

小園花放——香港中文大學藝術系六十周年書畫藏品展

A Field in Bloom: Highlights of Chinese Art to Mark the 60th Anniversary of the Department of Fine Arts, CUHK

精選展品 Exhibit Highlights

1 曾克崙(1900–1975)

四體書法

1966 年

水墨紙本直幅

各 167 x 45.5 釐米

香港中文大學藝術系藏

曾克崙(1900–1975)，字履川，號頌橘，生於四川，福建閩侯人。1925 年隨桐城派古文大家吳北江(1877–1950)習詩文，曾任職國民政府交通部、財政部、中央銀行等。1949 年寓居香港，任教新亞書院中文系。1957–75 年受聘藝術系講授書法及詩詞題跋，對藝術系書法教學貢獻良多。曾氏書工四體，此四屏即是佳例，臨《散氏盤》與《張遷碑》並自運，風格勁健優雅，尤其楷、草二屏分別取法唐代褚遂良(596–658)和懷素(八世紀中後期)，雍容靈動，是其典型風貌。

Tseng Ke-tuan (1900–1975)

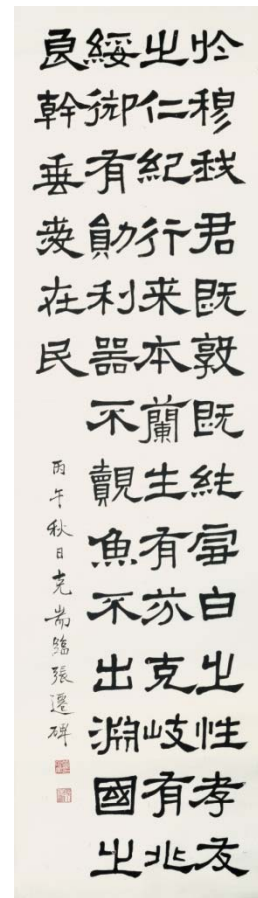
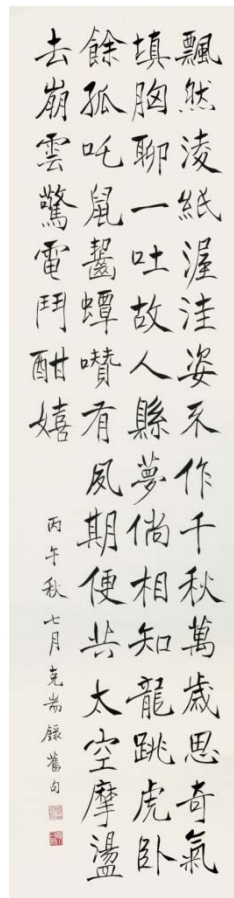
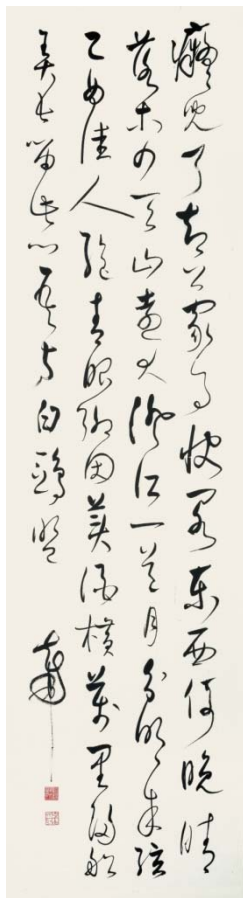
Calligraphy in Four Scripts

Dated 1966

Vertical scroll, ink on paper

167 x 45.5 cm each

Collection of Department of Fine Arts, CUHK



Tseng Ke-tuan (1900–1975, courtesy name Lüchuan, style name Songju) was born in Minhou, Fujian, parentage. He studied poetry and prose writing under the tutelage of Wu Beijiāng (1877–1950), a renowned master of the Tongcheng School of writing, in 1925. Having worked for Ministries of Transportation and Finance and the Central Bank of the Republican Chinese government, he settled in Hong Kong in 1949 as a teacher at the Department of Chinese of the New Asia College. 1957–75, he taught calligraphy and poetic inscription at the Fine Arts Department, performing a signal service to the Department in calligraphy education. This exhibit, in four scrolls, attests to Tseng's proficiency in the four main calligraphic scripts. Whether it is the writings after the model calligraphies Inscription of the San Family Plate and Stele for Zhang Qian or those in his own styles, the work gives off an air of boldness and elegance. The scrolls in regular and cursive scripts model respectively after the styles of the Tang-dynasty calligraphers Chu Suiliang (596–658) and Monk Huaisu (mid-late 8th century), displaying a refinement and nimbleness typical of his works.

3 周士心(1923 年生)  
吐露秀色

1990 年

水墨設色紙本橫幅

46.6 x 101.3 釐米

香港中文大學藝術系藏

周士心(1923 年生)，字昭，江蘇蘇州人。1944 年畢業於蘇州美術專科學校，師承吳子深(1893–1972)、張星階(1909–1991)、柳君然(1901–1987)諸名家。1949 年來港，1962–71 年於藝術系執教，後移居美加。1982、1990 年兩度訪系，1993–94 年擔任藝術系訪問藝術家，對藝術系中國繪畫教學貢獻良多。周氏精擅花鳥、山水，風格典雅秀氣，被譽為「海外吳門畫派的重鎮」。此幅是他 1990 年 10 月 8 日至 11 月 17 日應新亞書院與藝術系「龔氏訪問學人計劃」之邀來訪藝術系時所繪。時他正居於新亞書院會友樓，窗外正對吐露港、船灣淡水湖與八仙嶺，景色開闊愜意，與謝靈運(385–433)詩意契合，因之而作。畫中林木茂密、舟船穿梭、構圖新穎，寫實而富創新，記錄了畫家當時的經歷與愉悅心境。

**Chow Su-sing (b.1923)**

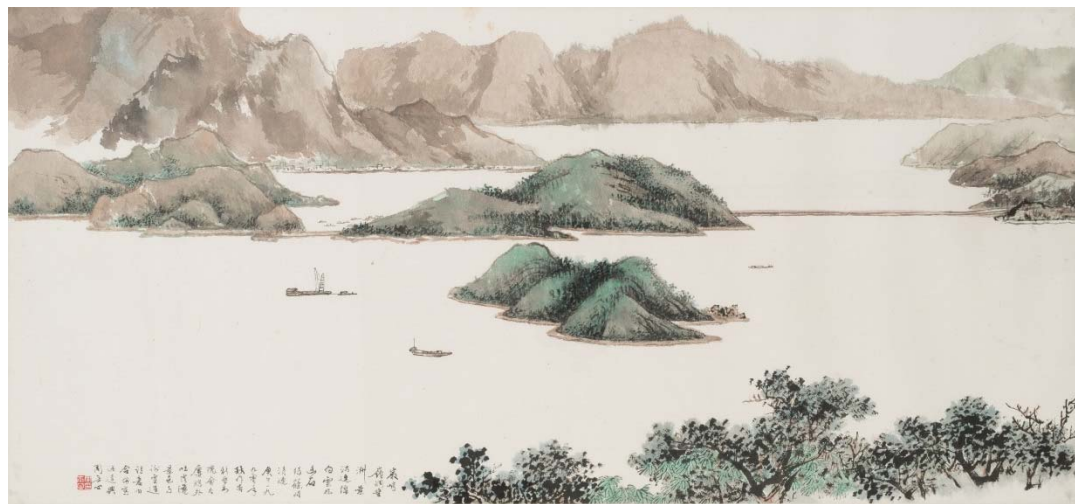
**Tolo Harbour**

Dated 1990

Horizontal scroll, ink and colour on paper

46.6 x 101.3 cm

Collection of Department of Fine Arts, CUHK



Chow Su-sing (b. 1923, courtesy name Zhao) is a native of Suzhou in Jiangsu. He graduated from the Suzhou College of Fine Arts in 1944, with such renowned artists as Wu Zishen (1893–1972), Zhang Xingjie (1909–1991), and Liu Junran (1901–1987) among his teachers. He arrived in Hong Kong in 1949 and taught at the Fine Arts Department in 1962–71, before migrating to North America. He visited the Department again in 1982 and 1990 and was appointed visiting artist in 1993–94, rendering signal service to the Chinese painting education at the Department. Hailed as “key person of the overseas Wu School of Chinese painting”, Chow specializes in bird-and-flower and landscape painting. His works are appreciated for their elegant style. This painting was completed between 8 October and 17 November 1990, when he was invited by the S. Y. Chung Visiting Fellows Programme to the New Asia College and the Fine Arts Department. He was staying at the Friendship Lodge of the College at that time, with the view of the Tolo Harbour, Plover Cove Reservoir, and Pat Sin Leng directly in front of his window. The pleasant view reminded him of one of Xie Lingyun’s (385–433) poems and inspired the painting. The luxuriant growth, together with the shuttling vessels on the sea, forms a realistic yet novel picture, which bears testimony to the painter’s experience and delight at the time.

5 溥心畬(1896–1963)  
書畫課徒稿

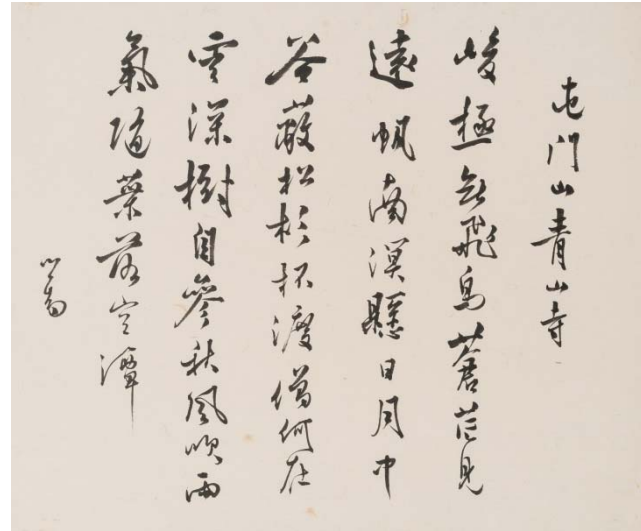
1961–1962 年

水墨紙本 / 水墨設色紙本

選 20 開，各 33–50 x 38–50 釐米不等

香港中文大學藝術系藏

溥心畬(1896–1963)，原名愛新覺羅溥儒，字心畬，號西山逸士，清朝宗室，北京人。1949 年渡臺，執教於臺灣省立師範大學(今國立臺灣師範大學)。溥氏書畫精妙、秀氣淡雅，極富書卷氣。他於 1958 年 12 月 21 日、1961 年 11–12 月兩度訪問藝術系並主持講座、並於 1962 年 11 月 16 日至 1963 年 1 月 14 日應聘為藝術系特約教授。此套書畫稿含書法 10 開、繪畫 44 開，正是來藝術系講學時留下，包含楷、行、草、山水、花鳥、人物等，皆一絲不苟，並註明要點，於溥氏作品中少見。此處選出 20 開，以助了解其書畫教學與藝術世界。



Pu Shin-yu (1896–1963)

Painting and Calligraphy Demonstration Drafts

Dated 1961–1962

Ink on paper / Ink and colour on paper

20 leaves, 33–50 x 38–50 cm each

Collection of Department of Fine Arts, CUHK

Pu Shin-yu (1896–1963, original name Aisin-Gioro Puru, courtesy name Xinyu, style name Xishan Yishi [lit. West mountain recluse]), from Beijing, was a member of the royal family in the Qing dynasty.

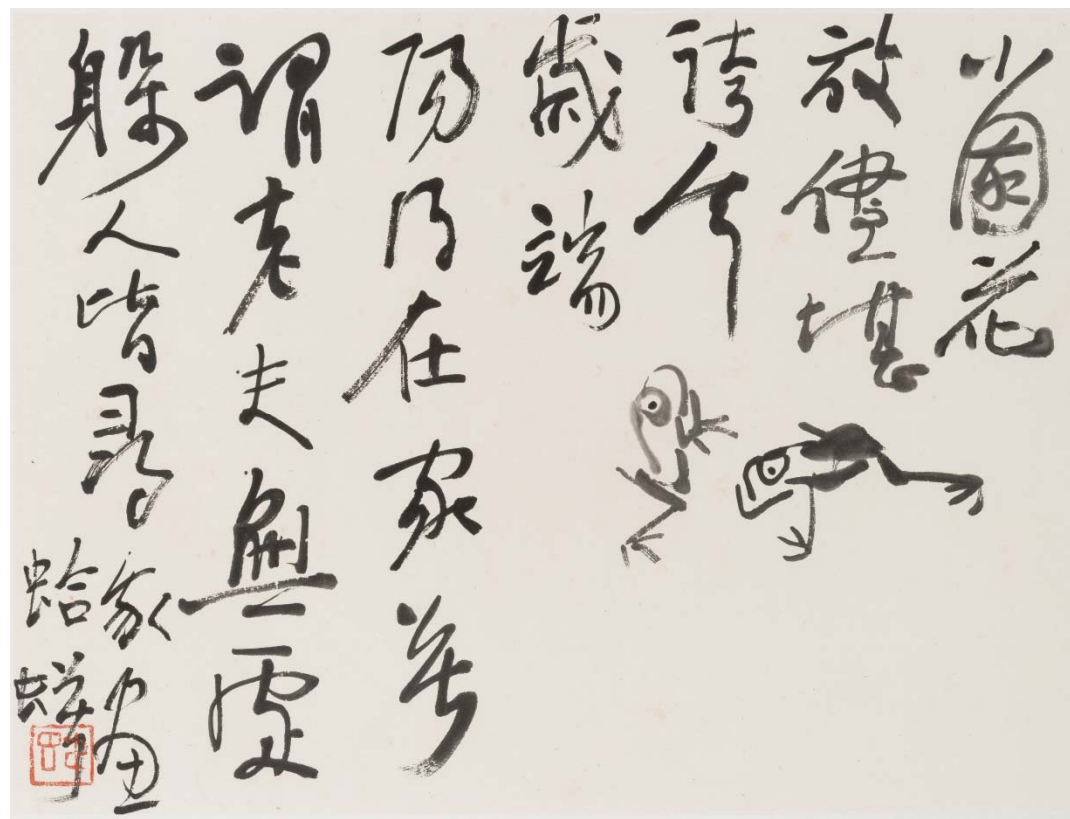
Having settled in Taiwan in 1949, he taught at the Taiwan Provincial Teachers' College (now National Taiwan Normal University). Pu's painting and calligraphy exude a subtle, ingenious charm, with a scholarly air. He visited and held a seminar at the Fine Arts Department on 21 December 1958 and in November and December 1961, and was appointed adjunct professor of the Department from 16 November 1962 to 14 January 1963. This set of demonstration drafts, consisting of 10 works of calligraphy and 44 painting sketches, came from his visits, which covers the regular, running, and cursive scripts, as well as genres such as landscape, bird-and-flower, and figure painting. All meticulously produced, with notes on the key points, they are rare gems among Pu's works. Twenty specimens are selected for display from this set, in order to highlight his painting and calligraphy teaching and his artistic world.



6 丁衍庸(1902–1978)  
花鳥課徒稿

1962 年  
水墨紙本  
選十開，各 34.8 x 46.5 釐米  
香港中文大學藝術系藏

丁衍庸(1902–1978)，字叔旦，生於廣東茂名。1919–25 年留學日本東京美術學校西洋畫科，歸國後輾轉於廣州、上海、重慶等美術院校任教。1949 年移居香港，1957 年參與創辦藝術系並任教至 1978 年。丁氏創作兼擅油畫與水墨，跨越中西，尤好法國野獸派畫家馬蒂斯(1869–1954)和明末清初八大山人(1626–1705)被譽為「東方馬蒂斯」和「現代八大山人」，尤以大寫意水墨稱譽藝壇。此套花鳥畫稿是丁氏大量課堂示範稿之一，共 21 開，此處選十開，構圖完整、造型簡練、筆墨淋漓，極具八大山人意趣。



**Ting Yin-yung (1902–1978)**  
**Bird-and-flower Painting: Demonstration Drafts**

Dated 1962  
Ink on paper  
10 leaves, 34.8 x 46.5 cm each  
Collection of Department of Fine Arts, CUHK

Ting Yin-yung (1902–1978, courtesy name Shudan) was born in Maoming in Guangdong. He studied Western painting at the Tokyo

School of Fine Arts in 1919–25. After returning to China, he had taught at art schools in Guangzhou, Shanghai, and Chongqing. Having settled in Hong Kong in 1949, he took part in the founding of the Fine Arts Department and stayed on as a faculty member of the Department till 1978. Accomplished in both oil painting and Chinese ink painting, Ting successfully straddled the realms of both Chinese and Western art. Keen on the works of the French Fauvist painter Henri Matisse (1869–1954) and the Chinese painter Bada Shanren (1626–1705) from the late Ming and early Qing times, he was hailed as the “Eastern Matisse” and the “Modern Bada Shanren”, particularly known for his large expressive (*xieyi*) style ink paintings. This set of bird-and-flower sketches numbers among the many available demonstration drafts of his. Ten leaves are selected here, out of the 21-leaf set, to showcase their well-developed composition, simple but vivid depiction, and full spectrum of ink and brush use, which are reminiscent of Bada Shanren.

7 劉海粟(1896–1994)  
黃山圖

1981年

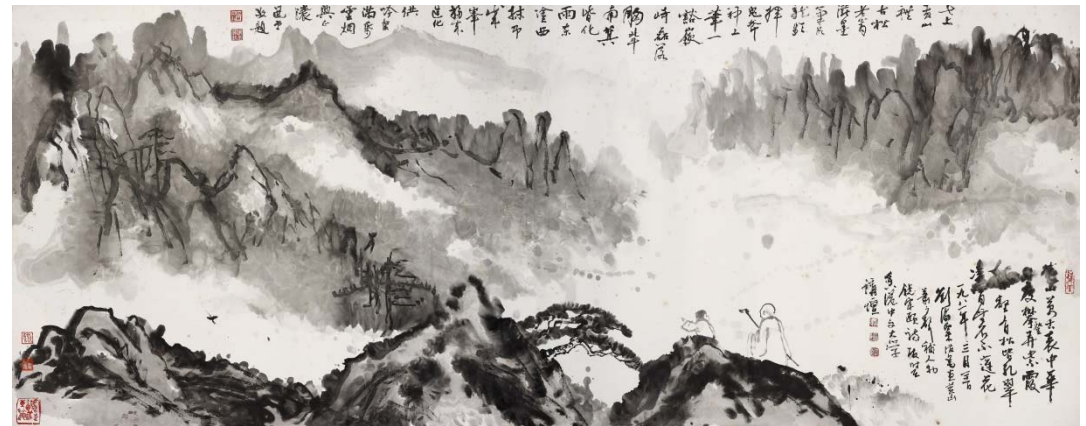
水墨紙本橫幅

145.4 x 365.5釐米

蕭立聲(1919–1983)人物

饒宗頤(1917年生)題詩

香港中文大學文物館藏



劉海粟(1896–1994)，原名槃，字季芳，江蘇常州人。早年曾隨康有為(1858–1927)習書法，1912年創辦上海美術學院，推動人



體寫生教學，後多次赴日本及歐洲各地考察藝術。曾任南京藝術學院院長，於中國近代美術教育舉足輕重。劉氏繪畫嘗試融匯中西，多次登黃山寫生。他於 1981年2月1日至3月31日應邀擔任藝術系訪問教授，主持六次講座及示範。此幅畫於3月21日，劉氏以潑墨繪寫黃山並題詩，淋漓揮灑、線條老辣、氣勢恢宏。蕭立聲先生隨即於前峰添加策杖老翁與指路童子，傳神恰當。最後饒宗頤教授於上端題詩，書法清勁、詩意盎然。雖是合作，宛如一人，見證三位大師以畫會友的風雅，堪稱藝壇佳話。

### **Liu Haisu (1896–1994)**

#### **Mount Huang**

Dated 1981

Horizontal scroll, ink on paper

145.5 x 365.5 cm

Shaw Li-sheng (1919–1983): figures

Jao Tsung-i (b.1917): inscriptions

Collection of Art Museum, CUHK

Liu Haisu (1896–1994, real name Pan, courtesy name Jifang) was a native of Changzhou in Jiangsu. He studied calligraphy under Kang Youwei (1858–1927) in his youth. He founded the Shanghai Academy of Fine Arts in 1912 and pushed for the adoption of nude models in the teaching of painting. He had made trips to Japan and Europe to study their art. A former president of the Nanjing University of the Arts, he was one of the central figures in the modern Chinese art education. Liu's painting often attempted to integrate both Chinese and Western elements. He had climbed

Mount Huang many times for on-site painting. He was invited to the Fine Arts Department on 1 February – 31 March 1981 as a visiting professor and delivered six lectures and demonstrations. This composition took place on 21 March when Liu painted Mount Huang with the splashed-ink (*pomo*) technique and inscribed a poem on it. The expansive landscape, painted in bold, imposing strokes, gave full play to his masterly ink and brush use. Shaw Li-sheng then followed by ingeniously adding the figures of “an old man with a cane” and “a boy leading the way” on the foreground peak. Professor Jao Tsung-i finished the work by inscribing another poem on top, showcasing his brisk, impressive calligraphy and poetic expression at the same time. A joint work that looks as if it were composed by a single artist, this painting is a superb testimony to the three masters’ friendship and refined amusement in sharing the impromptu composition process.

8 陸儼少(1909–1993)  
雲橫嶺秀

1987年  
水墨設色紙本掛軸  
69 x 42.8釐米  
香港中文大學藝術系藏

陸儼少(1909–1993)，原名砥，字宛若，齋號晚晴軒，上海嘉定人。1927年師事馮超然(1882–1954)，1956年為上海中國畫院畫師，1980年任浙江美術學院(今中國美術學院)教授。陸氏以山水稱譽畫壇，雲水尤是一絕，與李可染(1907–1989)並譽「南陸北李」。他於1981年5月及1987年1月4日至2月4日兩度來訪藝術系，作講座和示範，並留下畫稿和畫作。此幅山水是陸氏1987年1月4日至2月4日訪問藝術系時即席繪贈，雲靄飛動、峰巒峻秀、筆墨勁健，堪稱精品。

Lu Yanshao (1909–1993)  
Mountains and Clouds

Dated 1987  
Hanging scroll, ink and colour on paper  
69 x 42.8 cm  
Collection of Department of Fine Arts, CUHK

Lu Yanshao (1909–1993, real name Di, courtesy name Wanruo; studio name Wanqing Xuan [lit. Late sunshine studio]) was a native of Jiading in Shanghai, who studied under the tutelage of Feng



Chaoran (1882–1954) in 1927. He became a painter at the Shanghai Chinese Painting Institute in 1956 and professor at the Zhejiang Academy of Fine Arts (now China Academy of Art) in 1980. Renowned for his landscape painting, especially his depiction of clouds and water, Lu was known together with Li Keran (1907–1989) as the “Southern Lu and Northern Li”. He visited the Fine Arts Department in May 1981 and on 4 January – 4 February 1987 for lectures and demonstrations, and left the sketches and paintings from the visit to the Department. This landscape was an impromptu composition during Lu’s visit to the Fine Arts Department on 4 January – 4 February 1987. It showcases the drifting clouds and mists and layered mountains in neat, powerful brushstrokes — a true masterpiece.