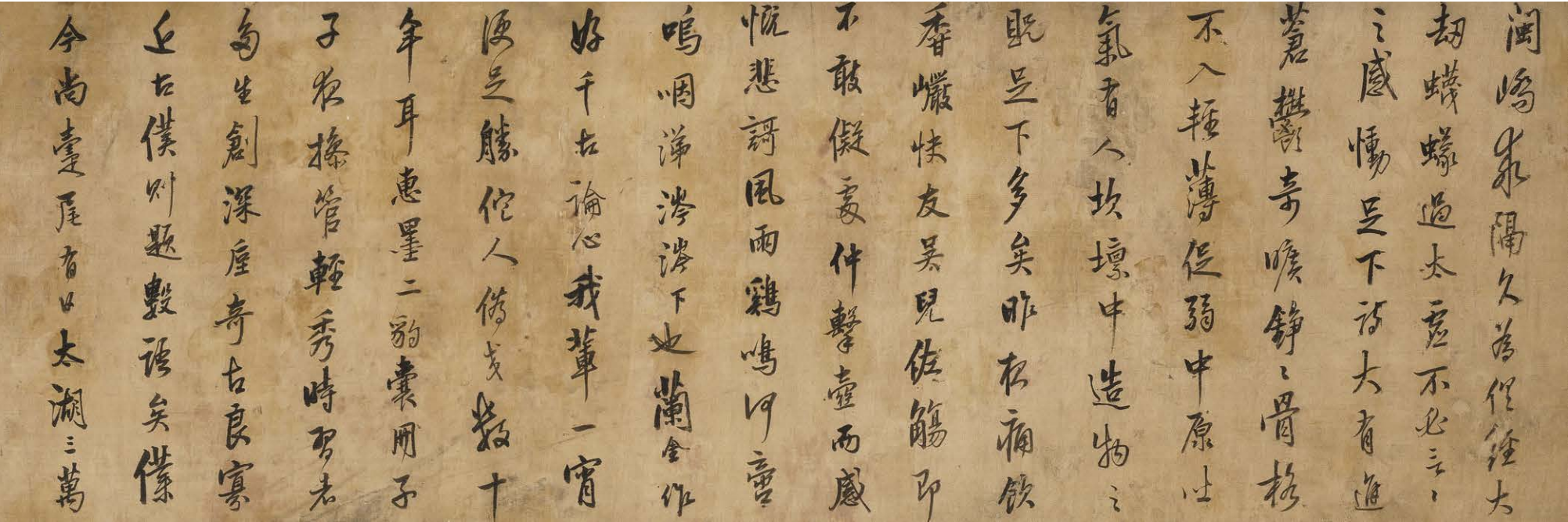
釋文：閩嶠乖隔久，爲俱經大劫，蟻蠓過太虛，不必言，言之感慟。足下詩大有進，蒼鬱奇曠，錚錚骨格，不入輕薄促弱，中原吐氣有人，坎壇中造物之貺足下多矣。昨夜痛飲香巖快友，吳兒佐觴，即不敢擬姜仲擊壺而感，慨悲訝風雨鷄鳴河壘，嗚咽涕滂滂下也。蘭金作好千古論心我輩一宵，子夜操管輕秀時習者，多生創深厓奇古良寡，近古僕則題數語矣。僕今尚臺尾有日，太湖三萬頃蒨峭廣博，收入吾兩人囊中，攬大海磅礴，作驚濤拍天語誓，果此言，以畢著撰也，定不令奇山水笑人寂寂。報。

題識：櫟園老年翁詩社。王鐸。

鈐印：王鐸之印

註：上款櫟園老年翁應爲周亮工（1612–1672），明代官員、文學家、篆刻家、書畫鑒藏家，與王鐸文藝交往甚爲緊密。

Handscroll, ink on satin
28 × 111.2 cm (11 × 43 ¾ in)
Inscribed and signed, with one seal of the artist
Dedicated to Shuoyuan



明 洪承峻 Hong Chengjun (17th Century)

草書《敕賜百官櫻桃》
Calligraphy in Cursive Script

水墨花絹本 立軸

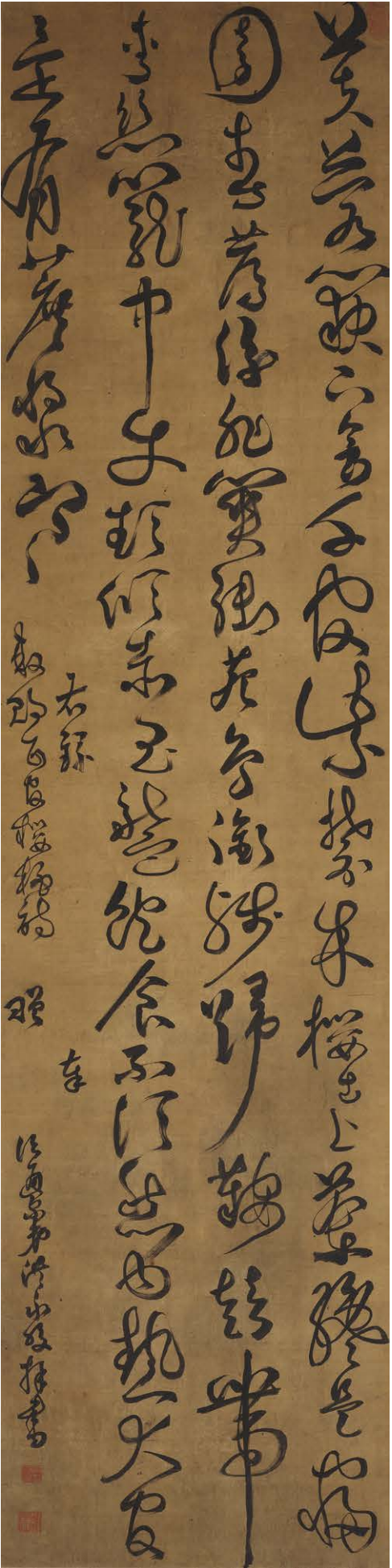
釋文：芙蓉闕下會千官，紫禁朱櫻出上闌。
纔是寢園春薦後，非關御苑鳥銜殘。
歸鞍競帶青絲籠，中使頻傾赤玉盤。
飽食不須愁內熱，大官還有蔗漿寒。

題識：右錄敕賜百官櫻桃詩。奉贈。
次通泉弟洪承峻拜書。

鈐印：洪承峻印、紫農

註：洪承峻（明末清初），字彥灝，自號紫山農人，明朝遺民、書法家，福建南安英都霞美鄉（今英都鎮良山村霞美）人。洪承疇三弟。

Hanging scroll, ink on patterned silk
182.5 × 45.5 cm (71 7/8 x 17 7/8 in)
Inscribed and signed, with two seals of the artist



明 莫爾淮 Mo Erque (17th Century)

行書《念奴嬌 赤壁懷古》
Calligraphy in Running Script

水墨綾本 立軸

釋文：大江東去，浪淘盡，千古風流人物。
故壘西邊，人道是，三國周郎赤壁。
亂石穿空捲，驚濤拍岸，起千堆雪。
江山如畫，一時多少豪傑。
遙想公瑾當年，小喬初嫁了，雄姿英發。
羽扇綸巾，笑談間，檣櫓灰飛煙滅。
故國神遊，多情應笑我，早生華髮。
人生如夢，一尊還酹江月。

題識：新社詞兄，坡仙道人莫爾淮。

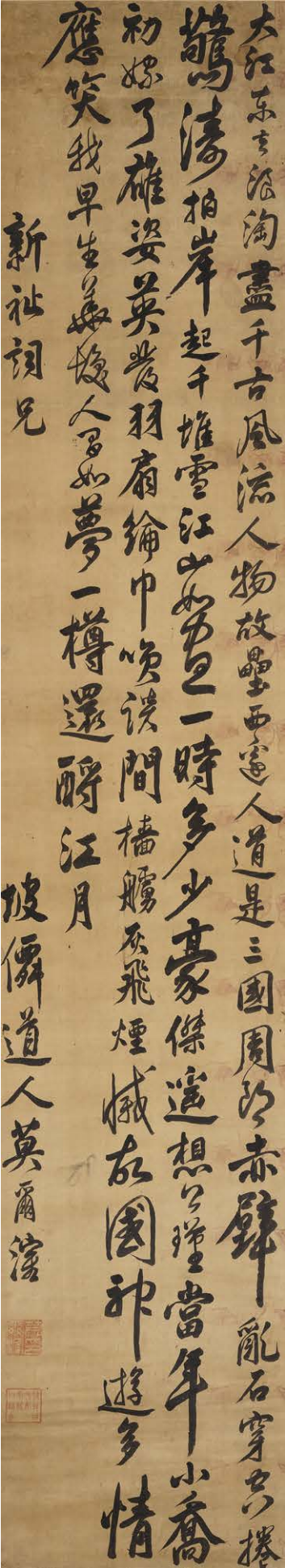
鈐印：莫爾淮印、號兼白文定字我曰鎮侯

簽條：莫爾淮書東坡大江東軸。廣州集雅齋藏。

鈐印一方漫漶

註：莫爾淮，字文定，廣東恩平縣人，曾任浙江台州府甯海縣知縣。

Hanging scroll, ink on satin
273.2 × 50 cm (107 ½ x 19 ⅝ in)
Inscribed and signed,
with two seals of the artist
Dedicated to Xinzhi

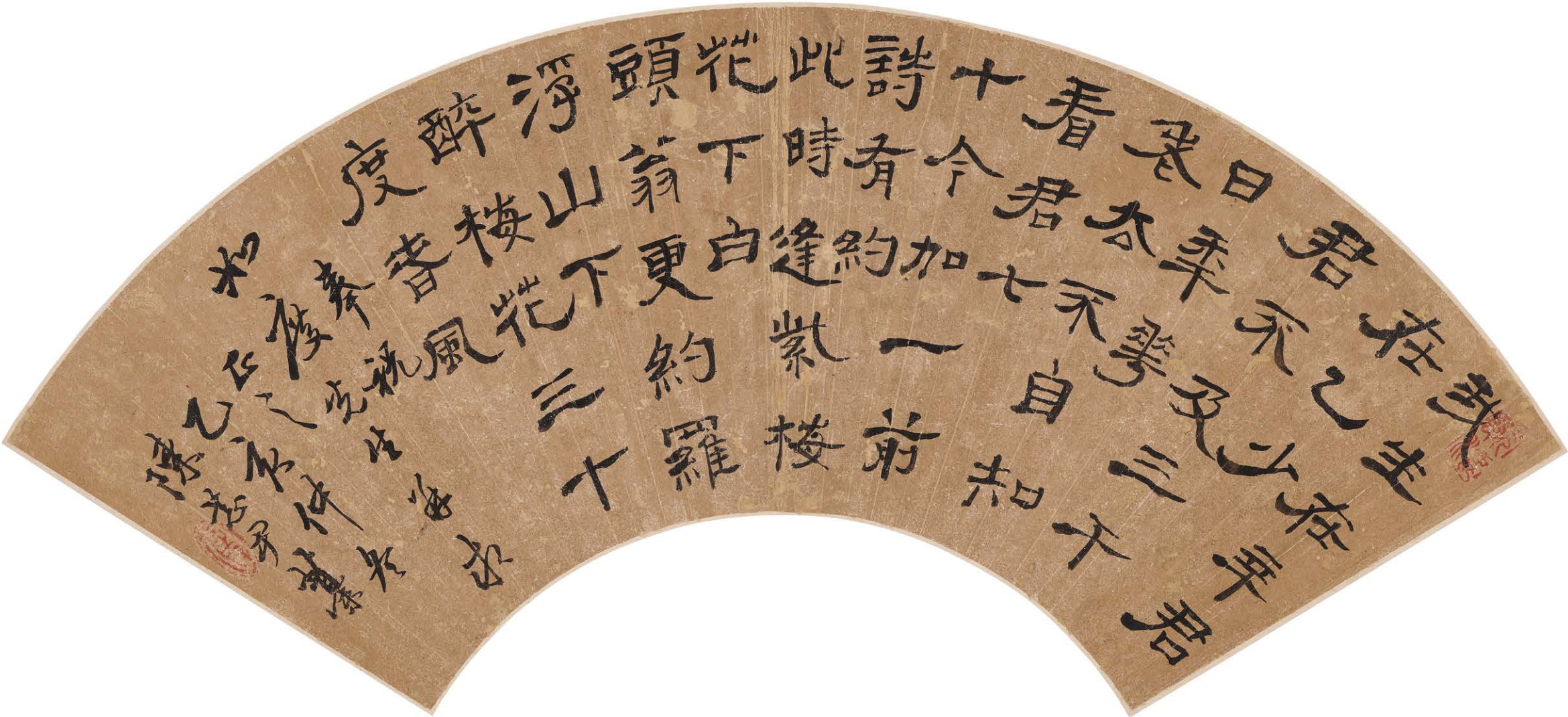


清 陳恭尹 Chen Gongyin (1631-1700)

隸書
Calligraphy in Clerical Script

水墨灑金箋 扇面鏡框 一六九五年作
釋文：我生在辛君在乙，少君不及三千日。
年華老去不自知，看君七十今加一。
前詩有約此時逢，紫梅花下白頭翁。
更約羅浮山下醉，梅花三十度春風。
題識：奉祝如度先生並求正之。
乙亥（1695年）仲冬，陳恭尹藁。
鈐印：元孝、獨漉

Fan leaf, mounted and framed,
ink on gold-flecked paper
16.5 × 51 cm (6 ½ x 20 ⅞ in)
Inscribed and signed, with two seals of the artist
Dedicated to Rudu
Dated winter, yihai year (1695)



清 王澐 Wang Shu (1668-1743)

篆書孟子句
Calligraphy in Seal Script

水墨紙本 立軸 一七三〇年作

釋文：居天下之廣居，立天下之正位，行天下之大道。
得志，與民由之；不得志，獨行其道。
富貴不能淫，貧賤不能移，威武不能屈，
此之謂大丈夫。

題識：雍正庚戌（1730年）春三月既望，
用延陵季子廟碑筆法爲此書。琅琊王澐。

鈐印：天官大夫、澐、此山

藏印：朱稚圃家珍藏

展覽：
香港，香港藝術館，“好古敏求：敏求精舍四十週年紀念展”，2001年7月6日至8月26日。
香港，香港藝術館，“聚道傳承：敏求精舍六十周年”，2020年12月18日至2021年4月28日。

出版：
《好古敏求：敏求精舍四十週年紀念展》，康樂及文化事務署，2001年，第168頁，圖版56。
《聚道傳承：敏求精舍六十周年》冊二，敏求精舍，2020年12月，第84–85頁，圖版227。

Hanging scroll, ink on paper
322.3 × 104.5 cm (126 7/8 x 41 1/8 in)
Inscribed and signed,
with three seals of the artist
Date third month, *gengxu* year of
Yongzheng period (1730)
One collector's seal

EXHIBITED:
Hong Kong, Hong Kong Museum of Art,
*In Pursuit of Antiquities: 40th Anniversary
Exhibition of the Min Chiu Society*,
6 July – 26 August 2001.
Hong Kong, Hong Kong Museum of Art,
*Honouring Tradition and Heritage: Min Chiu
Society at Sixty*, 18 December 2020 – 28 April 2021.

LITERATURE:
*In Pursuit of Antiquities: 40th Anniversary
Exhibition of the Min Chiu Society*, Leisure
and Cultural Services Department, 2001,
p.168, pl.56.
*Honouring Tradition and Heritage: Min Chiu
Society at Sixty* Volume II, Min Chiu Society,
December 2020, pp.84-85, pl.227.



清 釋元度 Monk Yuandu (1672-1727)

草書
Calligraphy in Cursive Script

水墨紙本 立軸

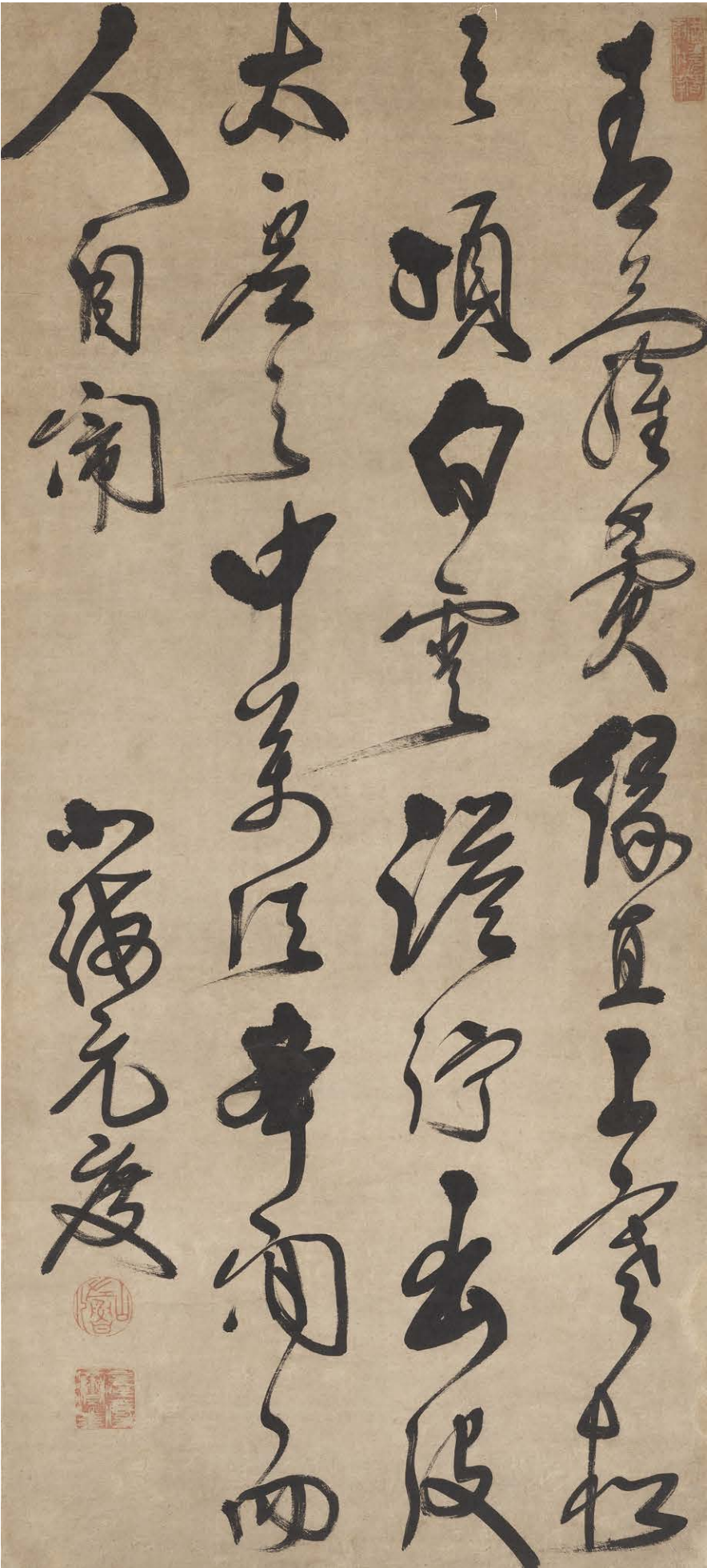
釋文：青蘿黃緣，直上寒松之頂；
白雲澹佇，出沒太虛之中。
萬法本閒。而人自鬧。

款識：北海元度。

鈐印：山左魯人、元度濟生、杏花春雨江南

註：元度，字濟生。世稱度禪師。昌樂（今屬山東）張氏。工書法，為時所寶。

Hanging scroll, ink on paper
123.5 × 55.7 cm (48 5/8 x 21 7/8 in)
Signed, with three seals of the artist



清 梁巘 Liang Yan (1710-After 1788)

臨古書法冊 Calligraphy

水墨紙本 冊頁十二開 一七六〇年作

釋文：（文不錄。）

題識：樂毅論。夏侯泰初。臨寶晉齋帖。蘭亭敘。臨褚本。聖教序。
乾隆廿五年庚辰（1760）十月望日臨奉梓老硯長先生清鑒。
松齋梁巘。

鈐印：布鼓、松齋書課、梁叔子、松齋、巘巘、字聞山號松齋

楊守敬題裱邊：光緒丁亥（1887年）十一月，宜都楊守敬審定真跡。

楊守敬題簽條：聞山臨古冊。光緒癸卯（1903年）正月，惺吾審定。

張運題簽條：梁聞山臨古三種冊。木公先生珍藏。庚午夏五張運署檢。

鈐印一方漫漶

楊守敬裱邊藏印：星吾七十歲小像、楊守敬印

裱邊其他藏印：國松審定

藏印：

楊守敬（1839–1915）：

楊守敬印（二次）、星吾所藏金石文字（二次）

戚叔玉（1912–1992）：

叔玉審定（二次）、戚氏（二次）、叔玉之印（二次）

其他：金濬珍藏（三次）、木公辛卯以後所得、硯癡、譙人、蘭溪草堂金
氏秘玩、爲道而非、槃齋秘玩、李國松藏、冉冉有雲氣、含德堂

Album of twelve leaves, ink on paper

Each leaf measures 18.6×21.6 cm (7 ¾ x 8 ½ in)

Inscribed and signed, with six seals of the artist

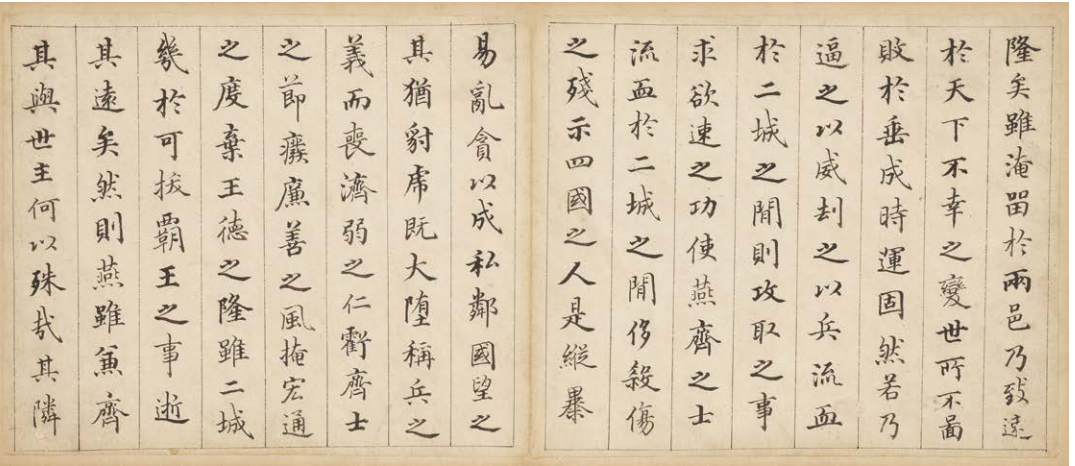
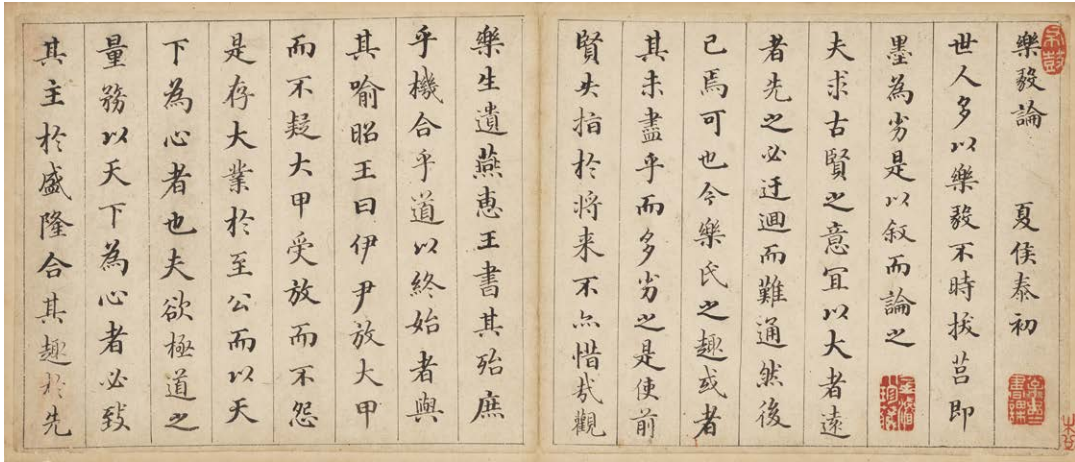
Dedicated to Zilao

Dated tenth month, twenty-fifth year of Qianlong period,
gengchen year (1760)

Titleslips by Yang Shoujing (1839-1915) and Zhang Yun

Further inscribed and signed on mounting by Yang Shoujing

A total of twenty-six collector’s seals, including six of Yang Shoujing



王苟君臣同符斯大業定
矣于斯時也樂生之志千
載一遇也亦將行千載一隆
之道豈其局蹟當時心於
兼并而已哉夫兼并者非
樂生之所屑疆燕而廢道
又非樂生之所求也不屑
苟得則心無近事不求小
成斯意無天下者也則舉
齊之事所以運其機而動
四海也夫討齊以明燕主
之義此兵不興於為利矣
圍城而害不加於百姓此
仁心著於遐迩矣舉國不
謀其功除暴不以威力此至
德全於天下矣樂生方恢大

道邦詢求正教雙林
以水味道演風塵
苑驚岸瞻奇仰
異承玉主於先聖
受真教於上賢探
賢妙門精究奧業
一乘五律之道馳
驅於心田以藏之選
之文波濤於口海爰
自所歷之國搖將三
藏要文凡六百五十
七部譯布中夏宣
揚勝業引慈雲於
西極注法雨於東垂
聖教赫而復金蒼
生罪而還福濕土宅

之乾餘共振迷途朗
受水之昏波同臻彼
岸是知忘因業墜
善以緣昇之墜之端
惟人所託譬夫桂生
高嶺雲露方得注
其花蓮出涿波飛
塵不能汙其葉非蓮
性自潔而桂質本貞
良由所附者高則
潔物不能累所憑
者淨則濁類不能
沾夫以草木各知猶
賢善而成善況乎
人倫有識不緣度而
求度方無茲任流

施將日月而無害斯
福遐敷與乾坤而永
大才謝珪璋之軌
博達至於內典尤
所未聞昨製序文
深為鄙拙唯恐穢
翰墨於金簡標凡
礫於珠林忽得來
書課承褒讚備躬
省憲弥益厚顏善
不足稱空勞致謝
乾隆廿五年庚辰
十月望日臨禱
梓老硯舌先生清
鑒
松齋梁彬

敵何以相傾樂生豈不知拔
二城之速了我願城拔而業
乖豈不知不速之致變願業
乖與變同由是言之樂生不
屠二城其亦未可量也
臨寶晉齋帖
蘭亭叙
永和九年歲在癸丑
暮春之初會子會稽
山陰之蘭亭脩禊事
也羣賢畢至少長
咸集此地有崇山峻
領茂林脩竹又有清
流激湍映帶左右

引以為流觴曲水列
坐其次雖無絲竹管
弦之盛一觴一詠亦足
以暢敘幽情是日也天
朗氣清惠風和暢
仰觀宇宙之大俯察
品類之盛所以遊目
騁懷足以極視聽之
娛信可樂也夫人之
相與俯仰一世或取
諸懷抱悟言一室之
內或因寄所託放浪
形骸之外雖趣舍萬
殊靜躁不同當其欣
於所遇暫得於己快
然自足曾不知老之

將至及其所之既倦
情隨事遷感慨係
之矣向之所欣俛仰之
間以為陳迹猶不能
不以之興懷況脩短
隨化終期於盡古人
云死生亦大矣豈不
痛哉每覽昔人興
感之由若合一契未
嘗不臨文嗟悼不能
喻之於懷固知一死
生為虛誕齊彭殤
為妄作後之視今亦
猶今之視昔悲夫故
列敘時人錄其所
述雖世殊事異所以

興懷其致一也後之
攬者亦將有感於
斯文
臨禱序
聖教序
主獎法師者法門
之領袖也勇懷貞
敏早悟三空之心
長契神情先苞四
忍之行松風水月
未足比其清華仙
露明珠詎能方其
朗潤故以智通無累
神測未形超六塵而

清 錢澧 Qian Feng (1740-1795)

行書

Calligraphy in Running Script

水墨紙本 立軸

釋文：硯之美者必費筆，不費筆則退墨，
二德難兼，非獨硯也。
大字難結密，小字常局促；
真書患不放，草書無法。

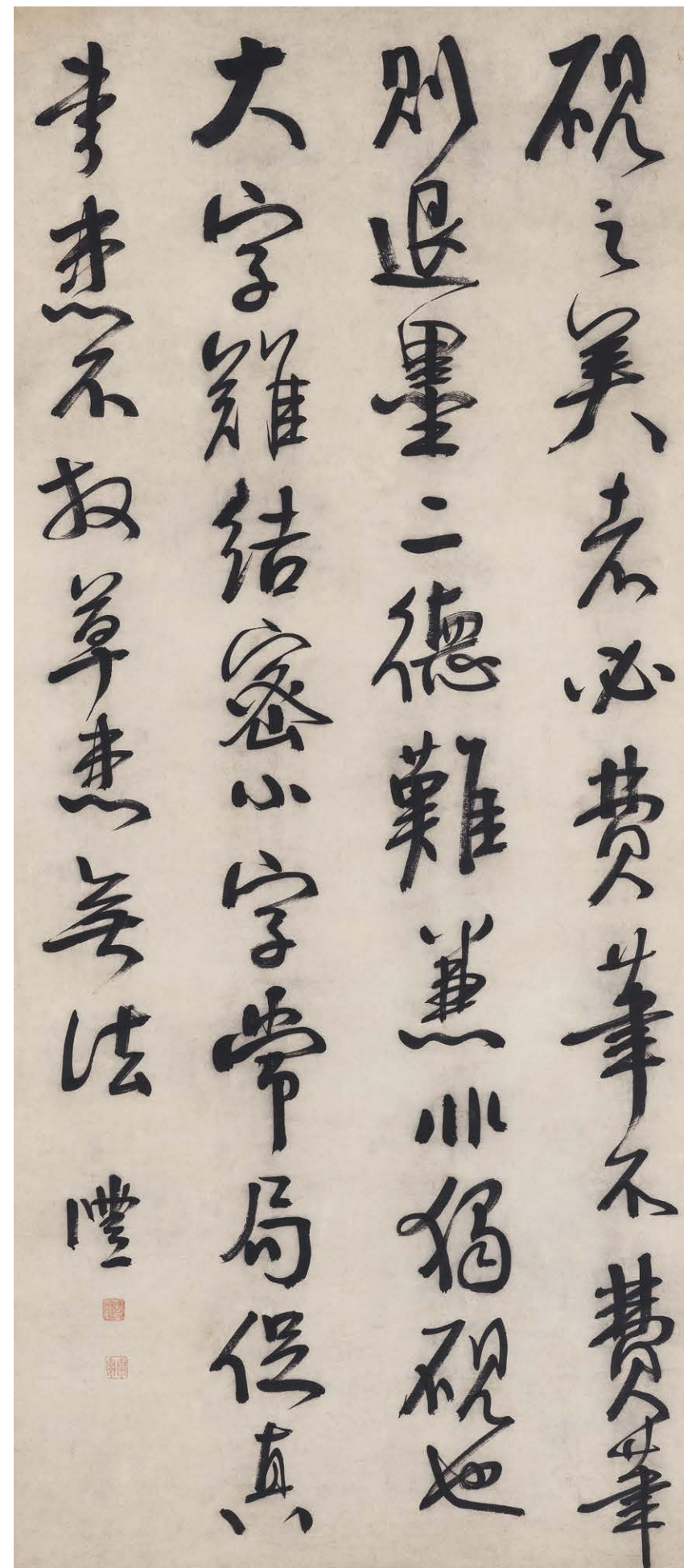
款識：澧

鈐印：豐印、南園、人在蓬萊

Hanging scroll, ink on paper

134.5 × 59.5 cm (53 × 23 ¾ in)

Signed, with three seals of the artist



清 永理（成親王） Yong Xing (1752-1823)

書法
Calligraphy in Running Script

水墨金箋 扇面鏡框

釋文：心賞意行無所違，且攜竹杖出巖扉。
林陰鳥樂要深駐，草遠人閒得緩歸。
船進灣洄移日影，步隨高下弄煙霏。
雨淋山果蕭蕭落，不待餘霜已漸稀。
尋探遠勝破蕭閒，詩祝蒼華亦可刪。
窈窕崎嶇工野步，光陰宿昔入秋顏。
澄波靜藉如煙草，踈雨遙懸傍晚山。
茗飲甘瓜隨所有，寒鴉飛盡不知還。
迢迢大漠合秋空，野曠沙寒落塞鴻。
雲濕東南來海上，樓高西北在山中。
吹漂舊利檀欒碧，沾洗荒榛瑣細紅。
貪看銀河猶不寐，微霜應在北窗桐。

題識：秋興。成親王。

鈐印：永理、詒晉齋

Fan leaf, mounted and framed,
ink on gold paper
20.8×62 cm (8 ¼ x 24 ⅝ in)
Inscribed and signed,
with two seals of the artist

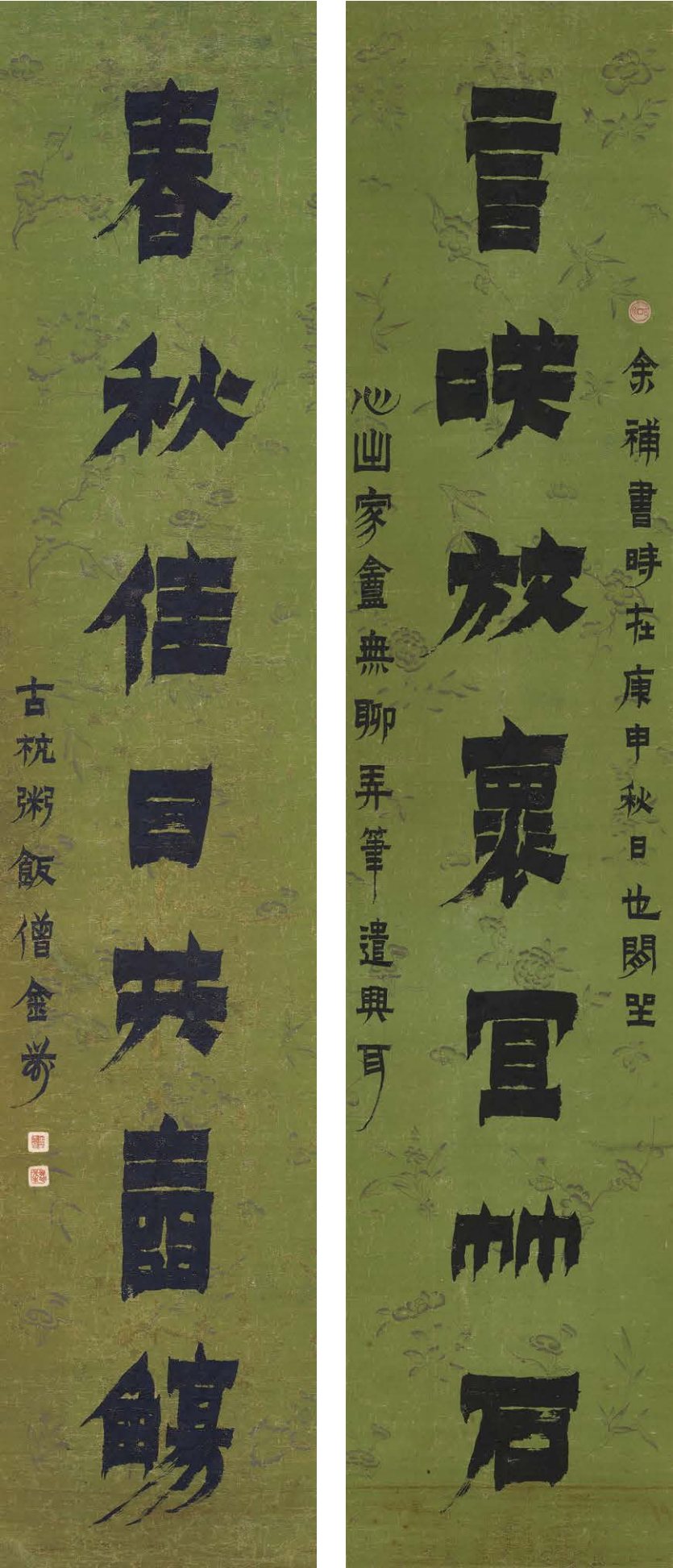


清 金農 Jin Nong (1687-1763)

漆書七言聯
Seven-character Calligraphic Couplet

水墨花紋色箋 立軸兩幅 一七四〇年作
釋文：言笑放懷宜竹石，春秋佳日共壺觴。
題識：余補書時在庚申（1740年）秋日也，
閑坐心出家齋，無聊弄筆遣興耳。
古杭粥飯僧金農。
鈐印：古泉、金吉金印、冬心先生

A pair of hanging scrolls,
ink on floral-patterned coloured paper
Each scroll measures
183 × 38.5 cm (72 × 15 ½ in)
Inscribed and signed,
with three seals of the artist
Dated autumn, *gengshen* year (1740)

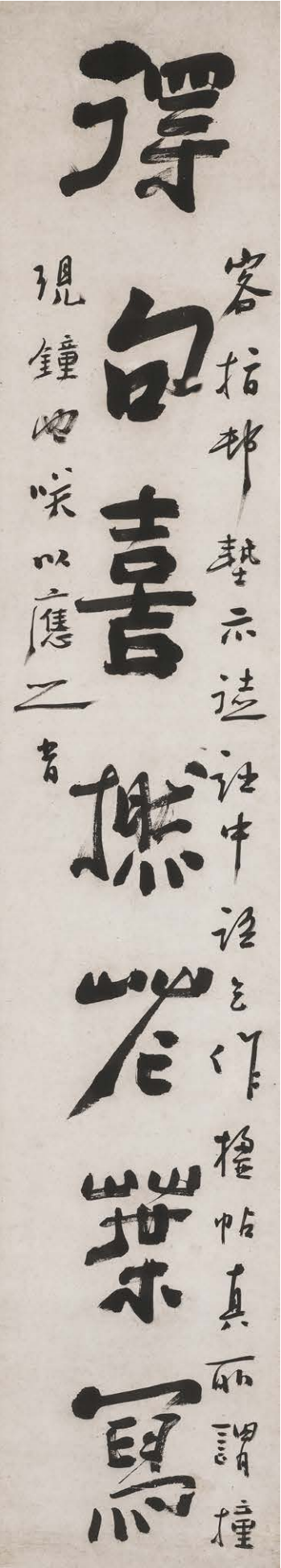
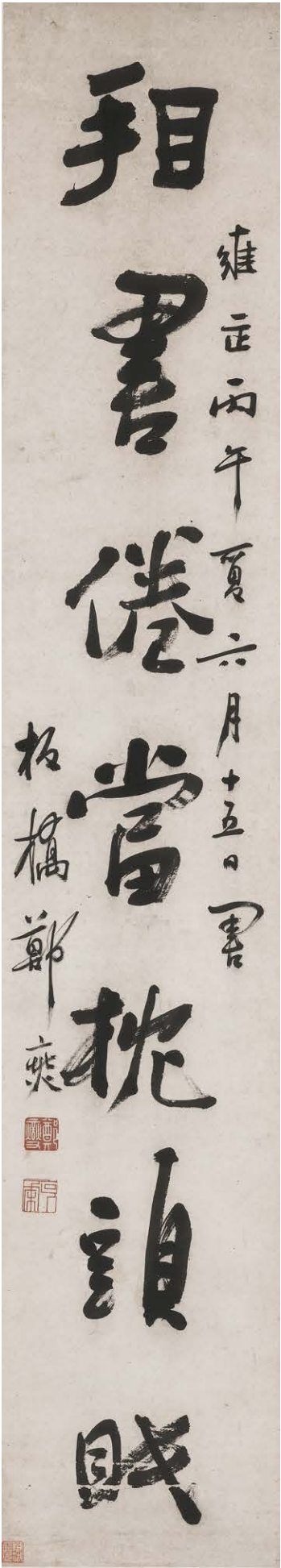


清 鄭燮 Zheng Xie (1693-1766)

書法七言聯
Seven-character Calligraphic Couplet

水墨紙本 立軸兩幅 一七二六年作
釋文：得句喜撚花葉寫，看書倦當枕頭眠。
題識：客指村塾示徒詩中語，乞作楹帖，
真所謂撞現鐘也，笑以應之。
時雍正丙午（1726年）夏六月十五日書，
板橋鄭燮。
鈐印：鄭燮、克柔
藏印：瞿湖唐九

A pair of hanging scrolls, ink on paper
Each scroll measures
122.4 × 22.5 cm (48 ¼ x 8 7⁄8 in)
Inscribed and signed,
with two seals of the artist
Dated summer, fifteenth day, sixth month,
bingwu year of the Yongzheng period (1726)
One collector's seal



清 鄧石如 Deng Shiru (1743-1805)

隸書七言聯

Seven-character Couplet in Clerical Script

水墨紙本 立軸兩幅

釋文：花香滿座客對酒，燈景隔簾人讀書。

題識：宥園太翁先生鑒，頑伯鄧石如。

鈐印：鄧石如、頑伯、家在龍山鳳水

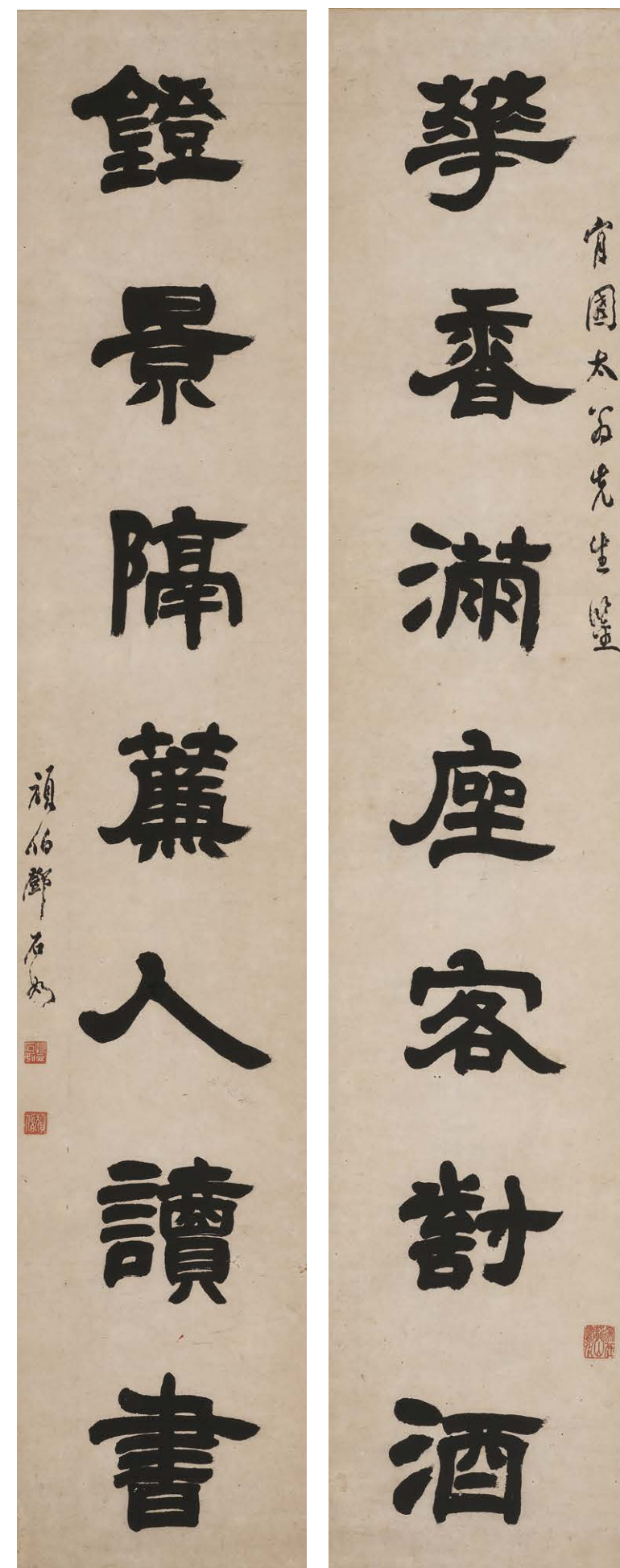
A pair of hanging scrolls, ink on paper

Each scroll measures

131 × 26.8 cm (51 ⁵/₈ x 10 ¹/₂ in)

Inscribed and signed,
with three seals of the artist

Dedicated to Youyuan



清 伊秉綬 Yi Bingshou (1754-1815)

隸書五言聯

Five-character Calligraphic Couplet in Clerical Script

水墨紙本 立軸兩幅 一八〇四年作

釋文：蘭風載芳潤，穀性多溫良。

題識：書爲敏齋大兄鑒正，嘉慶九年（1804）中秋，汀州弟伊秉綬。

鈐印：默庵、吾得之忠信

A pair of hanging scrolls, ink on paper

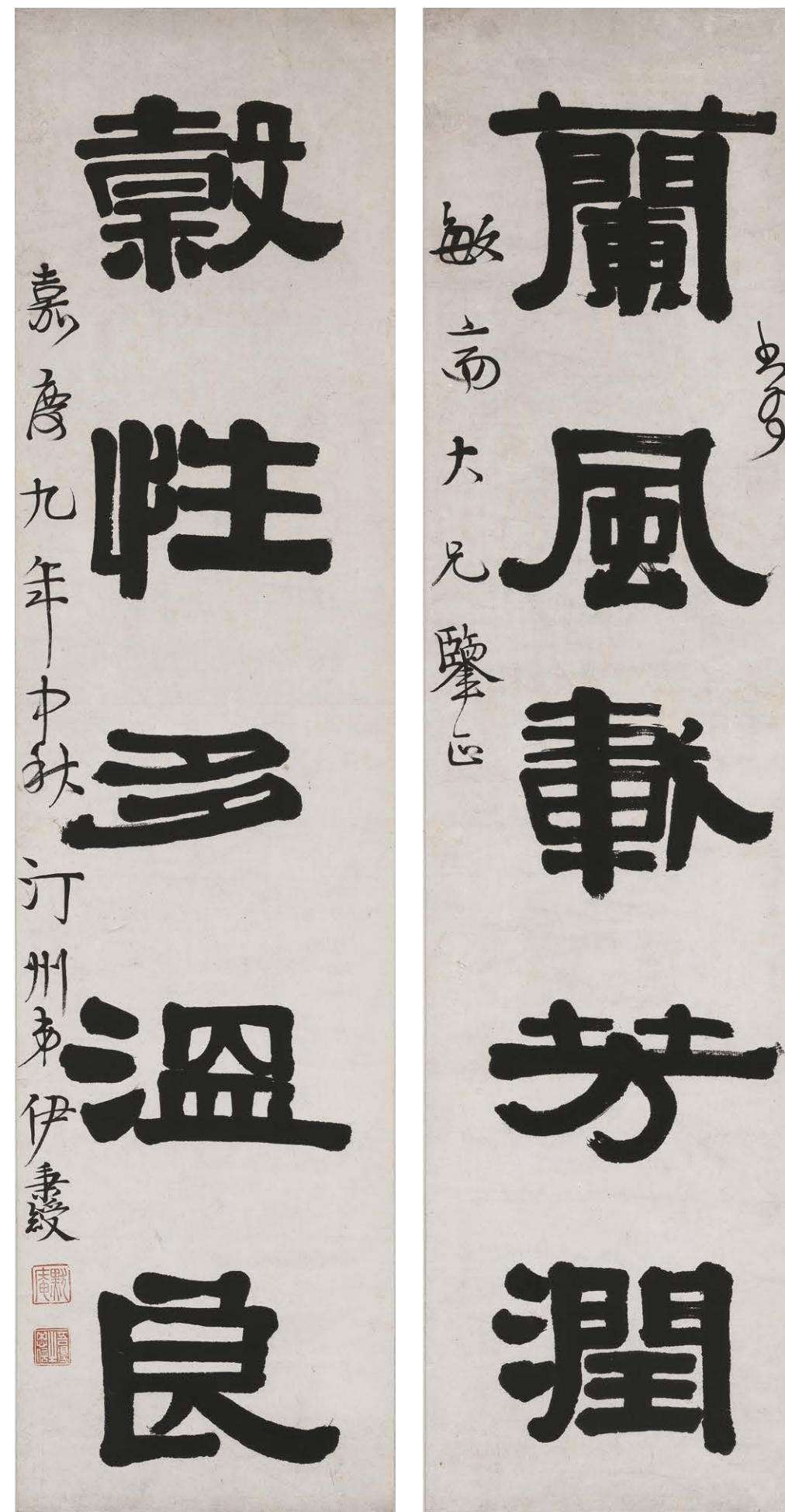
Each scroll measures

131.8 × 33 cm (51 7/8 x 13 in)

Inscribed and signed,
with two seals of the artist

Dedicated to Minzhai

Dated Mid-Autumn Festival,
ninth year of the Jiaqing period (1804)



清 何紹基 He Shaoji (1799-1873)

行書四屏
Calligraphy in Running Script

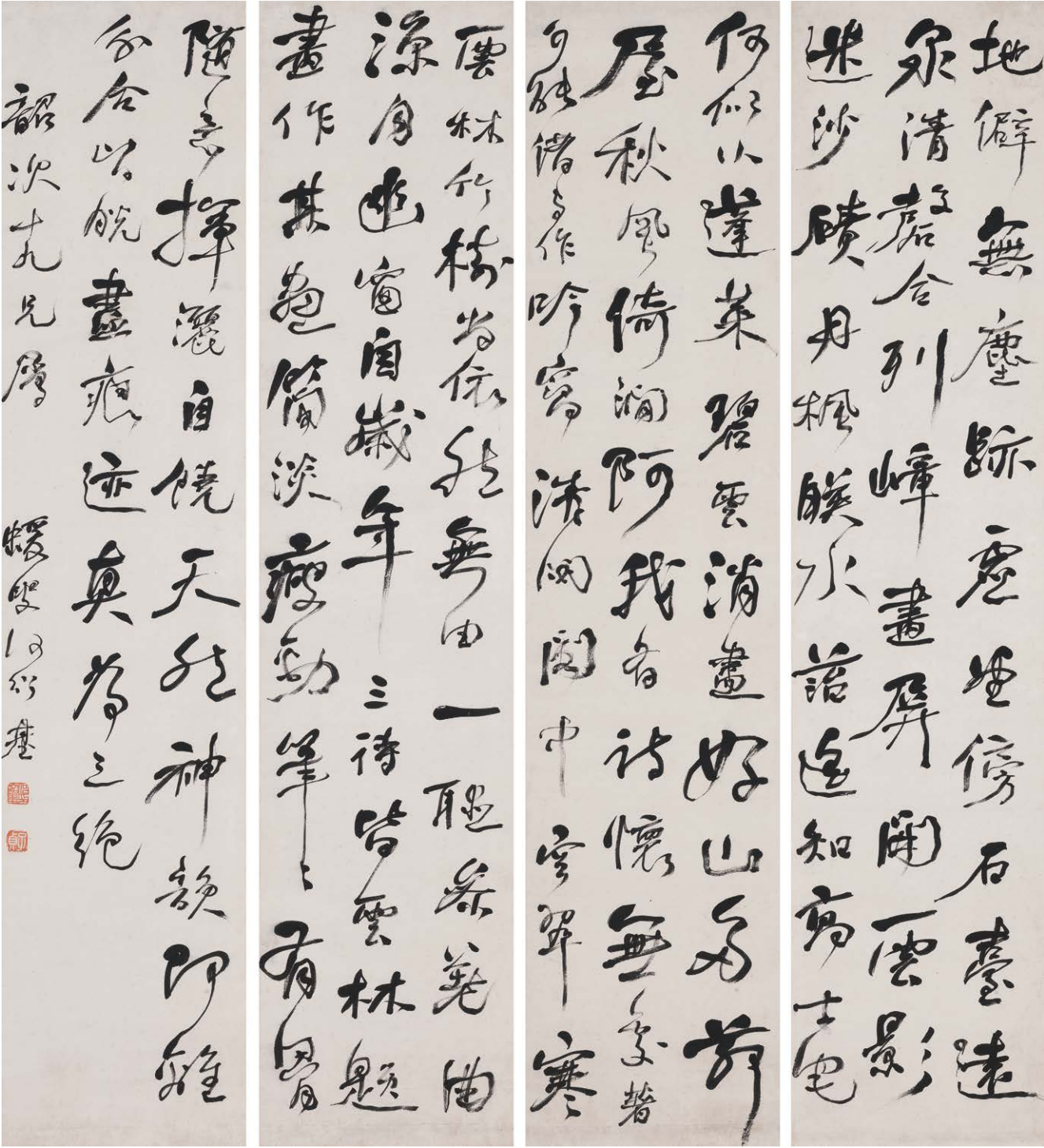
水墨紙本 立軸四幅

釋文：地僻無塵跡，虛空傍石臺。
遠泉清磬合，列嶂畫屏開。
雲影迷沙磧，丹楓暎水洑。
遙知高士宅，何似以蓬萊。
碧雲消盡好山多，茆屋秋風倚澗阿。
我有詩懷無處著，可能借與作吟寫。
清閨閣中空翠寒，雲林竹樹尚依然。
無由一聽參差曲，涼月幽窗自歲年。

題識：三詩皆雲林題畫作，其畫簡淡瘦勁，筆筆有骨。
隨意揮灑自饒天然神韻，即離分合以脫盡痕跡，
真爲三絕。韶次十九兄屬，蟬叟何紹基。

鈐印：何紹基印、子貞

A set of four hanging scrolls, ink on paper
Each scroll measures
135 × 29.8 cm (53 ⅛ x 11 ¾ in)
Inscribed and signed,
with two seals of the artist
Dedicated to Shaoci



清 何紹基 He Shaoji (1799-1873)

行書八言聯
Eight-character Calligraphic Couplet in Running Script

水墨灑金箋 立軸兩幅

釋文：言念君子溫其如玉，夫惟大雅卓爾不群。

題識：漱六大兄同年大人屬，年愚弟何紹基。

鈐印：何紹基印、子貞

A pair of hanging scrolls,
ink on gold-flecked paper
Each scroll measures
171 × 31.4 cm (67 ¾ x 12 ⅝ in)
Inscribed and signed,
with two seals of the artist
Dedicated to Shuliu



清 曾國藩 Zeng Guofan (1811-1872)

行書七言聯
Seven-character Calligraphic Couplet in Running Script

水墨灑金紅箋 立軸兩幅
釋文：詩家幸有嚴華谷，心境忽入造化機。
題識：亮采三兄鑒，滌生曾國藩。
鈐印：國藩之印、滌生

A pair of hanging scrolls,
ink on red gold-flecked paper
Each scroll measures
166.8 × 39 cm (65 ¾ x 15 ⅝ in)
Inscribed and signed,
with two seals of the artist
Dedicated to Liangcai



清 左宗棠 Zuo Zongtang (1812-1885)

行書七言聯

Seven-character Calligraphic Couplet in Running Script

水墨紙本 立軸兩幅

釋文：萬山不隔中秋月，三徑還尋二仲家。

題識：協如一兄屬，左宗棠。

鈐印：大學士章、青宮太保恪靖侯、御賜旗常懋績

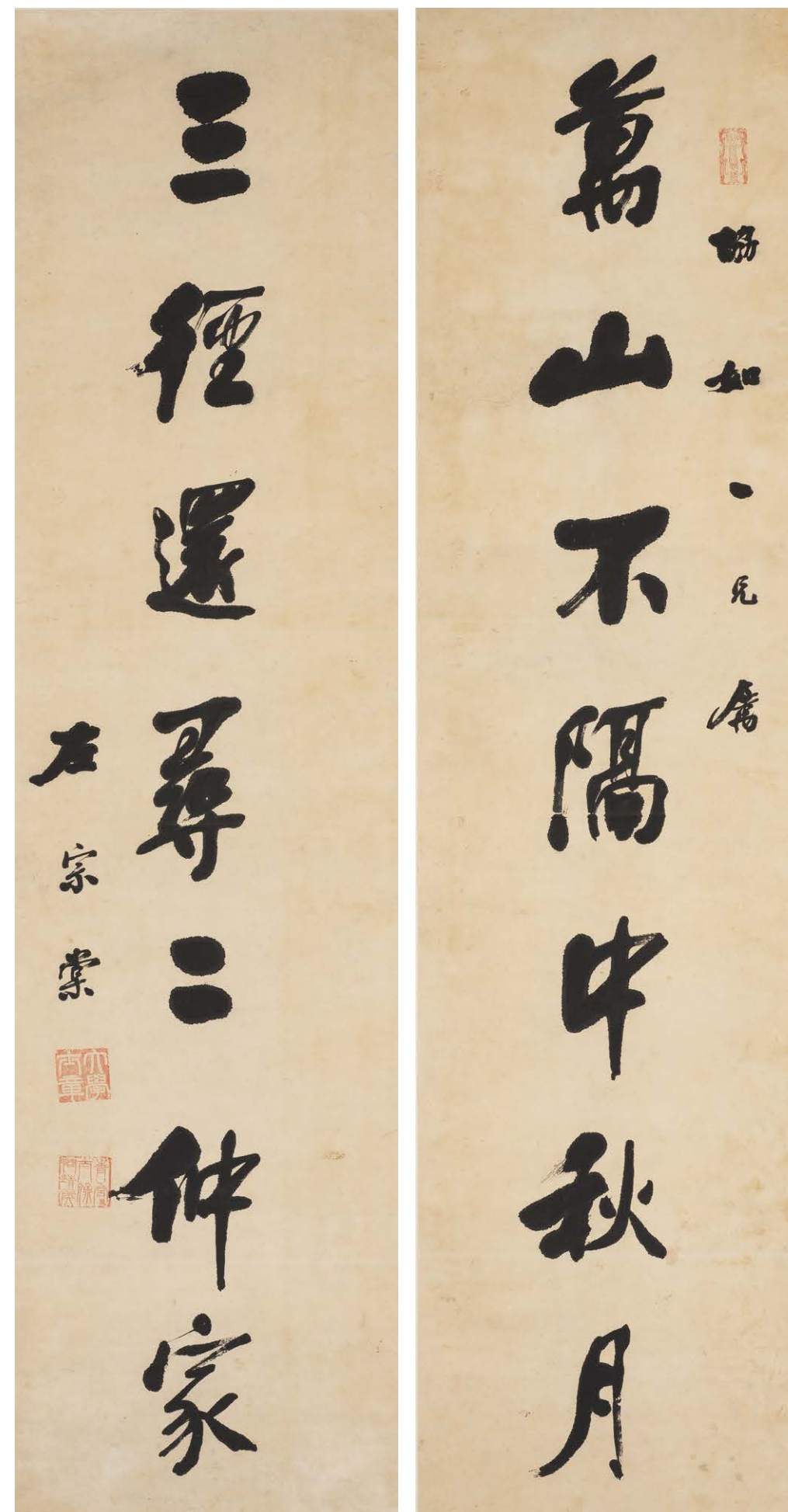
A pair of hanging scrolls, ink on paper

Each scroll measures

150 × 39 cm (59 × 15 3/8 in)

Inscribed and signed,
with three seals of the artist

Dedicated to Xieru

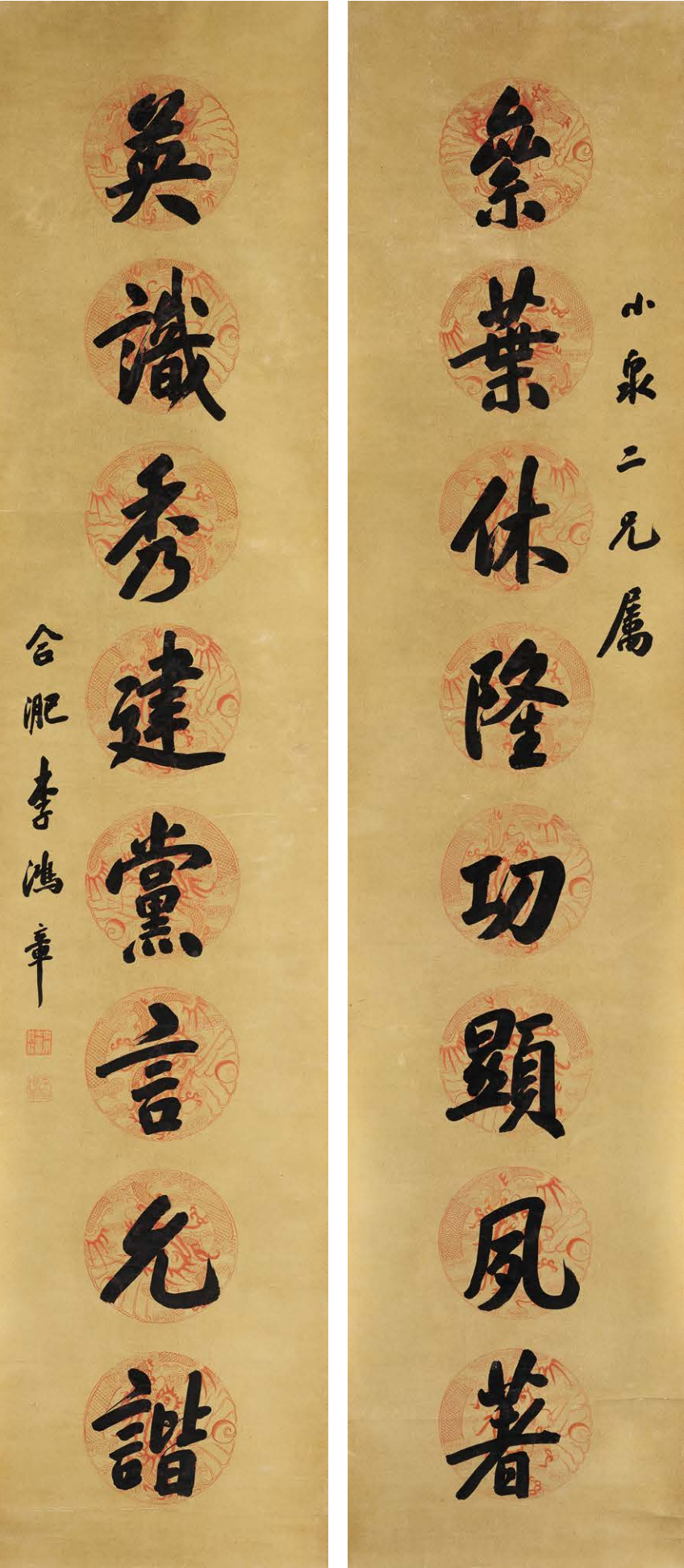


清 李鴻章 Li Hongzhang (1823-1901)

行書八言聯
Eight-character Calligraphic Couplet in Running Script

水墨團紋金箋 立軸兩幅
釋文：桑葉休隆功顯夙著，英識秀建黨言允諧。
題識：小泉二兄屬，合肥李鴻章。
鈐印：大學士肅毅伯、李鴻章印

A pair of hanging scrolls,
ink on gold roundel-patterned paper
Each scroll measures
209.4 × 45 cm (82 ½ x 17 ¾ in)
Inscribed and signed,
with two seals of the artist
Dedicated to Xiaoquan



清 楊沂孫 Yang Yisun (1813-1881)

篆書
Calligraphy in Seal Script

水墨紙本 立軸四幅

釋文：於是鎮之以清澗，安之以惠猷。
望杏敦耕，瞻蒲勸稼。室哥千耦，家喜萬鍾。
陌上成陰，桑中可詠。春庚始轉，必具籠筐。
秋蟀載吟，竟鳴機杼。乃或肅拜靈祠，躬瞻舞雩。
觀去駕僂於風塵，旋旌阻於飄沐。
京坻歲積，非勞楚堰之泉。倉廩年豐，無用秦渠之水。
雖復東過小縣，夏雨逐其輕輪，
南渡滄江，秋濤弭其張蓋，固不得同年而語矣。

題識：文楸吾兄大人雅政，虞椒楊沂孫書。
鈐印：歷劫不礪（四次）、子與、觀濠
藏印：鹽官許聞泉藏

註：許聞泉，字源來，號天泉閣主人，浙江海寧（今屬嘉興市）人。許姬傳之弟。著名戲劇理論家。

A set of four hanging scrolls, ink on paper
Each scroll measures 173.8 × 45.4 cm (68 3⁄8 x 17 7⁄8 in)
Inscribed and signed, with six seals of the artist
Dedicated to Wenmao
One collector's seal

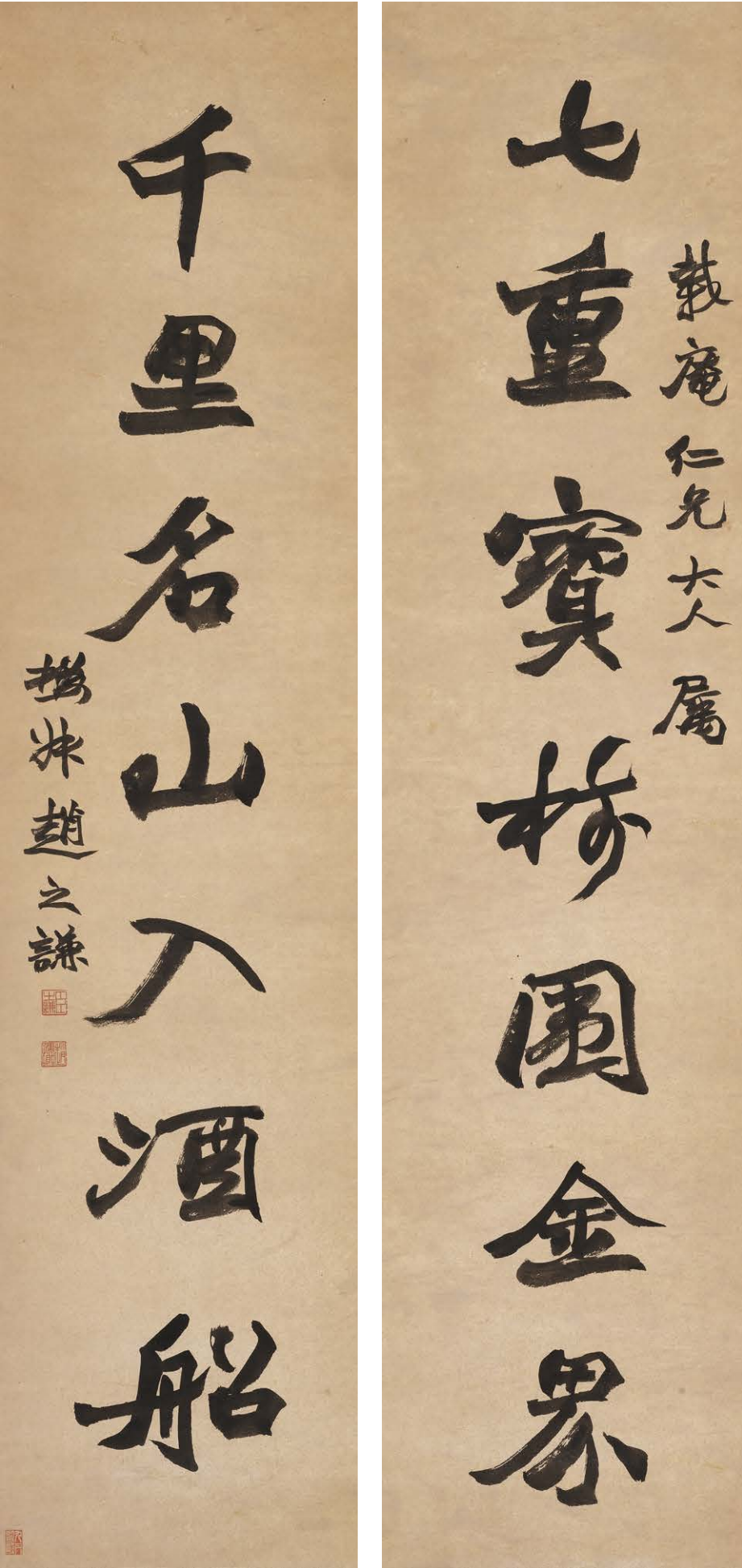


清 趙之謙 Zhao Zhiqian (1829-1884)

行書七言聯
Seven-character Calligraphic Couplet in Running Script

水墨灑金箋 立軸兩幅
釋文：七重寶樹圍金界，千里名山入酒船。
題識：載庵仁兄大人屬，搗叔趙之謙。
鈐印：臣之謙、趙孺卿
藏印：九丹鑒藏

A pair of hanging scrolls,
ink on gold-flecked paper
Each scroll measures 127 × 30.3 cm (50 × 12 in)
Inscribed and signed,
with two seals of the artist
Dedicated to Zai'an
One collector's seal



康有為 Kang Youwei (1858-1927)

行書七言詩
Poem in Running Script

水墨綾本 立軸

釋文：絕域深山看瀑雲，故京禪讓寫移文。
玉棺未掩房陵土，版宇空歸望帝魂。
三百年終王氣盡，億千界遍劫灰焚。
孤臣黨錮隨朝運，袖手河山白日曛。

題識：辛亥（1911年）除夕前四日在日本箱根環翠樓作。
康有為。

鈐印：康有為

再題：逾年壬子（1912年）九月，憲子弟遠遊贈之。

鈐印：萬木草堂

藏印：何曼庵鑑藏

展覽：

香港，香港藝術館，“清朝瑰寶”，1992年6月9日至8月2日。

出版：

《清朝瑰寶》，香港市政局，1992，第254頁，圖版125。

Hanging scroll, ink on satin

36.2×121.2 cm (14 ¼ x 47 ¾ in)

Inscribed and signed, with one seal of the artist

Dated *xinhai* year (1911)

Further inscribed, with one seal of the artist

Dedicated to Xianzi

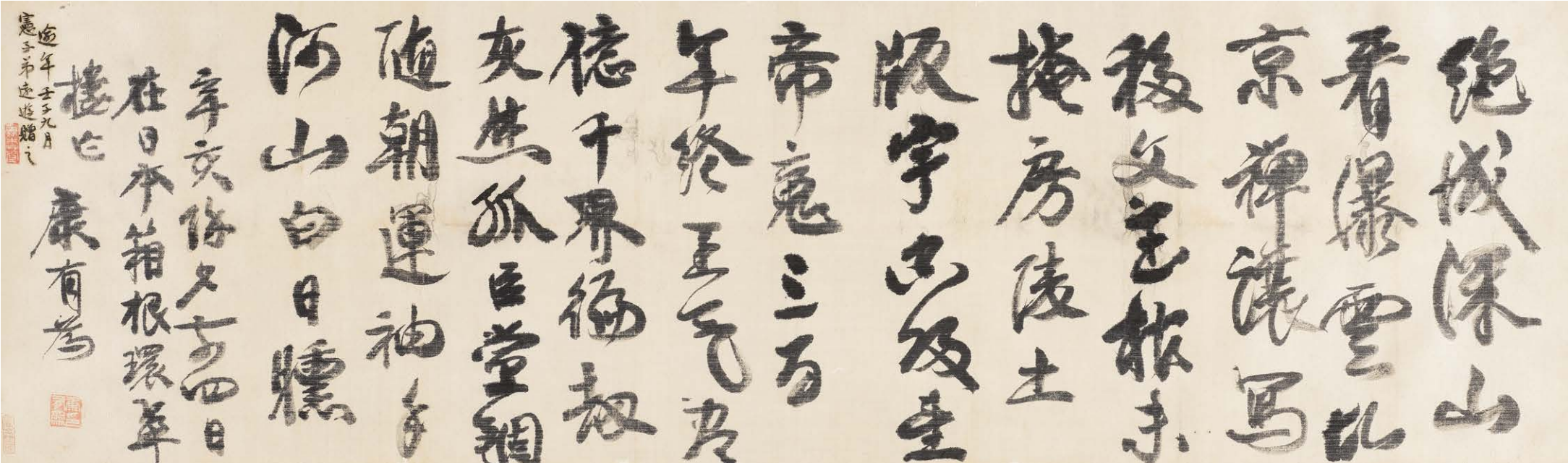
One collector's seal of He Man'an

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Splendour of the Qing Dynasty*, 9 June – 2 August 1992.

LITERATURE:

Splendour of the Qing Dynasty, Hong Kong Urban Council, 1992, p.254, pl.125.





道與吾同：黃仲方先生藏清中晚期繪畫述略

The Path We Walk Together

Mid to Late Qing Paintings from the Harold Wong Collection

黃仲方先生是一位兼具文人、藝術家、畫商於一身的儒商，他擅於創作山水，熟悉中國美術史，也曾經營畫廊。但是，他對於古代藝術家仍然保持一種道與吾同憐然相惜的文人情懷。

此系列共收錄九件套自清乾隆以後的畫家作品，例如潘恭壽《臨王翬山水》一軸，畫中近樹屋樹、遠山苔點，一絲不苟，而筆法精簡，山石少皴，純以線條勾畫，書法題字亦頗得王翬三昧。改琦《玉堂富貴圖》，畫中繪一仕女攜一少兒，以玉蘭象徵玉堂，牡丹象徵富貴，寓意高升可期，在中國傳統繪畫裡屬於吉慶類題材，反映清中期以後社會風俗面貌。

海上四任的五件作品在此系列中顯得比較重要。四任是任熊、任薰、任頤、任預四位清末江浙、上海畫家，四人為父子兄弟叔侄關係，以任熊為首，畫學陳洪綬，人物山水花鳥俱能。如任熊冊頁八開，所繪工筆人物花卉、寫意山水、沒骨花卉，淡墨重彩，幾乎無所不能，為晚清重要的天才型畫家。又如任熊《羅漢》，繪製於居住在姚燮大梅山館時期，畫中奇石煙雲，濃墨渲染佔據大半畫面，左方細筆勾寫達摩一葦渡江，碧波潏潏，浪花如雲，屬於任熊用心創作的精品，從構圖上來看在當時畫壇必然屬於前衛作品。天才是潮流的引領者，任熊當之無愧。

因為繪畫、經營畫廊，黃仲方先生比許多人更懂得畫家的艱苦，成就不易，如潘恭壽、改琦、四任等都是無功名在身純粹型畫家，在通訊交通不發達的古代，天賦與刻苦用功無疑是唯一的方向。由此觀想，黃仲方先生在收藏這些名家作品時，必然是倍加愛護珍惜。

A scholar, gallerist, and artist with a true gift of erudition and connoisseurship, Harold Wong felt a strong sense of camaraderie with artists of the past. The present section includes nine artworks by artists of the Qing dynasty after Qianlong's reign. Pan Gongshou's *Landscape after Wang Hui*, a minimal landscape scrupulously drawn with precise outlines and textured strokes, recalls the skilled landscapes by the earlier artist. In *Wealth in the Hall of Jade*, Gai Qi innovatively incorporates auspicious symbols to convey good wishes for prosperity, reflecting social customs of the mid to late Qing period.

The five works by the Four Rens – Ren Xiong, Ren Xun, Ren Yi and Ren Yu – stand out as a highlight of the section. Hailing from the same family in Zhejiang, the four artists built on the archaistic idiom of Chen Hongshou and excelled in a wide range of subjects. *Landscape, Figure, Flower and Bird* by Ren Xiong displays his mastery of a myriad of techniques and styles. Painted during Ren Xiong's residence with his friend, the writer Yao Xie, *Luohan* is an exceptional showcase of the artist's unique creativity. The unusually one-sided composition conjures a strong sense of visual tension and drama in depicting the Bodhidharma crossing the river on a reed amidst rising clouds.

Artists such as Pan Gongshou, Gai Qi and the Four Rens were all professional artists without official titles for whom talent and hard work were undoubtedly the only paths to success. Since Harold Wong was an artist himself with an empathetic understanding of artists and artistic processes, he must have cherished and treasured these artworks even more.

清 潘恭壽 Pan Gongshou (1741-1794)

臨王翬山水
Landscape after Wang Hui

水墨紙本 立軸 一七八〇年作
題識：乾隆庚子（1780年）立夏日，蓮巢居士臨。
鈐印：恭壽、蓮巢、畫弟子
又題：凡作畫遇興到時，即運筆潑墨，頃刻間煙雲變化，峰巒萬重，蒼莽淋漓，諸法畢具，真若有神助者，此為天真。得天真而成逸品，逸品在神品之上，所謂神品，人力所能至也，所謂逸品者，在興會時偶合也。癸丑夏五月，王翬並識。
鈐印：畫弟子、恭則壽、清潤潘郎
再題：山列君臣樹分賓主，互為映帶，位置天然，凡作一草一木而不相顧者，雖具千巖萬壑，覺滿幅俱錯，正如路人雜沓，有何繾綣耶？五月廿四日，烏目山人王翬又書。
藏印：
吳雲（1811–1883）：吳平齋審定真跡
其他：畫口屈銑、直心道場、芷舫氏

Hanging scroll, ink on paper
78.7 × 42.6 cm (31 × 16 ¾ in)
Inscribed and signed,
with three seals of the artist
Further inscribed and signed by artist,
with a total of five seals
Dated summer, *gengzi* (1780) year of
the Qianlong period
Four collectors' seals, including one of
Wu Yun (1811-1883)



清 顧洛 Gu Luo (1763-About 1837)

花蔭雙姝
Ladies

設色紙本 立軸 一八三三年作
題識：寂靜天時閉院門，美人相並步花間。
 舍情欲說心中事，鸚鵡前頭不敢言。
 癸巳（1833年）秋七月，仿唐解元筆意，
 西樸顧洛並題。
鈐印：顧洛、西樸
藏印：古董陳氏定靜堂珍藏書畫記

Hanging scroll, ink and colour on paper
103 × 33 cm (40 ½ x 13 in)
Inscribed and signed, with two seals of artist
Dated autumn, seventh month,
guisi year (1833)



清 改琦 Gai Qi (1773-1828)

玉堂富貴圖
Wealth in the Hall of Jade

設色絹本 立軸 一八二八年作
題識：擬萬壽祺畫玉堂富貴圖。
道光戊子（1828年）三月之吉，泖東改琦並識。
鈐印：七香、兔褐

展覽：
香港，香港藝術館，“千祥雲集：中國吉祥圖案文物—敏求精舍四十五週年紀念展”，2005年11月25日至2006年7月19日。

出版：
《千祥雲集：中國吉祥圖案文物—敏求精舍四十五週年紀念展》，康樂及文化事務署，2005年11月，第127頁，圖版39。

Hanging scroll, ink and colour on silk
147.5 × 75 cm (58 ⅛ x 29 ½ in)
Inscribed and signed,
with two seals of the artist
Dated third month, *wuzi* year of
the Daoguang period (1828)

EXHIBITED:
Hong Kong, Hong Kong Museum of Art,
Auspicious Emblems: Chinese Cultural Treasures – 45th Anniversary Exhibition of the Min Chiu Society, 25 November 2005 – 19 July 2006.

LITERATURE:
Auspicious Emblems: Chinese Cultural Treasures – 45th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, November 2005, p.127, pl.39.



清 諸家 Various Artists (Qing Dynasty)

書畫合璧冊

Sceneries of the Mountain

水墨／設色灑金箋／紙本 冊頁十二對開
一六三四／一六三五／一六三六／一六三七年作

（一）

繪畫題識：

指山四兄屬爲指山圖，暑中揮汗，仿王孟端意，殊不能工也。道光丙申（1836年）六月立秋後一日，錢杜。

鈐印：叔美、壺公

書法題識：指山四兄屬題即正，高塏。

鈐印：錢唐高塏爽泉之印信

（二）

繪畫題識：

指山圖。丁酉（1837年）清和月寫於松蔭草舍，爲指山四兄先生雅賞。陸鎬。

鈐印：愷亨、乙未生

書法題識：道光丙申（1836年）秋日，元和朱綬偶題。

鈐印：儼湖漁隱

（三）

繪畫題識：

指山圖。疊巘懸崖重復重，萬松深處寄遊蹤。清風兩袖寥天闊，笑指雲頭第幾峰。乙未（1835年）秋日爲指山世兄先生作並題一絕，請正之。研樵敦。

鈐印：研樵、搜盡奇峰打草稿

書法題識：指山四兄先生雅屬並正。施南金。

鈐印：施南金印、稻香、種紙軒

（四）

繪畫題識：

指山圖。丁酉（1837年）秋八月，仿元人筆意於茸紫菴之南窗。指山四兄屬，西梅洛。

鈐印：洛、西梅

書法題識：

丙申（1836年）初夏既望，爲指山先生題。

小浮山人潘曾沂屬其婿蔣銘經書於蘿蔓峰舍。

鈐印：詩成鎖洞庭、小浮山人、蘿蔓峰記

書法題識：

指山四兄先生正句，聞谿釣徒張培敦題。

鈐印：研樵

Album of twelve double leaves, ink /
ink and colour on paper / gold-flecked paper
Each leaf measures 36.6 × 47 cm (14 ¾ x 18 ½ in)

Inscribed and signed, with a total of
seventy-one seals of the artists

Dedicated to Zhishan

Dated *jiawu* / *yiwei* / *bingshen* / *dingyou*

year of Daoguang period

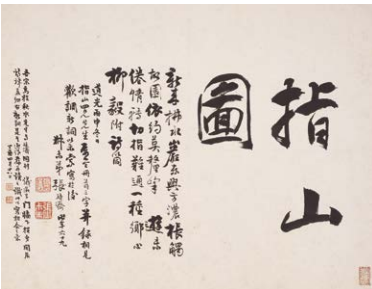
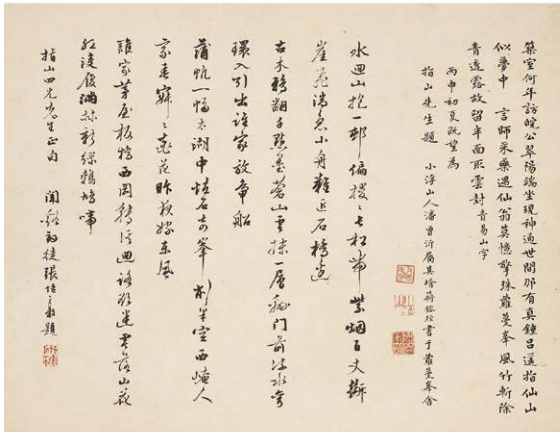
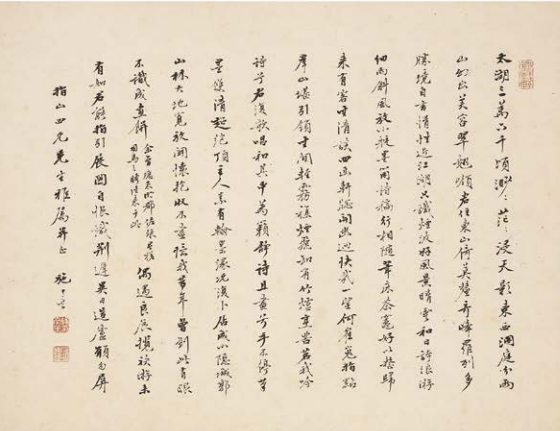
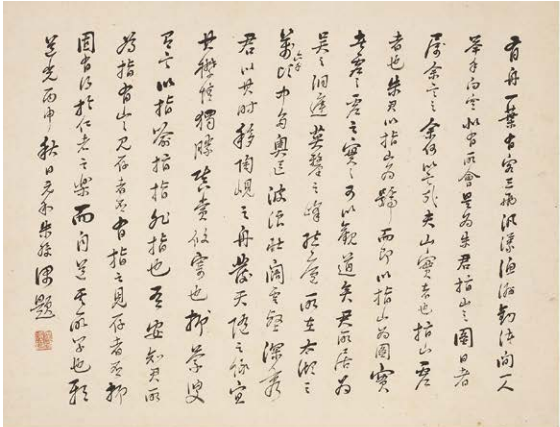
(1834/ 1835 / 1836 / 1837)

Titleslips by Qian Yong (1759-1844),
with one seal

Six collector's seals, including four of

Sun Yufeng (1901-1967), two of

Zhu Qizhan (1892-1996)



（五）

繪畫題識：

指山圖。時乙未（1835年）秋九月，在吳昌留雲館爲指山先生正屬。

西湖霞客子揚。

鈐印：馮箕、子揚、西子湖邊客

書法題識：

道光乙未（1835年）冬十月，爲指山四兄先生題，即請雅正。琴東蔣寶齡。

鈐印：子延、琴東逸史

（六）

繪畫題識：指山圖。爲指山先生制，昂之。

鈐印：昂之

書法題識：

指山宗兄先生善書畫，精鑒賞，居洞庭之東山，諸峰羅列窗櫺間，暇則默坐面山。凡友人之過從者，輒指山以示之，因自號曰指山，其樂山之意甚深切矣。乙未（1835年）秋日於青蒲綠川山房應題並祈清正。昂之未定稿。

鈐印：昂之

（七）

繪畫題識：

學畫吳山媿未過，晴江水皺白蘋風。不知一抹青螺影，可似靈巖沓渺中。

甲午（1834年）中秋前一日，寫應指山先生雅教。白門程璋。

鈐印：眉生

書法題識：沁園春奉題指山四兄雅屬，詩舲張祥河。

鈐印：祥河印、詩舲

（八）

繪畫題識：

指山四兄先生賦性仁厚，靜鎮如山，因以指山爲號，且作圖以自照，囑余寫停車坐愛楓林晚詩意，余率爾點筆幾，不知是山是照，但覺丹黃叢雜，紫翠千般，冬心烜爛，如睹錦繡萬花也。時在道光甲午（1834年）仲夏四月，雲谷趙允謙並識。

鈐印：雲谷

書法題識：寄題指山四兄寓影，武林李兆洛屬稿。

鈐印：李兆洛、申耆、養齋

（九）

繪畫題識：指山圖。擬柯敬仲筆意於碧筠書屋，指山四兄雅屬，石生洵寫。

鈐印：石生、姜笠人

書法題識：率題指山先生小影。韋光猷。

鈐印：韋氏君繡、紫雲芬苾

（十）

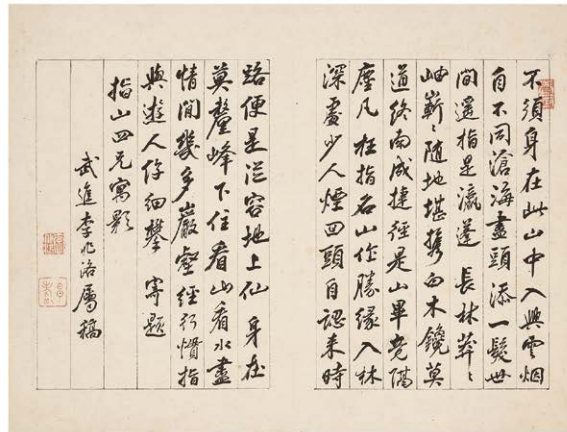
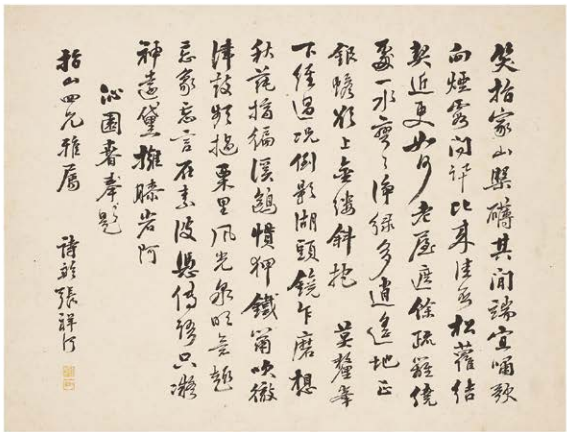
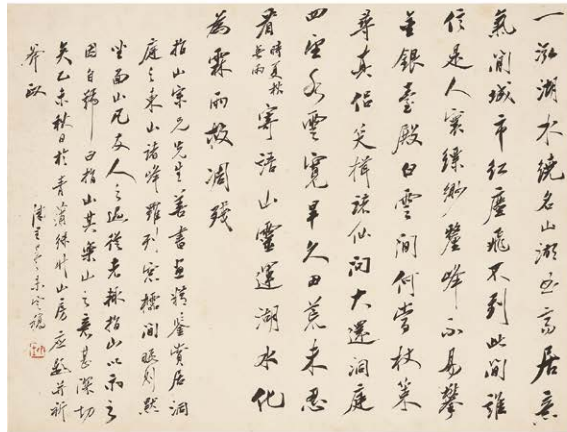
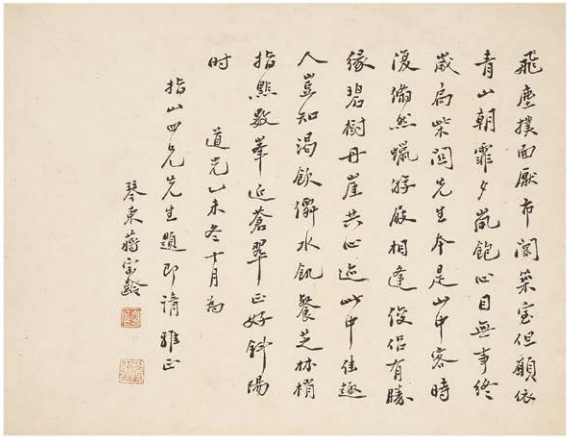
繪畫題識：

指山圖。今年長夏曾爲指山四兄寫紅樹青山好放船景，茲指山屬余載爲斯圖，取幾樹垂楊遮老屋，一灣流水繞疎籬意應之。時乙未（1835年）小春，少迂袁沛。

鈐印：少迂、爰迂書畫

書法題識：題奉指山先生尊照，禿居士江沅。

鈐印：沅、韜菴



（十一）

繪畫題識：指山圖。意陶靖節詩意。指山兄臺先生屬，梅葉老人鼎。

鈐印：陸鼎、梅葉、鐵臧、中吳詩老

書法題識：奉題指山四兄清照，獨學老人石韞玉。

鈐印：石、竹古堂、觀我生

（十二）

繪畫題識：

指山圖。漸漸別離胥口池，看看將近莫釐峰。道光丁酉（1837年）夏日寫王文恪詩意，以應指山四兄先生清品。竹賓雒。

鈐印：吳江沈雒

書法題識：

指山再作一圖也，道光丙申（1836年）小春望前三日，題於城西十二

研齋並系小詩奉教。昔年曾過莫釐峰，不聽泉聲即聽松，何日結廬山下住。閒雲有約欲相從。少迂袁沛。

鈐印：少迂、袁沛之印、醉翁

書法題識：

泰交四兄世居莫釐峰下，日攬湖山之勝，精於潑墨，每從紙上雲煙

自寫胸中丘壑，致足樂也。間以指山圖索題，勉書二絕句應之，不足稱塞雅意，媿媿。道光丙申（1836）四月十二日，蔣因培力疾草草。

鈐印：蔣因培、伯生

（十三）

書法題識：

指山圖。新來拂水巖東，興方濃，根觸故園，依約莫釐峰，游未倦，情轉切，指難通，一種鄉心柳毅附詩筒。道光丙申（1836年）冬日，指山四兄先生屬書冊首三字並錄相見歡調新詞以示，索寫於後。叔末弟張廷濟時年六十九。

鈐印：張廷濟、張叔末

書法又題：

吾宗烏程秋水先生與廷濟同列儀徵公門牆下，投老閒居，詩律蓋細，右新詞是其近作，茲再讀之，識此以寫相念之意。丁酉（1837年）四月廿八日。

鈐印：廷濟、張叔末

（十四）

書法題識：

指山四兄博雅能詩，兼工六法，嘗取元人笑指家山青之句以爲號。殆深有得於紫桑眞意乎。道光丁酉（1837）年花朝，梅華谿上老人錢泳書年七十有九。

鈐印：梅叟、錢泳私印、梅花亭長

錢泳題簽條：指山圖。道光丁酉（1837年）二月，梅華谿錢泳題於學古有獲之齋

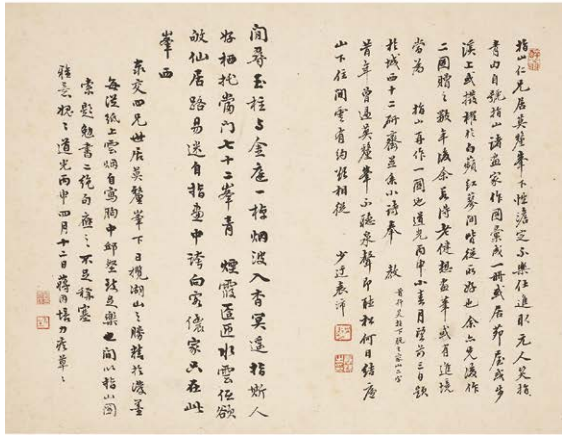
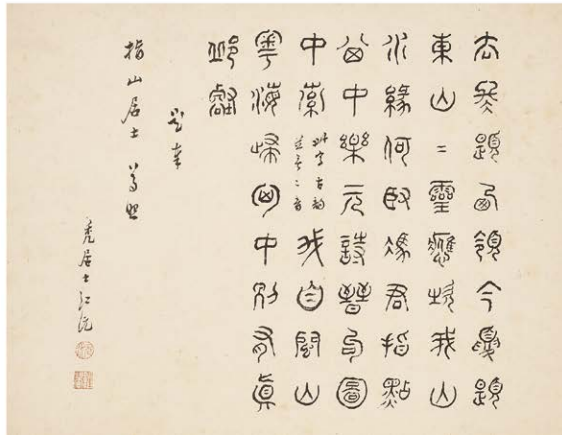
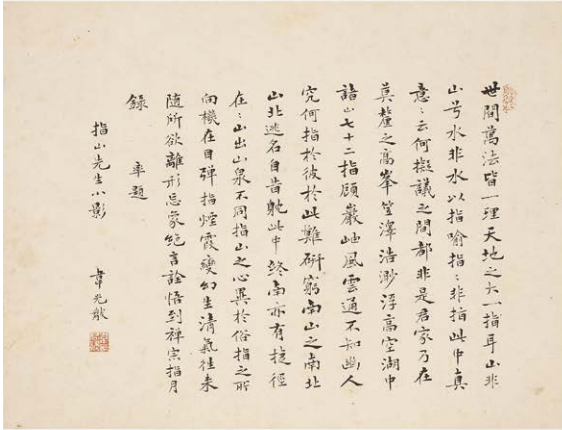
鈐印：梅叟

孫煜峰藏印：煜峰、煜峰鑑賞、孫氏弘一齋印、孫煜峰珍藏印

朱屺瞻藏印：曾在朱屺瞻家（二次）

註：指山四兄先生是清中後期蘇州著名學者朱和羹先生（1795–1850），字指山。朱指山先生善書法，好收藏，學問終老，著有《臨池心解》，闡述學書之所得，頗多新見。

藏家孫煜峰是民國時期的大收藏家、實業家。解放後，曾出任上海閘北水電公司（今閘北發電廠和閘北水廠前身）董事長和裕康房地產公司董事長。孫煜峰先後五次把自己收藏的精品捐給上海博物館。總計達160件。



清 任熊 Ren Xiong (1823-1857)

山水人物花鳥冊
Landscapes, Figures, Flowers and Birds

水墨/設色紙本 散冊頁八開

題識：

- (一) 山前一水深復深，山腰衆綠長交陰。
漁翁沽酒醉不出，總有僊源無意尋。渭長並句。
- (二) 天上碧桃，迥殊凡卉。下筆時當得神於丹崖翠嶂珠簷壁墀之間，自得神理。渭長畫竟並識。予常取彈琴家“彈欲斷經，按令入木”二語以之于畫，不圖爲淺笑輕顰工媚當世者也互。次日又記。
- (三) 安得十五女郎，梳雙丫髻，著褪紅衫，扣金絡珠，玉條脫，錚錚作聲。按歌裊晴絲一關於此花之側，庶相稱矣。渭長。
- (四) 此作頗似華秋岳。渭長。
- (五) 渭長。
- (六) 颯爽英姿莫比論，風開一幟過連雲。
爲曹爲李吾能識，願乞長纓拜後軍。
背臨陳章侯本並繫一詩，渭長熊。
- (七) 煙波釣艇學青藤。渭長。
- (八) 一葦而來，隻履而去。既要西歸，何必東渡？究孰疲于津梁，不如蒲團小住。縮臨貫休羅漢並錄徐青藤句。渭長。

鈐印：任熊私印（二次）、任熊（二次）、渭長（四次）、熊

展覽：
香港，香港藝術館，“清朝瑰寶”，1992年6月9日至8月2日。

出版：
《清朝瑰寶》，香港市政局，1992，第140-144頁，圖版59。

A set of eight loose album leaves,
ink/ ink and colour on paper
Each album leaf measures
25 × 35.5 cm (9 7/8 x 14 in)
One leaf signed and seven leaves inscribed and
signed, with a total of nine seals of the artist

EXHIBITED:
Hong Kong, Hong Kong Museum of Art,
Splendour of the Qing Dynasty, 9 June – 2
August 1992.

LITERATURE:
Splendour of the Qing Dynasty, Urban
Council of Hong Kong, 1992, pp.140-144, pl.59.







清 任熊 Ren Xiong (1823-1857)

羅漢 Luohan

設色紙本 立軸

題識：任熊渭長畫於大梅山館。

鈐印：渭長

藏印：

吳徵（1878-1949）：枯蒼亭長

其他：靜觀、三橋

Hanging scroll, ink and colour on paper
115 × 39.7 cm (45 ¼ x 15 ⅝ in)

Inscribed and signed,
with one seal of the artist

Three collectors' seals, including one of
Wu Zheng (1878-1949)



清 任薰 Ren Xun (1835-1893)

山行訪友 Scholar and Boy

設色紙本 立軸 一八八一年作

題識：辛巳（1881年）夏六月，阜長任薰寫於吳門。

鈐印：任薰印

Hanging scroll, ink and colour on paper

141.5 × 75.3 cm (55 ¾ x 29 ⅝ in)

Inscribed and signed,
with one seal of the artist

Dated summer, sixth month, *xinsi* year (1881)



清 任頤 Ren Yi (1840-1895)

賞花圖 Scholar Appreciating Flowers

設色金箋 扇面鏡框 一八七〇年作

題識：榴生仁兄大人雅正。

同治庚午（1870年），伯年任頤。

鈐印：任頤印

Fan leaf, mounted and framed,
ink and colour on gold-flecked paper
18.2 × 53.8 cm (7 1/8 x 21 1/8 in)

Inscribed and signed,
with one seal of the artist

Dedicated to Liusheng

Dated *gengwu* year of the Tongzhi reign (1870)



清 任預 Ren Yu (1853-1901)

幽山山居
Landscape

水墨紙本 立軸

鈐印：任預之印、立凡

顧麟士 (1865–1930) 題跋：

道咸間蕭山任渭長先生以神奇古艷之筆崛起畫苑，不第儕輩無匹，即求之古人中，亦尠與抗行者。惜未四十而遽化耳。其子立凡能世其學，盡渭翁之所能胥能之，兼得明人陶雲湖輕新俊逸之妙，時見腕底小鳳聲，清譽溢藝圃。此幀仿元人逸品，寥寥數筆，雖未盡能事，而祥麟一角，威鳳一羽，已非人間世物矣。顧麟士題。

鈐印：麟士之印

Hanging scroll, ink on paper

89.6 × 36 cm (35 ¼ x 14 ⅛ in)

With two seals of the artist

Colophon by Gu Linshi (1865-1930),
with one seal





又癡水墨：樂常在軒當代水墨收藏與創作

Fool Again in Ink

Modern and Contemporary Ink Paintings from the Lechangzai Xuan Collection

黃仲方先生樂常在軒所藏近現代書畫作品23件套，當然是他舊藏藝海一勺，綜觀卻是南北東西名家兼包並蓄，也印證了黃寶熙、黃仲方父子兩代人數十年與藝術家的交往。

如黃賓虹1949年《疊山積翠》是黃賓虹86歲所作，屬於晚年特別創作，十分難得，從題字的行氣可以知道黃賓老眼力漸弱，上款「寶熙先生屬粲」，原是樂在軒主人數十年珍藏。吳湖帆3件畫作寫於上世紀三十年代，其中《臨古山水》斗方為陳巨來繪製，精緻雅絕，是他悉心之作，畫上得中國古代書畫鑑定巨擘張珩題跋，可謂錦上添花。

又如張善孖、大千兄弟畫作。善孖早歲畫黃山之工筆青綠本屬罕有之物，而上款寫贈清同光體代表詩人陳三

立，誠然難得！大千1961年仿八大筆墨寫贈黃仲方先生《芭蕉竹石小鳥》，頗有授之以古的沉味；至於1965年潑寫《蒼龍嶺》，早於1993年已在《名家翰墨》出版，是藏畫裡的矚目之作！其他如林風眠1942年《鴿》，是目前所見非常早期作品，以白花白鴿相互映襯，格外祥和，也是畫家內心期待戰爭平息的願景。

最後，是黃仲方先生18歲的擬古作品《夏山圖》和千禧年創作的山水《望高》。兩幅畫作前後相距約四十年，黃先生從青年時期的擬古學習來到了師心創造階段，大千題評《夏山圖》鬱鬱蒼蒼「有元人筆致」，而《望高》已將傳統筆墨融匯形成了自己渾厚蒼潤的畫風。黃先生有「又癡」一印，也許是他晚歲又一次拾筆創作癡迷於筆墨的自我解讀！

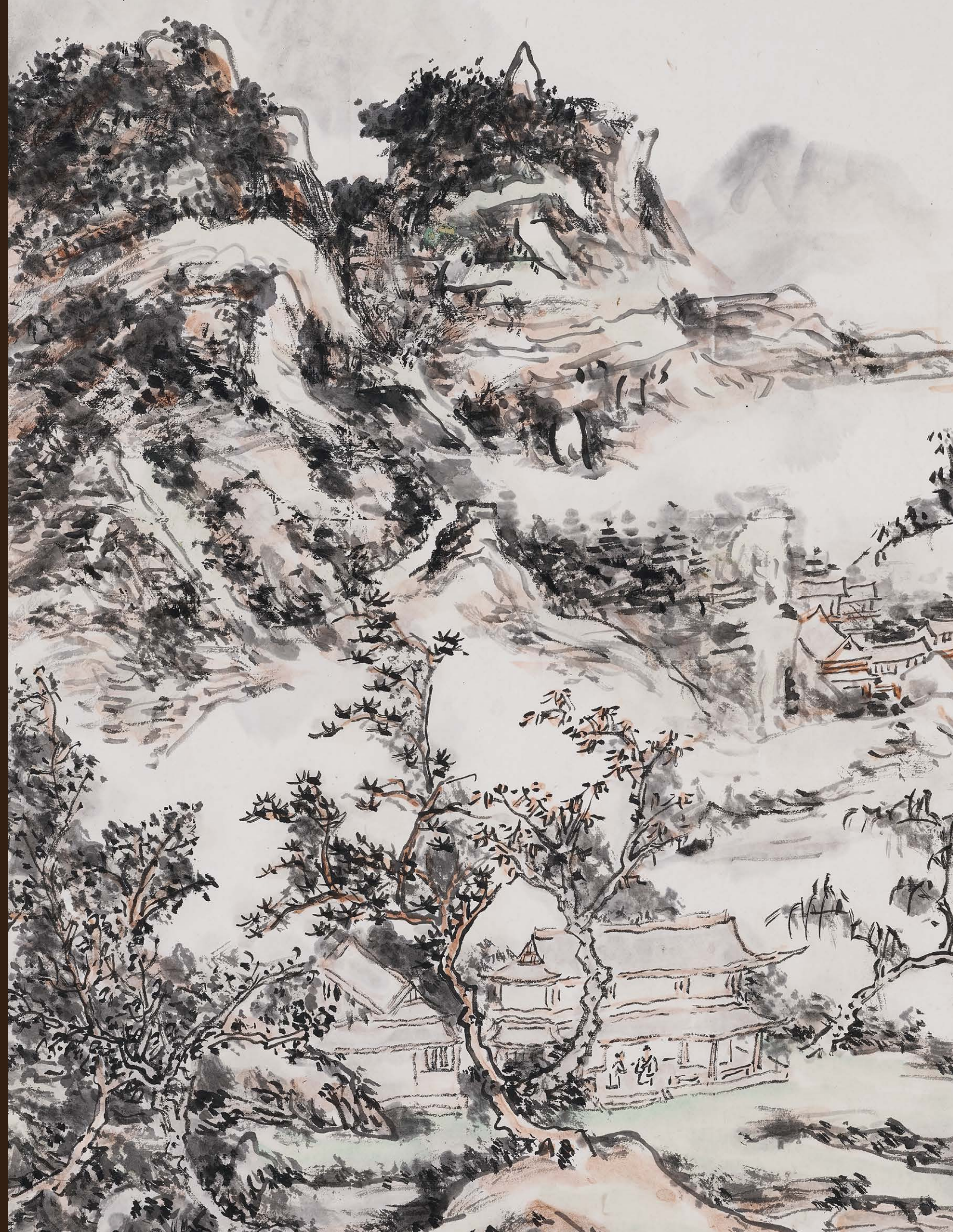
The present section showcases 23 works of modern and contemporary Chinese paintings in Harold Wong's Lechangzai Xuan collection. This extensive collection represents renowned artists from various regions within the Chinese-speaking world and reflects the longstanding connections between Harold Wong, his father, Wong Pao-hsie, and the artistic community.

One notable work is Huang Binhong's *Landscape* from 1949, created when the artist was 86 years old. This rare artwork illustrates the evolution of Huang's artistic style as his eyesight gradually weakened, evident in the brushwork and calligraphy. The painting was dedicated to Wong Pao-hsie and has been cherished by the Wong family for over seven decades. Among the collection are three Wu Hufan paintings dating back to the 1930s. The meticulously painted *Landscape* was created by Wu Hufan specifically for Chen Julai, a renowned scholar and seal carver. Adding to its significance, the colophon of the painting bears the inscription of Zhang Heng, an authoritative figure in classical Chinese painting connoisseurship.

Unsurprisingly, the collection prominently features works by the Zhang brothers, Zhang Daqian and Zhang Shanzi. Zhang Shanzi's landscape work *Mount Huang*, with his use of green pigments, is a rare early example by the artist. The painting was dedicated to the renowned poet Chen Sanli from the late Qing to the

early republican period. In 1962, Zhang Daqian created *Banana Plant, Rock, Bird and Bamboo* in the style of Bada Shanren, specifically for Harold Wong. This work served as an important source of inspiration for the young artist. Another noteworthy piece is his later splashed ink painting, *Dark Dragon Ridge*, featured in *Han Mo* periodical in 1993 and stands out as a highlight of the publication. Lin Fengmian's *Doves* from 1942 provides a rare glimpse into the artist's early works. The composition combines white doves with blooming white flowers, emanating a tranquil ambience that reflects the artist's yearning for peace.

Harold Wong, an artist who first gained fame in the 1960s and re-emerged to paint in the early 1990s, presented a unique artistic journey in his works. His early piece, *Mountains in Summer*, painted when he was 18 in 1961, and his later creation, *Aspiring Heights*, painted in 2000, illustrate Wong's transition from youthful learning through imitation to his heartfelt creative expression. Zhang Daqian praised Wong's brushwork in the inscription on *Mountains in Summer*, likening it to the style of the Yuan Dynasty. *Aspiring Heights* showcases Wong's integration of traditional brushwork and his own vision and distinct style. Wong's famous sobriquet, "You Chi" or "Fool Again," aptly captures his renewed passion and true self in ink and brush, as well as his artistic creations.



黃賓虹 Huang Binhong (1864-1955)

疊山積翠 Landscape

設色紙本 立軸 一九四九年作

題識：浮青萬疊山，一折累千級。
懸梯絕壁飛，雲房天咫尺。
寶熙先生屬粲，己丑（1949年）
八十六叟賓虹。

鈐印：黃賓虹印、冰上鴻飛館

註：上款人寶熙，為黃寶熙，黃仲方先生的父親。

Hanging scroll, ink and colour on paper
59.5 × 47 cm (23 ¾ x 18 ½ in)
Inscribed and signed,
with two seals of the artist
Dated *jichou* year (1949)
Dedicated to Baoxi (Mr Wong Pao-hsie)



黃賓虹 Huang Binhong (1864-1955)

溪浦泊舟
Boat by the Shore

設色紙本 鏡框四幅

題識：

（一）
距春穀城十餘里，溪浦通大江，
余曾泊舟其際，圖之以歸。濱虹。

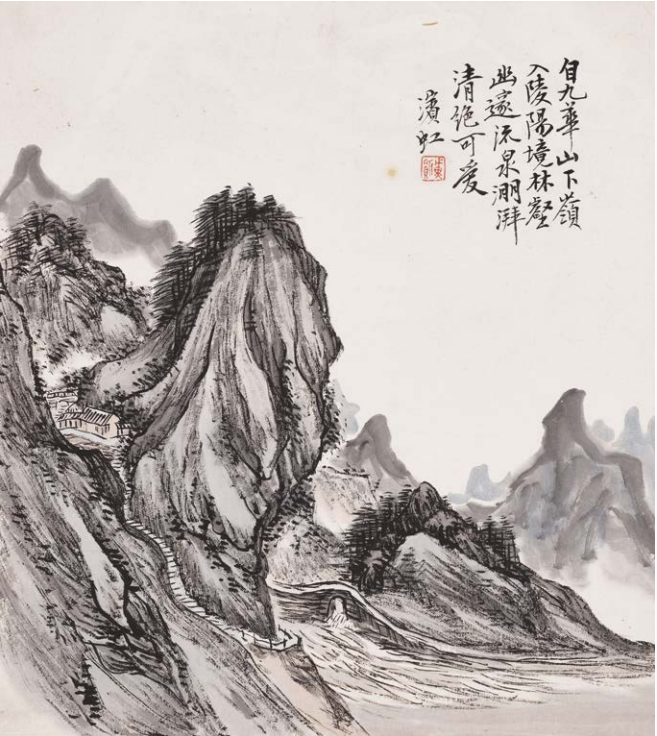
（二）
黃山諸峯，日色照耀，每作深黝濃紫，
奇采驚目，不可逼視。濱虹。

（三）
自九華山下嶺入陵陽境，林壑幽邃，
流泉澎湃，清絕可愛。濱虹。

（四）
漁亭山色近白嶽，皆奇峰卓峙，
翠絳如畫。濱虹。

鈐印：黃質（四次）

A set of four scrolls, mounted and framed,
ink and colour on paper
Each scroll measures
23.2 × 21.5 cm (9 1/8 x 8 1/2 in)
Each scroll inscribed and signed,
with a total of four seals of the artist



林蓮蓀 Lin Liansun (1875-?)

臨王鑑山水
Landscape after Wang Jian

水墨紙本 立軸

題識：壬子秋日仿巨然筆於卧石山房。王鑑。

鈐印：聯琛書畫

張珩題跋：
此貴陽陳氏所藏，近時散出，余收得之。聯琛兄假臨一過，居然精到。自慚讀畫十年，不能著一筆，對此歎服。辛巳（1941年）八月，張珩。

鈐印：蔥玉

註：林蓮蓀（1875-？），字聯琛，寧波慈溪人，民國時期上海著名銀行家，上海寧波同鄉會名士。

Hanging scroll, ink on paper
136 × 60.5 cm (53 ½ x 23 7/8 in)
Inscribed and signed,
with one seal of the artist
Colophon by Zhang Heng (1915-1963),
with one seal



吳湖帆 Wu Hufan (1894-1968)

臨古山水
Landscape after Old Masters

水墨／設色紙本 立軸 雙挖

(一)

題識：思翁平生無不以松雪規襲文采風流，異代相映。湖帆以松雪設色法，為巨來道兄作。

鈐印：吳湖帆

(二)

題識：黃鶴山樵筆底鋒鋷自能照耀妙諦，何夫復何言。吳湖帆。

鈐印：吳湖帆、梅景書屋

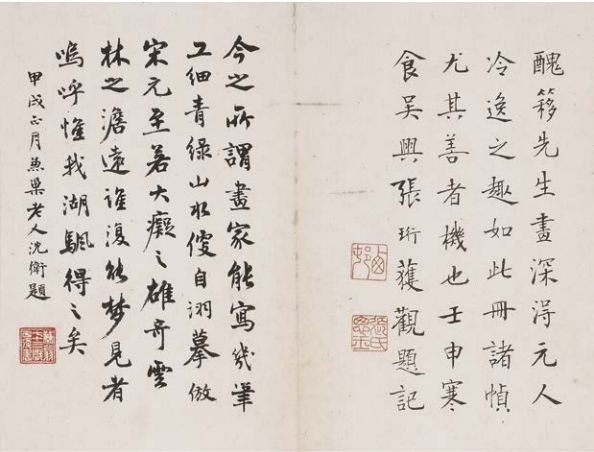
張珩題跋：
醜移先生畫深得元人冷逸之趣，如此冊諸幀，尤其善者機也。壬申（1932年）寒食，吳興張珩獲觀題記。

鈐印：西村、張氏蔥玉

沈衛題跋：
今之所謂畫家能寫幾筆工細青綠山水，便自詡摹仿宋元，至若大癡之雄奇、雲林之澹遠，誰復能夢見者，嗚呼！惟我湖帆得之矣。甲戌（1934年）正月兼巢老人沈衛題。
鈐印：兼翁七十三歲以後書

註：上款人巨來，應為陳巨來（1904–1984），號塙齋，別署安持，安持老人、牟道人、石鶴居士，齋名安持精舍，浙江平湖乍浦鎮人，寓居上海。20世紀我國傑出的篆刻家，著名書畫家、詩人，其篆刻被譽為「三百年來第一人」。

A set of two scrolls,
mounted as a hanging scroll,
ink/ ink and colour on paper
Each scroll measures
22.8 × 30 cm (9 × 11 ¾ in)
Inscribed and signed,
with a total of three seals of the artist
Colophons by Zhang Heng (1915-1963)
and Shen Wei (1862-1945),
with a total of three seals



吳湖帆 Wu Hufan (1894-1968)

溪山遠逸
Landscape after Ni Zan

水墨紙本 立軸 一九三一年作

題識：辛未（1931年）八月嵩山草堂雨窗作，吳湖帆。

鈐印：私添雲林

藏印：吳氏養身珍藏、董雙成

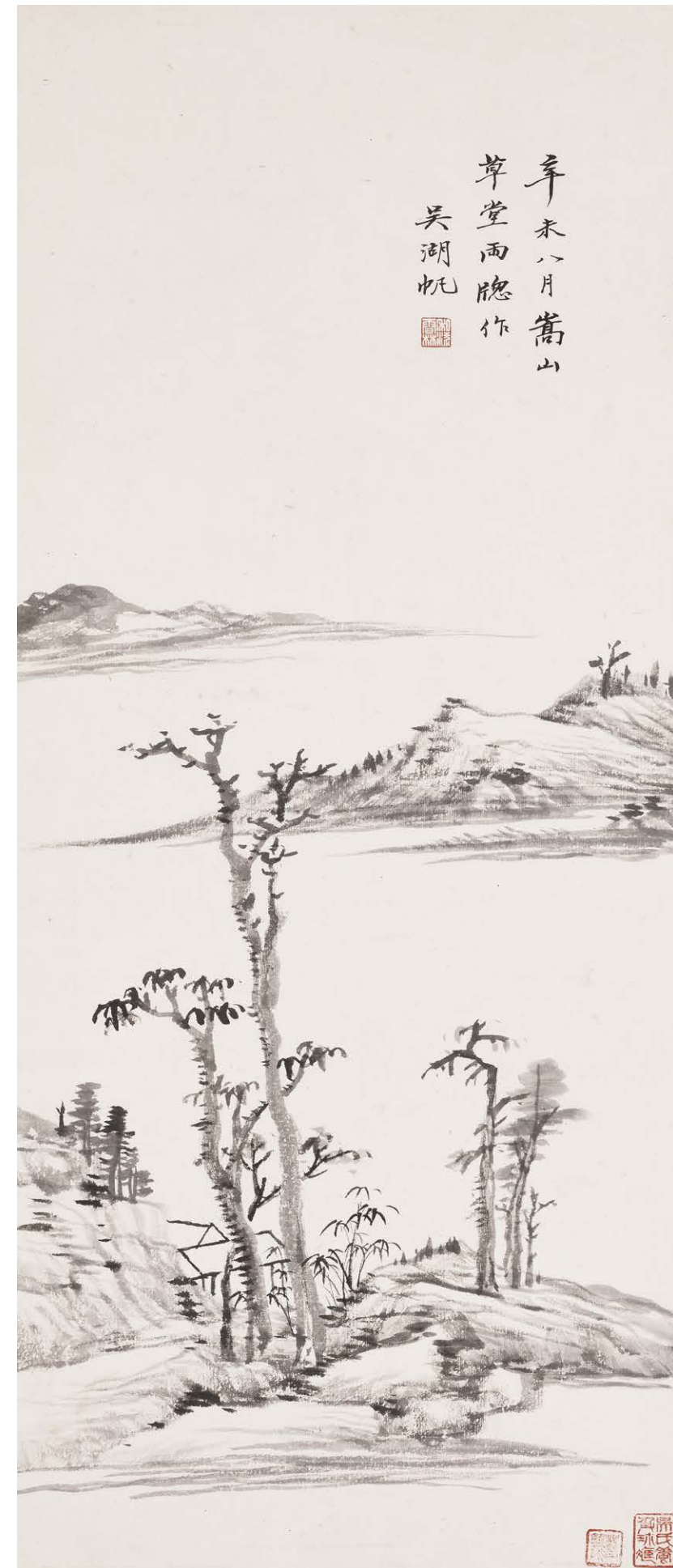
Hanging scroll, ink on paper

66.2 × 28 cm (26 1/8 x 11 in)

Inscribed and signed,
with one seal of the artist

Dated eighth month, *guiwei* year (1931)

Two collector's seals



吳湖帆／葉恭綽 Wu Hufan (1894-1968) / Ye Gongchuo (1881-1968)

松竹雙清／書法
Pine and Bamboo / Calligraphy

設色金箋／水墨紙本 扇面鏡框兩幅

《松竹雙清》題識：
吳仲圭倒垂，變郭熙、馬遠之法，
而參董、巨筆意，安岐舊藏物也。
又宋西坡所藏萬玉叢冊，皆吳仲圭劇跡。
余幸寓目，俱不能去懷。丙子（1936年）午月朔，
擬其大略，不求形似。西園先生雅正，吳湖帆。

鈐印：丑簪詞境

藏印：四願堂藏

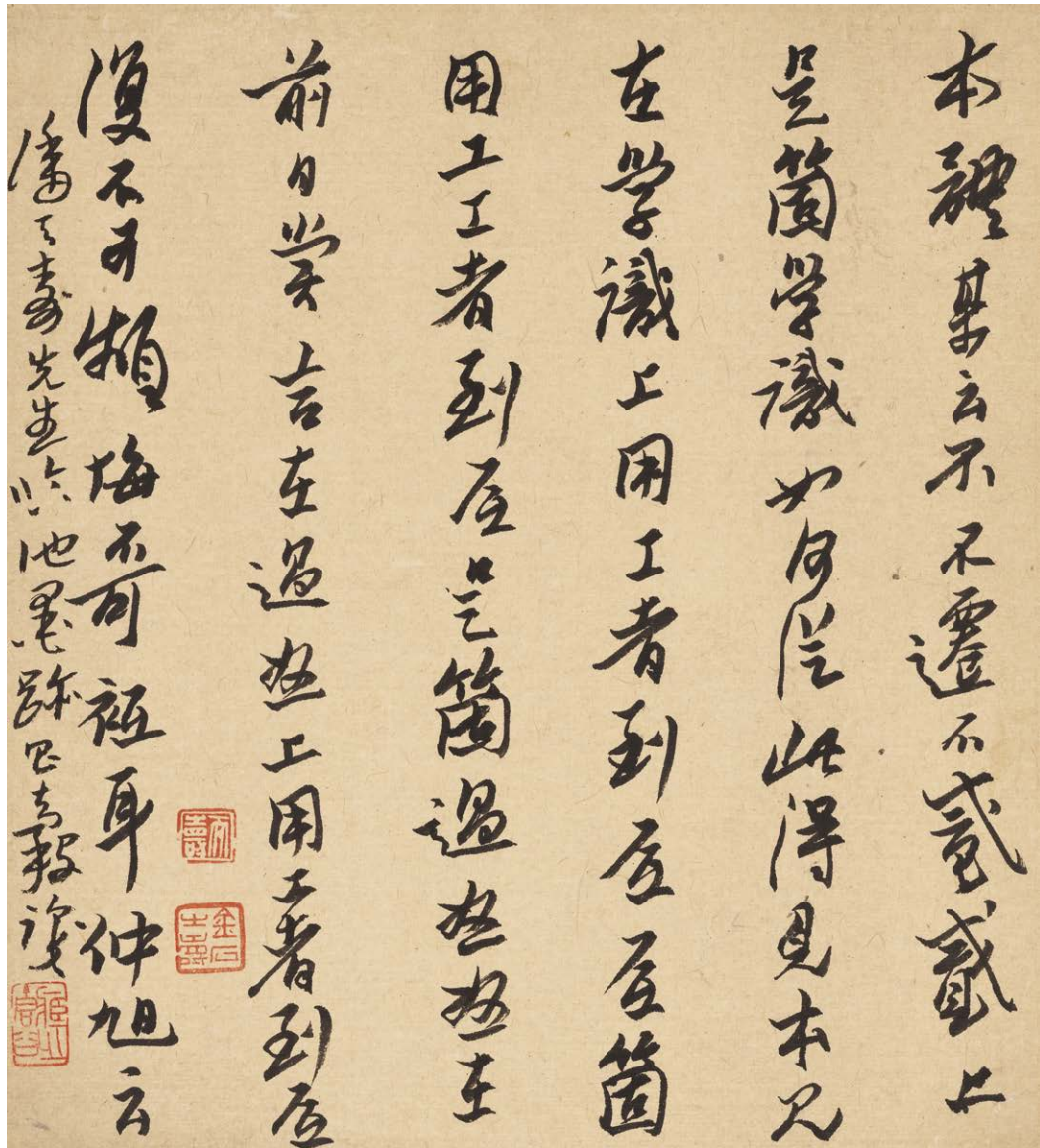
《書法》釋文：
當初誤觸，紫薇君、謫下神霄玉府。
醉後騎龍吹鐵簫，酒醒不知何處。
絳闕寥寥，紅塵擾擾，老淚滂如雨。
人間天上，桑田滄海如許。
遙想十二樓前，琪花開已遍，鸞歌鶴舞。
夢到三天還又落，愁聽空中簫鼓。
獨倚闌干，笑拈花月，細寫思歸字。
東風遂會，為伊吹上天去。

題識：西園先生正，恭綽。

鈐印：葉恭綽印

A pair of fan leaves, mounted and framed,
ink and colour on gold paper/ ink on paper
Each Fan leaf measures
17 × 50.8 cm (6 ¾ x 20 in)
Inscribed and signed,
with a total of two seals of the artist
Both dedicated to Xiyuan
Pine and Bamboo dated fifth month,
bingzi year (1936)
One collector's seal





潘天壽 Pan Tianshou (1897-1971)

書法 Calligraphy

水墨紙本 鏡框兩幅

(一)

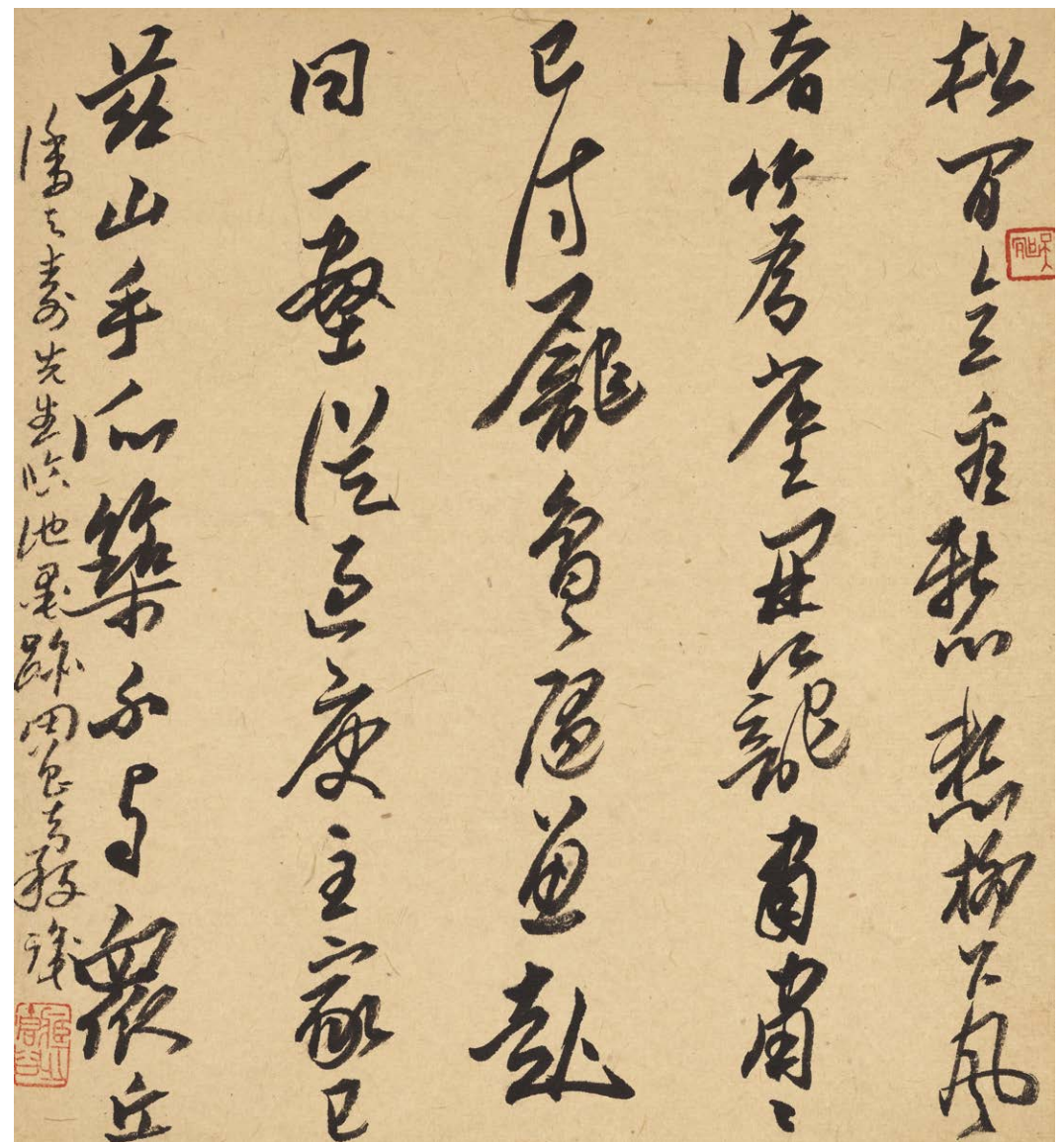
釋文：本體某云：不不遷，不貳貳，亦是箇學識。如何從此得見本見，在學識上用工者，到底底箇，用土工者，到底是箇過。怒怒在前日，嘗言在過怒上用工者，到底復不可頻悔，不可祇耳。仲旭云。

鈐印：天壽、金石之壽

周昌谷（1929–1985）題跋：
潘天壽先生臨池墨跡，昌穀識。

鈐印：藏之倉谷

A pair of scrolls,
mounted and framed, ink on paper
Each scroll measures
24.4 × 32.2 cm (9 5/8 x 12 5/8 in)
A total of three seals of the artist
Colophon by Zhou Changgu (1929-1985),
with two seals



(二)

釋文：松間意看愁，愁柳下風。渚竹爲雀開籠，當肅肅已付龐會，隨曾赴同一壑，從過庾主家，已茲山乎，所築不與衆丘。

鈐印：天壽

周昌谷題跋：

潘天壽先生臨池墨跡，周昌穀識。

鈐印：藏之倉谷

陸儼少 Lu Yanshao (1909-1993)

雁蕩一角
Landscape of Mount Yandang

設色紙本 立軸

題識：雁蕩以泉石著聞於世，茲寫其一角用紀舊遊。
儼少畫記。

鈐印：陸印、儼少、愛新就新

沙孟海題簽條（1900–1992）：陸儼少雁蕩一角。孟海署檢。

鈐印：孟海

Hanging scroll, ink and colour on paper

96.5 × 35 cm (38 × 13 ¾ in)

Inscribed and signed,
with three seals of the artist

Titleslip by Sha Menghai (1900-1992),
with one seal



于非闇 Yu Fei'an (1888-1959)

和合同心圖
Five Colour Lotuses

設色紙本 立軸

題識：余昔日遊太液得稿，見五彩荷艷麗，
尤以內庫硃砂塗大紅，悅目之極。
因長久擱置稍殘，慶幸完好，
整理並記歲月於玉山硯齋，非闇照。

鈐印：于照私印、袖中裝萬物

藏印：穆氏鑒賞珍藏、穆仲芹

展覽：

香港，香港藝術館，“千祥雲集：中國吉祥圖案文物—敏求精舍四十五週年紀念展”，2005年11月25日至2006年7月19日。

出版：

《千祥雲集：中國吉祥圖案文物—敏求精舍四十五週年紀念展》，康樂及文化事務署，2005年11月，第304頁，圖版202。

Hanging scroll, ink and colour on paper
133.2 × 69.5 cm (52 ½ x 27 ¾ in)
Inscribed and signed,
with two seals of the artist
Two collector's seals

EXHIBITED:

Hong Kong, Hong Kong Museum of Art,
Auspicious Emblems: Chinese Cultural Treasures – 45th Anniversary Exhibition of the Min Chiu Society, 25 November 2005 – 19 July 2006.

LITERATURE:

Auspicious Emblems: Chinese Cultural Treasures – 45th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, November 2005, p.304, pl.202.



陳少梅 Chen Shaomei (1909-1954)

幽山訪友
Visiting Friends

設色絹本 立軸
款識：少梅陳雲彰。
鈐印：衡山陳五、陳、少梅
王揖唐（1877–1948）題跋：
日高先生雅玩。辛巳（1941年）冬至，揖唐。
鈐印：今傳是樓

Hanging scroll, ink and colour on silk
91.6 × 9.4 cm (36 1/8 x 3 3/4 in)
Signed, with three seals of the artist
Colophon by Wan Yitang (1877-1948),
with one seal



張善孖 Zhang Shanzi (1882-1940)

黃山
Mount Huang

設色紙本 立軸 一九三四年作

題識：奇松叔姪數梅家，父子松門筆畫沙。
千古黃山好顏色，幾人肝肺幻雲緜。
甲戌（1934年）秋九月寫奉散原老伯誨政。
愚姪張澤。

鈐印：澤、虎癡

註：上款人散原應為陳三立（1853年–1937年），中國近代詩人。字伯嚴，號散原，江西義寧（今修水）人。清光緒十五年（1889年）進士，官吏部主事。維新變法時期，協助其父湖南巡撫陳寶箴推行新政，革除時弊，興辦實業。戊戌政變之後，父子同被革職。將家國之感寄情詩文。晚年目睹山河破碎，不勝悲憤，拒藥絕食而死。

Hanging scroll, ink and colour on paper
65.5 × 32.5 cm (25 ¾ x 12 ¾ in)
Inscribed and signed,
with two seals of the artist
Dated autumn, ninth month, *jiayu* year (1934)
Dedicated to Sanyuan (Chen Sanli, 1853-1937)



張大千 Zhang Daqian (1899-1983)

蒼龍嶺
Dark Dragon Ridge

設色紙本 立軸 一九六五年作
題識：百尺蒼龍嶺，垂天翼大雲。
明星懷玉女，大樹老將軍。
此間宜痛哭，何處見塵氛。
濟勝誇腰腳，猿猱得舊羣。
三十年前與仲兄虎公同遊華山，
吟詩作畫，得藁頗多。此樂不可復有矣。
乙巳（1965年），蜀郡張大千爰。
鈐印：張爰、大千居士、下里巴人、摩詰山園
何懷碩（1941年生）題簽條：張大千蒼龍嶺。何懷碩題。

出版：
《名家翰墨》第39期，張大千山水畫特集，翰墨軒，1993
年4月，第41頁。

Hanging scroll, ink and colour on paper
141 × 74 cm (55 ½ x 29 ⅞ in)
Inscribed and signed,
with four seals of the artist
Dated tenth month, yisi year (1965)
Titleslip inscribed by He Huaishuo (b. 1941)

LITERATURE:
*Han Mo 39, Special Study on Zhang Daqian's
Landscape Paintings*, Han Mo Xuan
Publishing Co. Ltd., April 1993, p.41.



張大千 Zhang Daqian (1899-1983)

芭蕉竹石小鳥
Banana Plant, Rock, Bird and Bamboo

水墨紙本 立軸 一九六二年作
題識：壬寅（1962年）元月廿日寫似仲方世兄兼呈
令師青瑤大家教正。大千張爰。
鈐印：張大千、大千唯印大年

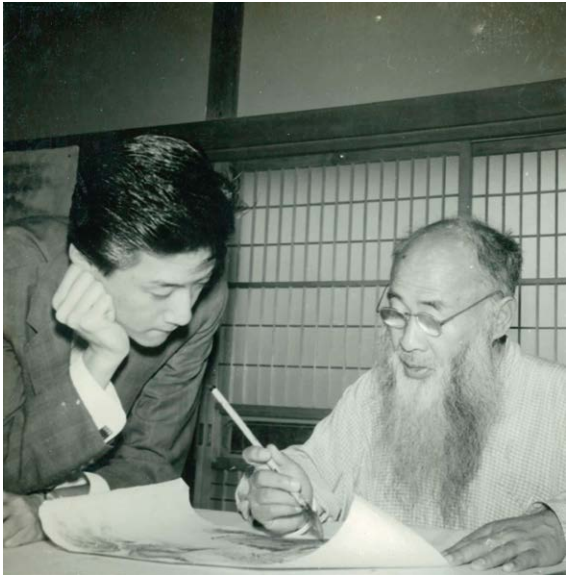
展覽：
香港，香港藝術館，“聚道傳承：敏求精舍六十周年”，
2020年12月18日至2021年4月28日。

出版：
《聚道傳承：敏求精舍六十周年》冊二，敏求精舍，
2020年12月，第122–123頁，圖版245。

Hanging scroll, ink on paper
122.2 × 45.2 cm (48 1/8 x 17 3/4 in)
Inscribed and signed,
with two seals of the artist
Dedicated to Zhongfang and Qingyao
Dated twentieth day, first month,
renyin year (1962)

EXHIBITED:
Hong Kong, Hong Kong Museum of Art,
*Honouring Tradition and Heritage: Min Chiu
Society at Sixty*, 18 December 2020 – 28 April
2021.

LITERATURE:
*Honouring Tradition and Heritage: Min Chiu
Society at Sixty Volume II*, Min Chiu Society,
December 2020, pp.122-123, pl.245.



Harold Wong with Zhang Daqian, circa 1960
黃仲方與張大千，約1960年



張大千 Zhang Daqian (1899-1983)

玉簪花
Plantain Lily

水墨紙本 立軸

題識：愛此玉簪花，清姿潔更幽。
何當晚粧罷，斜插箇人頭。大千居士。
鈐印：張爰私印、三千大千

Hanging scroll, ink on paper
43.8 × 33 cm (17 ¼ x 13 in)
Inscribed and signed,
with two seals of the artist



林風眠 Lin Fengmian (1900-1991)

鴿 Doves

設色紙本 鏡框 一九四二年作

題識：玉良先生正畫。弟林風眠。
卅一（1942年），渝。

鈐印：林風眠印

Scroll, mounted and framed,
ink and colour on paper
95.5 × 47.8 cm (37 5/8 x 18 7/8 in)
Inscribed and signed,
with one seal of the artist
Dedicated to Yuliang



關良 Guan Liang (1900-1986)

戲劇人物 Opera Figures

設色紙本 立軸 一九八一年作

題識：香港藝術中心留念。辛酉（1981年）冬月寫戲劇人物圖於香江。番禺關良。

鈐印：關良、安廬

Hanging scroll, ink and colour on paper

33.3 × 69 cm (13 1/8 x 27 1/8 in)

Inscribed and signed, with two seals of the artist

Dated winter, *xinyou* year (1981)



龐薰琹 Pang Xunqin (1906-1986)

舞姿踮躑
Dancing Lady

設色紙本 鏡框
款識：龐薰琹。

Scroll, mounted and framed,
ink and colour on paper
32.8 × 38 cm (12 7/8 x 15 in)
Signed by the artist



陳文希 Chen Wen Hsi (1906-1991)

山水 Landscape

設色紙本 鏡框
款識：文希作。
鈐印：陳文希

Scroll, mounted and framed,
ink and colour on paper
176 × 95.6 cm (69 ¼ x 37 ⅝ in)
Signed, with one seal of the artist



余承堯 Yu Chengyao (1898-1993)

春山圖 Mountains in Spring

設色紙本 鏡框

題識：春山。余承堯。

鈐印：余承堯印

出版：

《余承堯的藝術》，漢雅軒，香港，
1987年，第73頁。

Scroll, mounted and framed,
ink and colour on paper
59.5 × 59 cm (23 ¾ x 23 ¼ in)
Inscribed and signed,
with one seal of the artist

LITERATURE:

The Art of Yu Chengyao, Hanart Gallery Ltd.,
Hong Kong, 1987, p.73.



于彭 Yu Peng (1955-2014)

林中少女 Girl in Woods

設色紙本 立軸 一九八五年作

題識：于彭畫。

何瑤如初次造訪雙溪留此畫像，
補以花草小鳥，以增畫趣。
一九八五。水墨加彩既成造形後，
于顏色□□，畫法尤屬新試，
□□傳達於心中思念。

鈐印：肖形印（三方）、性情中人

Hanging scroll, ink and colour on paper
133.4 × 69.2 cm (52 ½ x 27 ¼ in)
Inscribed and signed,
with four seals of the artist
Dated 1985



黃仲方 Huang Zhongfang (Harold Wong, 1943-2022)

夏山圖
Mountains in Summer

水墨紙本 立軸 一九六一年作
題識：辛丑（一九六一年）至夏，幼癡。
鈐印：黃幼癡印、仲方、萬養軒
張大千（1899–1983）題跋：
仲方世兄此作宛有元人筆致，鬱鬱蒼蒼，
無少年裘馬習氣。青瑤先生善教善導，
良可佩也。大千張爰題。
鈐印：蜀郡、張爰印

展覽：
香港，香港大會堂，“黃仲方國畫展”，1962年8月22–
26日。

出版：
《黃仲方畫展紀念冊》，1962年，圖版41。
《求索的路上：黃仲方四十年作品》，大道，1997，
圖版10。

Hanging scroll, ink on paper
184 × 95 cm (72 ½ x 37 ¾ in)
Inscribed and signed,
with three seals of the artist
Dated summer, *xinchou* year (1961)
Further inscribed and signed by
Zhang Daqian (1899-1983),
with two seals

EXHIBITED:
Hong Kong, City Hall, *Exhibition of Chinese
Paintings by Wong Chung Fong*, 22-26 August
1962.

LITERATURE:
*Commemorative Album of Chinese Paintings
by Wong Chung Fong*, 1962, pl.41.
*The Unending Path: Paintings by Harold
Wong from 1957-1997*, GT Publications, 1997,
pl.10.



黃仲方 Huang Zhongfang (Harold Wong, 1943-2022)

望高
Aspiring Heights

設色紙本 立軸 二〇〇〇年作
題識：望高。公元二千年春日寫於香島二知軒。
黃仲方又癡。
鈐印：黃仲方、又癡、二知軒

展覽：
懷古堂，紐約，“守靜抱一：黃仲方的藝術”，2000
年11月11日至12月2日。

出版：
《守靜抱一：黃仲方的藝術》，懷古堂，2000年，
第58-59頁，圖版8。

Hanging scroll, ink and colour on paper
135 × 67.3 cm (53 ⅞ x 26 ½ in)
Inscribed and signed,
with three seals of the artist
Dated spring, 2000

EXHIBITED:
Kaikodo, New York, *Unperturbed: The Art of
Huang Zhongfang (Harold Wong)*,
11 November – 2 December, 2000.

LITERATURE:
*Unperturbed: The Art of Huang Zhongfang
(Harold Wong)*, Kaikodo, 2000, pp.58-59, pl.8.



識者為遠時
步新吟雅
林逋隱居
山構巢居
因
疏植梅
乞
以
征自適
徜徉
山水
或
逢
賞
不
逆
客
至
公
喜
子
叔
新
拓
之

己未臘月

其昌



丹青冰鑑 – 黃仲方珍藏中國書畫

From Protégé to Master – The Chinese Painting Collection of Harold Wong

展覽 Exhibition

香港

香港會議展覽中心

2024年5月25–30日

Hong Kong

Hong Kong Convention and Exhibition Centre

25–30 May 2024

展覽圖錄 Exhibition Catalogue

特別顧問

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Catherine Maudsley

文字撰述

Entries

黃仲方

Harold Wong

毛岱康

Catherine Maudsley

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