

# 澄心 選萃

The  
Pure  
Mind



青龍丙子選室沐于敬怡觀世音大士象



香港藝術館

Hong Kong Museum of Art

3.9.99 - 7.11.99

香港臨時市政局主辦

香港藝術館籌劃

Presented by the Provisional Urban Council, Hong Kong

Organized by the Hong Kong Museum of Art

專題展覽廳 (2)

Special Exhibition Gallery (2)

# 序言

臨時市政局向來致力於推動本土藝術的發展。「香港藝術家系列」是其中主要的展覽系列，藉以鼓勵本地藝術創作活動。世紀交替在即，新一季度的「香港藝術家系列」以年長前輩藝術家為主角。他們均年逾古稀，長時期致力於藝術創作。本館期望能藉是次「香港藝術家系列」展覽，表揚他們對香港藝術所作出的貢獻。

覽諸中國歷史，真正稱得上博學多才而又精於丹青者殊不多見，而饒宗頤教授即為其中之一。他既是一位在國際上享負盛名的學者，又是著名的書畫家。中國文化擁有悠久的歷史，雖屢經外來文化的衝擊，然而其獨特、自成體系的特性，使之得以保存、演化和延續。在科技日新月異和經濟掛帥的年代，饒宗頤教授身體力行，透過學術研究和藝術創作去薪傳和發揚傳統中國文化。

饒宗頤教授，號選堂，一九一七年出生於廣東潮州。他生長於書香世家，父親饒鏐亦是知名學者。饒教授髫年承家學，二十歲因編輯《潮州藝文志》而鋒芒畢露。自一九四九年來港後，饒教授即潛心教學事業，並經常穿梭於世界各地講學。他的學術研究範圍廣泛，從帛畫、敦煌學、經學以致中國文學、考古、文字學及音樂等，其中無不詳徵博引、深入探討，加上其許多的真知灼見，在每一個範疇均有重要建樹。因此，他不但被譽為當今國學權威，而且在國際間屢獲殊榮。

饒氏在藝術上的造詣絕不遜色於其學術研究，他精山水、人物、花鳥、書法，擅詩文及音樂，尤以古琴見稱，是文人的典範。在中國繪畫的發展中，自宋元以降，文人畫漸成主流，繪畫的目的不再是描繪記事，取而代之的是追求個人精神的表現，講求畫外的功夫。宋代郭若虛就曾指出「人品既已高矣，氣韻不得不高」。饒氏是一位文人畫家，他的書畫藝術正正是承繼這一個傳統發展，其作品充分表現畫家高尚的情操以及逍遙的心境。他七、八歲開始學人物，及後十二歲從金陵楊忒學山水及宋人行草。人物初學任伯年，後追古人。「大人達士不局於一家，必兼收并覽，廣議博考」，饒氏對古代諸家風格如元代的倪瓚及黃公望、清初的八大山人及石濤等均作出深入的鑽研及學習，並將各家之長兼收并蓄，取諸家的精髓融合成個人的風格。

淵博的學識以及對傳統中國文化深邃的了解涵養了饒教授高尚、純淨以及優雅的文人畫風格。饒氏足跡遍全球，如明代董其昌所言「讀萬卷書，行萬里路，胸中脫去塵濁，自然丘壑內營，成立鄞鄂，隨手寫出，皆為山水傳神矣」，每到之處都能深入體會造化之妙，實踐立萬象於胸懷，傳千祀於毫翰的藝術理念。他的繪畫以書入畫，筆法方圓并用，每一點、一劃均經深思熟慮、苦心經營。就筆墨技法而言，饒氏行筆空靈多變、縱恣淋漓，反映其筆墨妙的造詣。他的書法渾厚古樸，行筆純乎自然、靈巧多變，在廣泛吸取諸家書風之餘，亦參以秦漢碑刻、漢簡等，然後自成一體，再配合上饒氏風流的文采，正是中國書法藝術純美的表現。

是次展覽展出約四十件精品，包括書法、山水、花鳥及人物，均屬饒氏近年之作，透過巨幅小構表現饒氏書畫藝術成熟期的風格，正是饒氏書畫造詣的展現以及才情的表露。饒教授雖年過古稀，然而他在藝術創作上的魄力不但令人佩服，而且更是年青一輩當效法的榜樣。

本人特別多謝香港藝術館名譽顧問團，感謝他們對舉辦「香港藝術家系列III」展覽及挑選藝術家方面提供了寶貴的意見。

曾柱昭

香港藝術館總館長

一九九九年九月二日

## Introduction

It is always a major aim of the Provisional Urban Council to foster the development of Hong Kong art. The presentation of the “Hong Kong Artists Series” strives to encourage local artistic creation. Approaching the turn of the century, we present a new series of solo exhibitions to pay tribute to senior local artists who have contributed significantly to the development of Hong Kong art.

Looking back in history, we can only recall a few who are equally outstanding in their academic and artistic endeavours. Professor Jao Tsung-i is definitely one among them. Professor Jao is not only an internationally renowned scholar but is also a prominent artist. During the long written history of over five thousand years, Chinese culture has survived severe challenges from other cultures and maintained a unique and self-sustained system. Our time is marked with rapid technological advancements and commercialisation. However, Professor Jao has pursued his own path in perpetuating Chinese culture through research and creative activities.

Professor Jao Tsung-i (Rao Zongyi), alias Xuantang, was born in 1917 in Chaozhou district, Guangdong province. His father Rao E was also a renowned scholar. Born to a literati family, Jao started his academic studies at an early age and was noted for the editing of *Chaozhou District Gazetteer* at the age of twenty. When he settled in Hong Kong in 1949, he began his teaching career and lectured frequently in institutions around the world. Acclaimed as one of the great living scholars of today, Professor Jao has contributed in various fields of study, ranging from ancient silk paintings, Dunhuang studies, Buddhist texts, to Chinese literature, archeology and musicology. His thorough studies and remarkable accomplishments in these fields have earned him an international prestige.

Professor Jao is equally accomplished in his artistic achievements as well as his scholastic attainments. He excels in landscape, figure and bird-and-flower paintings and calligraphy. Furthermore, he is also proficient in poetry and music, particularly the Chinese lute, displaying all the essential characters of a literati. Focusing on personal expression, literati painting has dominated the history of Chinese painting since the Song (960 – 1279) and Yuan (1271 – 1368) dynasties. It places great emphasis on personal quality of the artist as pointed out by the Song art historian, Guo Ruoxu, “If one has a lofty spirit, then his paintings must be superb.” Jao inherited the tradition of literati painting and his works reveal his lofty sentiments in a natural manner. He started to study figure painting about the age of eight. Then, at the age of twelve, he studied landscape painting and calligraphy with Yang Shi, a native of Nanjing. He first followed the style of the famous Shanghai painter, Ren Bonian and soon went on to study the painting modes of earlier masters. It is said that “Great men and learned scholars do not limit themselves to one school. Rather, it is necessary to study different styles intensively and assimilate them to form one’s own personal style.” Jao has studied the styles of old masters such as Ni Zan, Huang Gongwang of the Yuan dynasty, and Bada Shanren and Shitao of the early Qing dynasty (1644 – 1911). He grasps the essence of each master and integrates them all to develop his own style.

Nurtured by his broad and profound understanding of Chinese culture, Jao’s art is imbued with loftiness, purity and refinement, for which we call “literati painting”. The late Ming scholar painter, Dong Qichang said, “To read a thousand books and travel a thousand miles enable one to remove the impurities from his heart and encompass nature inside his mind. Then one can naturally convey the spirit of nature through his hands.” Jao travels frequently and turns to nature for inspiration. His painting, executed in calligraphic terminology with both angular and round brush styles, is thoughtfully composed. His brushwork is versatile and vigorous, reflecting his mastery in using brush and ink. His calligraphy, executed in a natural manner, is both elegant and refined. He studies the brush-modes of various ancient masters and blends them with the calligraphic styles found on Qin (221 – 207B.C.) and Han (206B.C. – A.D.220) steles and bamboo slips of the Han dynasty to develop a unique style. Its artistic merit is further elevated by his literary talent, manifesting the aesthetics of Chinese art.

This exhibition features around forty paintings and calligraphy, including birds-and-flowers, figures and landscapes. Many of them are Jao’s latest works that demonstrate his achievement in art as well as his scholastic attainment. At an old age, Professor Jao is still full of energy in artistic creation. He deserves our admiration and he sets an example for the younger generation.

My sincere thanks are due to the Museum’s Honorary Advisers for their valuable advice in the realization of the “Hong Kong Artists Series III” exhibitions.

Gerard C.C. TSANG  
Chief Curator  
Hong Kong Museum of Art  
2 September 1999

## 小傳

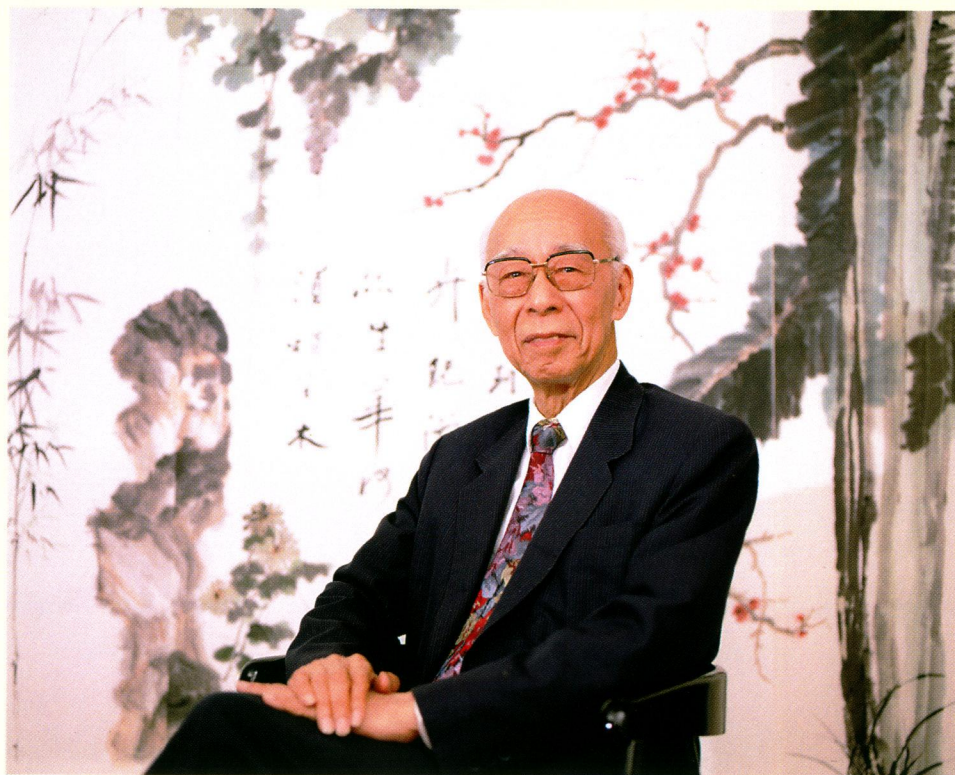
饒宗頤教授，字固庵，號選堂，一九一七年出生於廣東潮州。饒氏幼承家學，擅詩詞、書畫、琴藝，數十年來治學不倦，無論在考古、文學、史學、經學、音樂等各方面均見卓越成就，論著甚多，是一位蜚聲國際的國學學者。現任香港中文大學藝術系榮譽教授及香港藝術館名譽顧問。

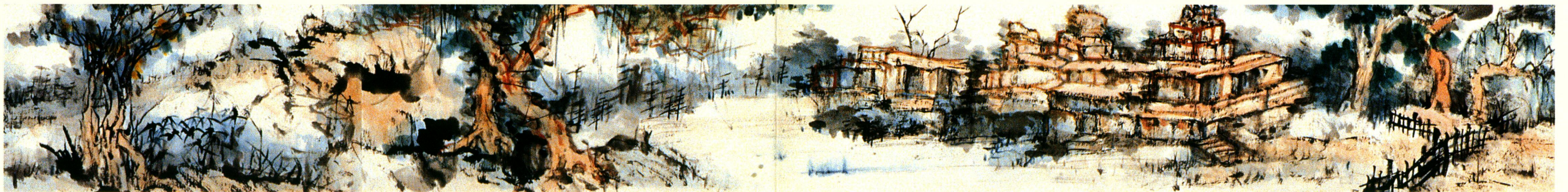
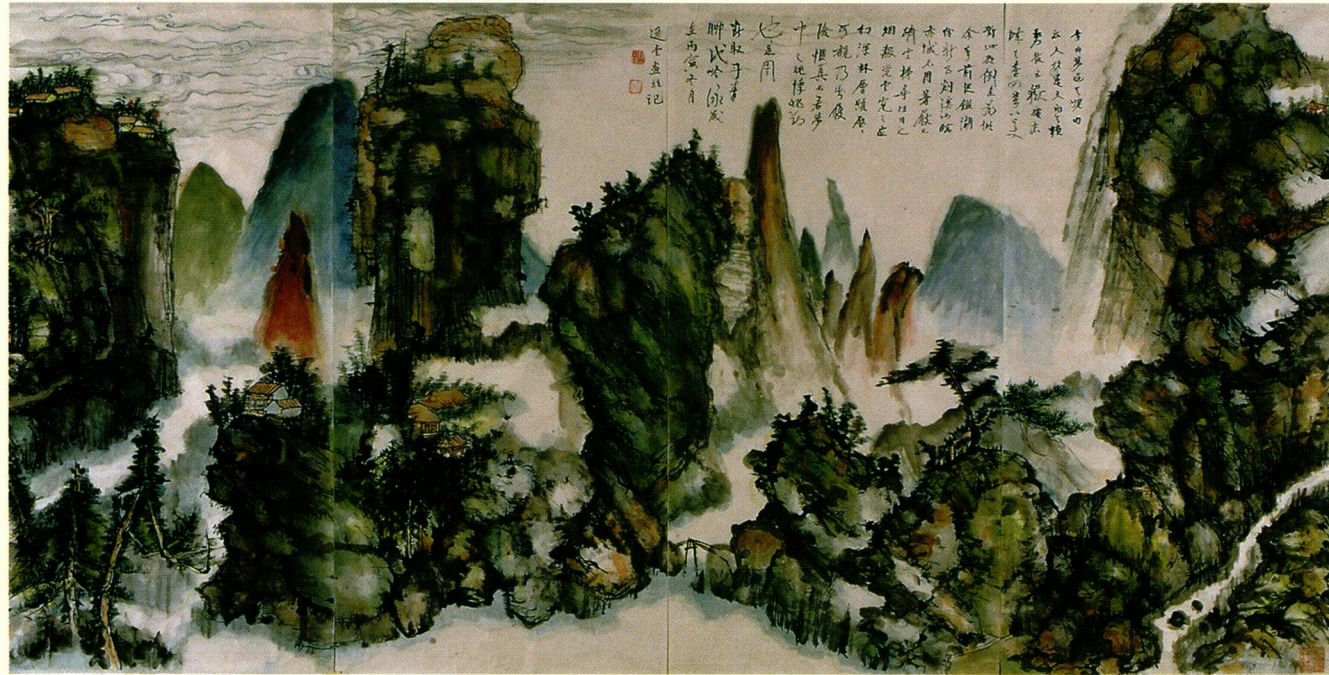
饒氏山水追摹宋元，色墨渾化，酣暢淋漓，亦擅繪人物及花鳥。其書法得力於金石碑刻，風格渾穆蒼勁，行草則雜以隸法。

## Biographical Notes

Professor Jao Tsung-i (Rao Zongyi), alias Gu'an and Xuantang, was born in Chaozhou district, Guangdong province in 1917. Born to a literati family, he started his academic studies at an early age. Jao excels in poetry, painting and calligraphy as well as music. As a scholar of international renown, he is well versed in a diversity of academic and artistic disciplines including Chinese archaeology, literature, history and musicology. He also published many essays and books on these fields. He is currently the honorary professor of the Department of Fine Arts, the Chinese University of Hong Kong and honorary adviser of the Hong Kong Museum of Art.

Jao's landscapes follow the tradition of the Song and Yuan styles and he achieves a personal vision through his spontaneous ink techniques. He is also proficient in painting figures and birds-and-flowers. His calligraphy is inspired by the ancient steles while his running and cursive scripts are incorporated with the brush style of clerical script.





# 展品簡目 List of Exhibits

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| 1 火焰山 1987<br>Mountain of Fire 1987                    | 17 臨前秦廣武將軍碑 1996<br>Calligraphy in Clerical Script 1996       | 33 金書甲骨 1999<br>Calligraphy in Oracle Bone Inscription 1999 |
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| 7 八駿 1995<br>Eight Horses 1995                         | 23 煙雨江南 1990<br>Southern China in Rain and Mist 1990          | 39 雲中觀音 1998<br>Avalokitesvara 1998                         |
| 8 吳哥窟寫生 1982<br>The Ankor Wat 1982                     | 24 巫峽風光 1998<br>Landscape of Mu Gap 1998                      | 40 松竹花果 1998<br>Bamboo, Peony, Pine and Loquat 1998         |
| 9 瀟湘奇觀 1985<br>Landscape of Siu Seung 1985             | 25 七君子 1988<br>Seven Trees 1988                               | 41 觀音 1996<br>Avalokitesvara 1996                           |
| 10 賞心樂事 1994<br>Calligraphy in Cursive Script 1994     | 26 桃柳雙燕 1998<br>Two Swallows 1998                             |   |
| 11 風雨峽舟 1995<br>Landscape in Wind and Rain 1995        | 27 駿驥 1999<br>Horse 1999                                      |   |
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本刊物由香港臨時市政局於一九九九年首次編印。

香港藝術館編製。

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First published by the Provisional Urban Council of Hong Kong, 1999.

Produced by the Hong Kong Museum of Art.

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