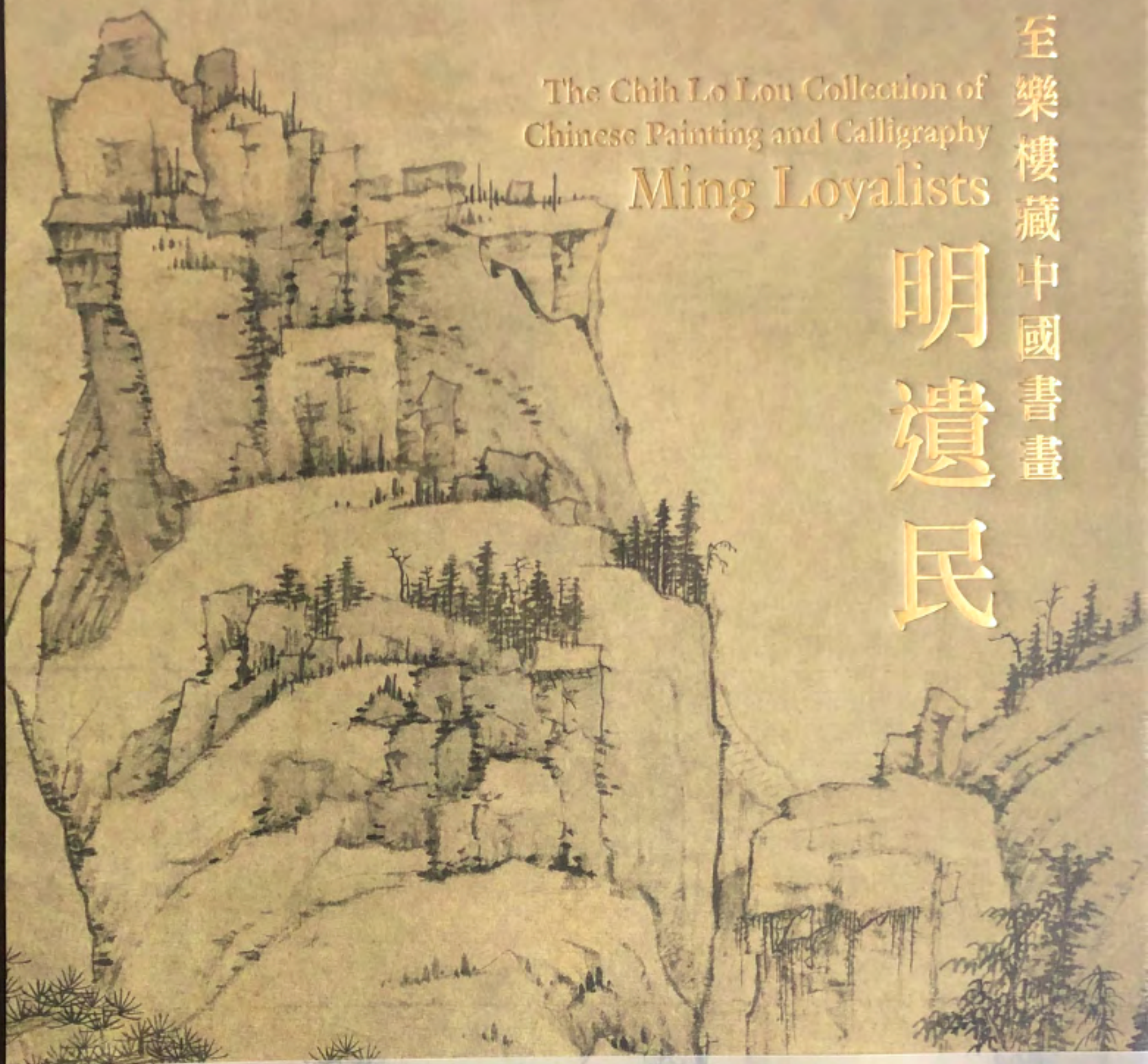


至樂樓藏中國書畫

The Chih Lo Lou Collection of
Chinese Painting and Calligraphy
Ming Loyalists

明遺民



Southern Lineage such as Wu Daozi (? – 792), Li Zhaodao (act. ca. 713 – 741) and Zhou Fang (780 – 804) of the Tang, Cao Zhongda (dates unknown) of the Northern Qi, Li Gonglin of the Northern Song and Qiu Ying (1494 – 1553) of the Ming. Of all the ancient masters, he admired the figure painter Chen Hongshou the most for his mastery of Li Zhaodao's and Li Gonglin's essences. Considering that Li Zhaodao's resonance had been captured by Chen Hongshou, Dashan placed the Tang painter under the Southern Lineage although his teacher Shen Hao thought otherwise on the grounds that the painter's father Li Sixun (653 – 718) was the patriarch of the Northern Lineage. By reassigning Li Zhaodao's lineage thus, Dashan was actually announcing that Chen Hongshou and in turn he himself as an admirer should also belong in the Southern Lineage.³¹

Considered a masterpiece from the painter's late period, *Luohans* in outline style features 44 luohans with 3 boys, totaling 47 figures.³² The painting impresses with the fluid lines executed with the centre tip of the brush as seen in the drapery and the fluttering ribbons. Although Xiao Boyao (act. 19th century – 20th century) of the Qing commends it for keeping alive the legacy of Li Gonglin in his colophon, the repetitive faces and postures are formulaic when compared with Li's individualistic portrayals and are artificial when compared with Chen Hongshou's imaginative and dramatic figures.

Other Monks

Shendu (act. ca. 1647 – 1663)

Secularly named Lai Jing, Shendu entered Buddhist priesthood at the Wanshou Temple when the Ming empire disintegrated. His life, social network and travels are scarcely documented. Yet it can be read from his *Two poems about Monk Juelang Daoseng in running-cursive script* (plate no. 92) that he was a disciple of the eminent monk and, like his teacher, was poverty-stricken in his old age.

Shendu was well versed in the three perfections of painting, calligraphy and poetry. His landscape paintings were coveted in Guangzhou and the landscapist was considered second to none in the whole of Guangdong.³³ Although many Guangdong officials and collectors requested paintings from him, few were fortunate enough to be obliged. In his colophon to Shendu's *Buddhist eremitism* (Fig. 1) in the collection of the Hong Kong Museum of Art, the Qing official and collector Yang Han (1812 – 1879) points out the rarity of his works. This was concurred by the late Qing and early Republican connoisseur Yan Shiqing (1873 – 1929). The scant production is attributed to the painter's frailty and scrupulousness by the early Qing Lingnan poet Chen Gongyin in a poem composed for inscription on a landscape by Shendu.³⁴

³¹ Same as note 28, pp. 376–377.

³² Wang Yang-yen, "Ming Qing Zhaji Guangdong Shuhuajia," *The Journal of The Institute of Chinese Studies of The Chinese University of Hong Kong*, vol. 8, no. 2 (December 1976), p. 463.

³³ See Feng Jinbo, *Guochao Huazhi*, in Lu Fusheng ed., *Zhongguo Shubua Quanshu*, vol. 10 (Shanghai: Shanghai Fine Arts Publishing House, 1992), p. 621; Jiang Yiting, *Guochao Huazhuan Bianyun*, in Lu Fusheng ed., *Zhongguo Shubua Quanshu*, vol. 10 (Shanghai: Shanghai Fine Arts Publishing House, 1992), p. 935.

³⁴ Tan Ying and Xie Bin, *Tubai Baqian Xizuan* (Jielu Caotang version), juan 7, p. 16.

³⁵ This comment by Chen Gongyin was quoted by Yang Han in his colophon to Shendu's handscroll *Buddhist eremitism* housed in the Hong Kong Museum of Art.



Fig. 1
Shendu
Buddhist eremitism
Handscroll
Collection of
Hong Kong
Museum of Art

As for Shendu's style, Ruan Yuan (1764 – 1849) of the Qing describes it as meticulous, vigorous and elegant.³⁶ Besides agreeing with the eminent scholar-official's evaluation, Feng Jinbo (1738 – 1810) of the Qing further notices the painter's stylistic resemblance with Yun Shouping (1633 – 1690).³⁷ As can be seen in *Buddhist eremitism*, the rocks tinted in light ochre are simply textured in hemp-fibre strokes whereas the hilltops are round and dotted in dark ink to recall Shen Zhou. Also evocative of the Ming painter and specifically his "crude Shens" are the 1633 fan *Landscape* (plate no. 91) and the undated one *Sitting alone in the thatched cottage* (plate no. 93), both of which are casually done in mellow ink. The former has further borrowed from Mi Fu's misty mountains.

In contrast with the intensity paralleling Shen Zhou's in the above mentioned works, the 1647 handscroll *Landscape* (plate no. 90) is sparse and serene. In his colophon, Wang Zhaocong considers the ethereal emulation of Yuan masters in light colour to be masterly enough to rival the monk-painters Hongren (1610 – 1664) and Puhe (1593 – 1673), which is reiterated by Ho lu-kwong in his collector colophon. Concise and uncluttered, the handscroll is characterised by its mountains described in dry angular strokes and tinted in light ochre. Landscapes in light colour did not come into vogue until they were widely practised by Huang Gongwang (1269 – 1354) and his contemporaries such that they defined the period style of the Yuan dynasty and were fervently embraced in later periods. When compared with the late Ming and early Qing monk-painters Hongren and Puhe, who were sparing with texture strokes, Shendu was more inclined to use them for describing his rocks. Furthermore, his mountains often have terraces and there are also vestiges of Huang Gongwang in his delineation of trees.

³⁶ Ruan Yuan, *Guangdong Tongzhi* (Liezhuang 59) (Shanghai: The Commercial Press, 1934), part 5, p. 5547.

³⁷ Feng Jinbo, *Guochao Huazhi*, in Lu Fusheng ed., *Zhongguo Shubua Quanshu*, vol. 10, p. 621.

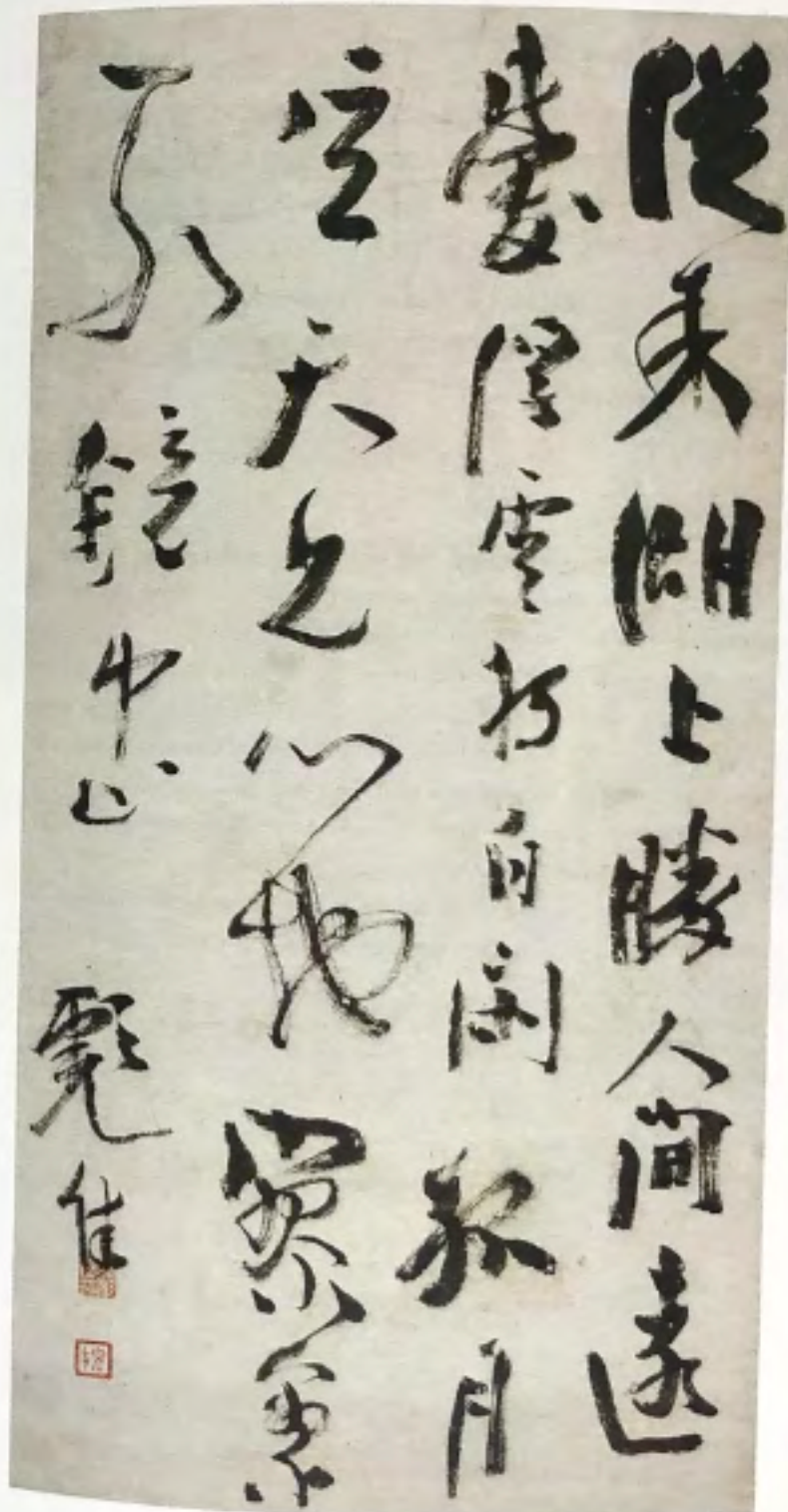


查繼佐 (1601 - 1676)
山水
無紀年
水墨設色金箋本扇面
16.3 x 51.6 厘米

Zha Jizuo (1601 - 1676)
Landscape
Not dated
Fan, ink and colour on golden paper
16.3 x 51.6 cm

款識：
倚坐見漁舟。似雲倚老社。弟繼佐。
祖繼佐印 (白文方印)

鑑藏印章：
把草閣 (朱文方印)
尺齋不輕示人 (朱文長方印)



祁彪佳 (1602 - 1645)
行書校然送維上人歸洞底詩
無紀年
水墨紙本立軸
66 x 33.8 厘米

Qi Biaoja (1602 - 1645)
Poem by Jiaoran in running script
Not dated
Hanging scroll, ink on paper
66 x 33.8 cm

釋文：

從來湖上勝人間，遠愛浮雲獨自閑。
孤月空天見心地，寥寥一水鏡中山。
彪佳。
祁彪佳印 (白文方印)
宋吉 (朱文方印)

生平：

祁彪佳，字虎子，又字幼文，弘吉，號世培，浙江紹興人。祁才佳 (1594 - 約1684) 之弟，著名藏書家祁承燾 (1563 - 1628) 第四子。天啟壬戌 (1622) 進士，官至蘇松巡撫。同時亦為戲曲作家、戲曲理論家，著有《萬山注》、《遠山堂曲品》及《遠山堂劇品》等。清兵南下時，在其別業寓園水池自沉殉節。

Biography:

Qi Biaoja, a native of Shaoxing, Zhejiang, was the younger brother of Qi Zhajia (1594 - ca. 1684) and the fourth son of the esteemed bibliophile Qi Chengtan (1563 - 1628). He qualified as *jushi* in the renxu year of the Tianqi reign (1622) and rose through the ranks to become Governor of Suzhou. The playwright and theorist of Chinese operas is survived by several titles of his works. When the Ming empire was conquered by the Manchus, he drowned himself in his villa to evince his loyalty.



94.3



94.4



94.5



94.6



94.7



94.8



94.9



94.10