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清華大學國際漢學研究所  
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香港大學饒宗頤學術館

主辦

第九、十輯  
(五)

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上海古籍出版社

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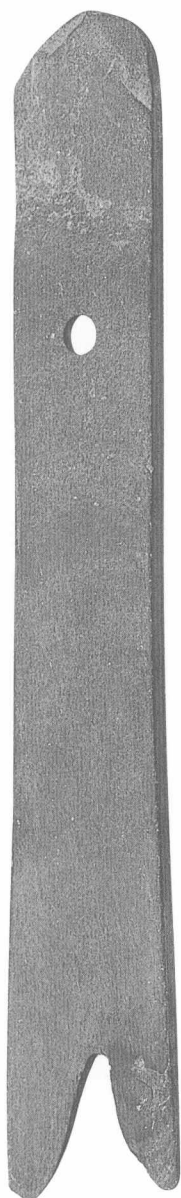
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主辦

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以“豪放派”一詞去稱謂一個書畫家大抵是由本人開始，而第一位被冠以這個派名的便是本文要談論的饒宗頤教授。

那麼，“豪放”究竟是甚麼意思呢？“豪”指豪邁，“放”指放縱。實是意氣俊邁，不受束縛的意思。東坡、稼軒是“豪放詞派”兩個最有代表性的人物，我們姑且以他們的詞風去概括其餘。南宋陸游（1125—1210）曾經這樣形容東坡的詞風：

世言東坡不能歌，故所作樂府，多不協律……公非不能歌，但豪放，不喜翦裁以就聲律耳。試取東坡諸詞歌之，曲終，覺天風海雨迫人。（見《老學庵筆記》卷十六）

清王士禎（1634—1711）說：

山谷云：“東坡書挾海上風濤之氣。”讀其詞，當作如是觀。（見《花草蒙拾》）

清劉熙載（1813—1881）說：

東坡詞頗似老杜詩，以其無意不可入，無事不可言也。若其豪放之致，則時與太白為近。（見《藝概》卷四）

稼軒詞的風格與東坡詞相若，清代彭孫通（1631—1700）這樣形容它：

稼軒之詞，胸有萬卷，筆無點塵，激昂排宕，不可一世。（見《金粟詞話》）

清吳衡照（1771—？）說：

辛稼軒別開天地，橫絕古今，《論》、《孟》、《詩·小序》、《左氏春秋》、《南華》、《離騷》、《史》、《漢》、《世說》、《選學》、李、杜詩，拉雜運用，彌見其筆力之峭。（見《蓮子居詞話》卷一）

清謝章铤（十九世紀）說：

學稼軒，要於豪邁中見精緻。……學稼軒者，胸中須先具一股真氣、奇氣，否則雖紙上奔騰，其中俄空焉，亦蕭蕭索索，如牖下風耳。（見《賭棋山莊詞話》卷一）

通過這幾段引文，我們可以較具體地了解“豪放派”詞的特色。從風格上來說，這派詞作是豪肆放縱，不受束縛，即所謂“多不協律”，“但豪放，不喜翦裁以就聲律”，“挾海上風濤之氣”，“激昂排宕，不可一世”，“別開天地，橫絕古今”，“豪邁奔騰”；從內容來說，這派詞作是“無意不可入，無事不可言”，無論經、史、子、集的言語都可以入詞。其實，只要稍為一讀《東坡詞》和《稼軒詞》，就很容易注意到這些特色。即使在一般的詞選裏，在兩人的選篇中也一定會收錄具有這些特色的作品。東坡的《念奴嬌》（大江東去）、《江城子》（老夫聊發少年狂），稼軒的《賀新郎》（甚矣吾衰矣）、《破陣子》（醉裏挑燈看劍）、《永遇樂》（千古江山）都是很好的

例子。

這裏本人特別要指出，文學的風格與內容通常都有著密切的關係。大抵以“兒女情”為內容的文學，很難或較鮮寫出豪放風格的作品；而以“風雲氣”為內容的，則傾向或較易於發放豪邁之氣。文學如是，書畫藝術也一樣如是。當然，不能說是絕對如此的。

## 二

現在讓我們來討論饒教授表現在書法上的豪放風格。

書法是線條的藝術。書法的美與否完全決定於線條是否美。書法之所以豪放絕對是由於線條的豪放，即是說，書法的豪放美是因為線條的豪放美所致。總的來說，饒教授的書法都具有豪放美的。其書法（或線條）的特色勁健豪宕，氣勢迫人，真如黃山谷（1045—1105）形容蘇東坡的書法一樣，“挾海上風濤之氣”！饒教授可以寫各體書法，篆、隸、行、草、楷皆精，而很多時卻不受一種書體所限，例如寫篆書時不限於篆書，而參入隸體；寫行書時不限於行書，而參入草書，變成行草；更有草篆、草隸等等之變體。其書體每每互相參雜，變化多端。顯而易見，饒教授的書法是書體縛不住的，這就是豪，就是放！不獨如此，饒教授還可以寫不同書法家的不同風格。他可以寫王羲之、張旭（八世紀）、懷素（725—785），也可以寫顏（真卿）、柳（公權）、歐（陽詢）（557—641），也可以寫蘇（東坡）、黃（庭堅）、米（南宮）（1051—1107）、蔡（襄）（1012—1067），更可以寫八大、董其昌（1555—1637）、陳曼生（1768—1822）、伊汀州（1754—1815）、傅青主（1605—1690）、鄭谷口（1622—1693）、金冬心（1687—1763）等等。總之，以前的大書家的風格他都可以寫，而且寫得極為神似。最不可思議的是，他可以寫這些書法家的“合體”！即是說，他可以混合這些書法家兩種以上的風格去寫。如果他認為某書法家的風格太柔媚，他就以另一書法家剛健風格救之；如果他認為某種風格過於曠放，便以沉厚的一種救之。他又能以碑入帖，或以帖入碑；甚至能以某一種碑入某一種帖，或某一種帖入某一種碑。又可以以某一種碑入某一書法家的風格，或某一風格入某一種碑。同時，更可以以自己的獨特風格參入某家某派，或參入某種書體。又可以混合幾個書法家的風格而一爐共冶！這樣的情況就不是一般書法家可以做得到的。饒教授之所以能夠做得好是因為他熟識各個書法家的優點與不足之處，更清楚了解各種書體的特性。而為了追求書法之美、線條之美，饒教授便往往利用他特殊的技巧去達到他要求的效果。這些由“合體”所產生出來的書法真是美到極點，韻味深厚，令人百看不厭，越看越覺可愛，以致不忍釋手！

以前的碑，無論甚麼碑；以往的帖，無論甚麼帖；也無論哪一位書法家的風格都不能對饒教授做成限制。他不單止可以衝破它們，更可以利用、活用它們，把它們當作一種手段，幫助他去創造一種特別的風格，活現在觀賞者的面前，給予他們一種特殊的感受，展現出一種嶄新的美！饒教授就是有這麼大的熔鑄力的一位書法家。饒教授的書法雖出入各種碑、帖及以前的書法家，但沒有一家一派，或某碑某帖可以縛住他的。因為他橫放傑出，不受羈勒，故寫出來的作品，豪邁奔放，氣魄驚人！上文曾經指出，文學與藝術的內容與風格的關係，而有豪放的内容便應有豪放的風格。就饒教授的書法而言，如果我們以“合體”的不同書體或風格為內容的話，那麼“合體”所表現的正是以這些為內容的獨特而新穎的風格了！

在饒教授的書法作品中，有一小部分是，一張作品之中用多種書體寫成的，如篆、隸、行、草同時出現，不獨新奇，而且趣味盎然，可愛之極！清代劉熙載說，杜甫（712—770）



詩、東坡詞，“無意不可入，無事不可言”（見《藝概》卷四）；吳衡照說辛稼軒詞能將經、史、子、集“拉雜運用”（見《蓮子居詞話》卷一），現在饒教授的書法不正如是嗎？又，饒教授往往臨摹一張作品，無論是碑是帖還是前人的真跡，每次的風格都有點不同的，亦即是說，所臨摹的作品是縛不住他的，這都是豪放的表現，而其所以豪放根本是由於他本身風格豪放所致。不然的話，以饒教授這樣一位大書法家怎會不能夠每次都循規蹈矩，亦步亦趨呢？大概就是因為饒教授是一位大書法家，所以他不甘如此做吧！書法跟任何一種藝術一樣，最重要的是創新。每次不同就是創新！不然的話，便是所謂“窮”了。“窮”便要變，變才有生命——新的藝術生命。

饒教授又擅寫甲骨文、漢簡、漢碑文、漢鏡銘文和懸針篆，但很多時並不限於一種來寫，而是參雜來寫，或參入其他書法家的筆法來寫，所以寫出來的作品往往是以新形式出現的，是經他“革新”過的一種書體。宋晁補之（1053—1110）謂蘇東坡詞“是曲子縛不住者”（見《復齋漫錄》引），難道這些書體又可以縛得住饒教授的豪放風格嗎？

在這裏值得一提的是，饒教授的書法作品內容（指文字內容）是極度廣泛的，無論經（包括儒家經典、佛經、道經）、史、子、集的名言雋語都為他所採用。最妙的是，就算為一般傳統書法家所遺棄的元人散曲都為他所吸取，而且寫來十分疏放，與該曲之內容非常協調。在他的作品中，有一張是以傳統的中國筆墨寫在一幅經過塗油處理的西洋畫布上的。內容只有“清泉”二字，字體在篆隸之間，風格奔放，簡直可以視之為一幅純是水墨線條的現代抽象畫！饒教授的豪放作風令他在創作上敢作敢為，甚麼也願意嘗試，故怎麼樣的形式也縛不住他的。又有一聯作品寫日僧仙崖禪語的，內容只有“綠水青山”四字，為行草，其中“水”字卻作狂草，佔了上聯的四分之三位置，墨色淺淡，與“綠”字成強烈對比。筆法放逸，真如流水滔滔，線條極美！大抵中國人是很少寫外國人的作品吧。這是衝出傳統，不受羈縛的又一表現。

說到敢作敢為，也應一提饒教授所用的工具——筆。除羊毫、狼毫、馬毫等一般毛筆外，他更用雞毫。此外，也繼承明代陳白沙（1428—1500）用茅龍。過往陳白沙用茅龍只寫行、草，如今饒教授卻用來寫篆、隸、行、草，可謂極茅龍之能事，而用茅龍來寫篆、隸，饒教授應該是有史以來第一人！饒教授的“縛不住”的好創新性格於此可見一斑。

饒教授的書法筆筆從古人來，而結果是筆筆與古人異，是有其獨特的個人面目的，識者都注意到這一點，因以“饒體”名之。“饒體”最能表現在其行草和隸書的作品中。大體上來說，“饒體”的風格是豪放的，但豪放之中卻蘊含著極深厚的韻味。這些作品，不消說，自然十分珍貴，但本人認為更珍貴的莫如他的“合體”作品，即是那些參雜兩種或以上書體和混合兩位或以上古代書法家的風格的作品。這些多種書體和多種風格的書法，經過饒教授有意識地和神妙地結合後便產生各式各樣的書體和風格，神情飽滿，趣味無窮，既有前人的神趣，又有饒教授的個人面目，有傳統，有繼承，有發展，又有新生命，實為書法中的上上品！在這些“合體”的作品中都籠罩著“饒體”的神韻和氣象！故無論是寫哪種書體、臨哪一個碑、摹哪一個帖、或學哪一個古人，識者一望便知這些是饒教授的作品！

在書法上，從學習到創新的路程來說，最初是形似古人而神不似古人，進一步是形神俱似，再進一步是神似而形不似，所謂“遺貌取神”。研習書法到了這個階段已經是很高的境界了。更進一步是，不似而似，似而不似，可謂是進入化境，達到最高的境界了！饒教授的書法便是到達了這個神妙的最高境界。欣賞著饒教授的書法作品，再比對他過往的學習對象，我們不禁要用“形象不知何處去，神情依舊笑春風”這兩句話去形容呢！

## 三

接下來要談論饒教授的繪畫的豪放風格。

饒教授是一位大書法家，故此往往以書入畫，即是說，以書法的線條參進畫裏去，或說，以書法的線條去寫畫，效果是寫出書法式的繪畫，也可說為富於書法美的繪畫。饒教授的書法是以豪放風格為主的，所以他的繪畫亦以豪放為主要的風格。尤其是他的山水畫，豪放的風格就最為明顯。其中的用筆、用墨變化萬端，神妙莫測，豪邁放逸，達到了無法捉摸的地步。這些技巧都是從書法變化出來的。如果再加上其中的用色、用水的不尋常或可說是嶄新的技巧，饒教授的繪畫真可謂一片天機神行了！其“出神入天”（王灼《碧鷄漫志》語）的程度比東坡之詞曲實有過之而無不及！

饒畫的“縛不住”的豪放風格最明顯的是見於其臨摹的作品上。按常理，既然是臨摹，自然要以似為原則，但饒教授的臨摹作品卻是似而不似，但又不似而似，與原作總有點差別的，而且每次臨摹都有些不同。比方說，有一張名為《敦煌供養人物》的作品吧，饒教授就臨摹過多次，而每一次都有些差異之處。有一次是持有手杖的，另一次卻沒有持手杖；有一次是用純墨勾勒的，但另一次是朱墨合用的，而且每一次所題的字句都不同。又如臨摹梁楷（十三世紀初）的《潑墨仙人》和《布袋和尚》，無論用筆、用墨每次都不同，所作的背景亦有差別，至於題字更是變化多端了！又如臨摹夏圭（十三世紀）的《谿山清遠圖》和黃公望（1269—1354）的《富春山居圖》，雖一望而知是臨摹之作，但其中卻間有增減，不盡是百分之百忠於原作的。更妙的是臨摹蘇東坡《古木奇石圖》那一幅。其中除了內容、構圖之外，沒有一筆似原作，而完全是饒教授自己的筆墨。真是要縛也縛他不住呢！似乎饒教授也注意到這一點，所以他題畫之時只說“擬坡老《古木奇石圖》意”而已。

單是臨摹的作品就可以展現出饒教授的獨特風格——豪放風格，其他全新創作的作品則更不待言了。本人認為創新的作品比較容易寫出個人風格，因為可以自由發揮，不受任何限制；但一些寫“詩意”、“詞意”的作品則較為困難，因為除了對該詩詞有真實深刻的了解和感受外，還要有高超的藝術技巧才可以寫出作者的心境。饒教授有一套名為《倭宋詞痕》冊的（十二頁），又有一套名為《杜陵詩意》冊的（亦十二頁），堪稱這一類作品中的傑作。尤其是後者，筆墨縱橫，水色斑駁，詩情畫意，結合得如天衣無縫，精彩到極點！

更難表現個人風格的相信是寫生畫。這一類畫基本上要像——像眼前的景物，否則如何算是寫生呢？但，又不能太像，太像便是景物的重現，近乎照相，沒有藝術性。故此要在像與不像之間，又要有藝術美。可是，這樣還不足，更要有個人的藝術風格。饒教授的寫生畫便完全達到這個要求。在饒教授的畫作中，寫生畫是不少的。饒教授愛旅遊，又愛寫生。他每逢旅遊，例必寫生。他在中國，幾乎遊遍大江南北，東達黑龍江，西至天山天池，國內的名山大川，幾乎無遠不到。國外則歐、美、澳、亞洲各國……都是他曾經踏足多次的地方，除了寫下不少記遊的詩詞外，他更形之於畫。本人認為這批寫生畫是他的畫作中寫得最好和最有價值的一部分。他寫黃山、雁蕩、武夷、敦煌、火燄山……；又寫蒲甘、吳哥窟，更寫黃石公園、大峽谷、悉尼三姐妹、藍山……；此外，又寫香港的鯉魚門、南佛堂門等等，都能掌握住每一處的特徵，通過豪情橫溢的筆墨，形貌略具而神韻充沛地形諸畫面。如果能將饒教授的寫生畫完整結集出版，那相信是他最有價值的一本畫冊了。

清代劉熙載說：“東坡詞頗似老杜詩，以其無意不可入，無事不可言也。”（《藝概》卷四）就饒教授的畫來說，則他的寫“詩意”、“詞意”的作品是“無意不可入”；而寫生之作是“無事不可言”了。從某個角度來看，這是豪放風格的一種表現，是一般的傳統方法限制不住的。

這裏要特別指出的是，饒教授的豪放畫風與他的用筆、用墨、用色和用水是有著非常密切的關係的。他的用筆千變萬化，不可名狀，但總的來說，是豪邁雄健，這點我們在討論他的書法時已提到了。在繪畫方面，無論是人物畫、花鳥畫、山水畫或雜畫都可以體味到這種風格。至於他的用墨，可謂墨分五彩，對墨的乾、濕、濃、淡……各種技法都有研究，而且用得十分精確。用色方面，自然能夠做到“隨類賦彩”。但細看饒教授的用色，似乎他無心於追求艷麗，而只著眼於清雅的表現。因此，他運用的色類不多，即使是花鳥畫也沒有用太強烈的色彩，而人物畫則更以白描為主。他的山水畫又集中在墨彩，如果是設色的話，則多用花青和赭石。饒教授在山水畫裏，花青和赭石都運用得非常熟練和精到，發揮了這兩種顏料的最高性能。在畫面上，花青已經不止是青色，赭石已經不止是赭色了！花青已變成冷色系列之皇，而赭石卻變成暖色系列之后。通過這兩種顏料各種不同配搭，畫面就變得色彩斑斕了。饒教授的山水畫越後期的就越能顯示出這種效果。說到用水，個人認為饒教授已到了化境，真是無人能及。在中國畫裏，用色難，用墨更難，用水則尤其難。用水而用得精妙，確是超凡入聖了。饒教授用水之妙最能見於其山水畫和荷花畫。因為他用水特別有心得，所以他的煙雨景、風雨景、雲山景、懵懂山、潑墨山水、沒骨山水、潑墨荷花、潑彩荷花、水墨葡萄、葫蘆瓜等一類的作品特別精彩，其高處“出神入天”，給觀賞者一種不可名狀的美感！《老子》說：“道之為物，惟恍惟惚。惚兮恍兮，其中有象；恍兮惚兮，其中有物。”欣賞饒教授這類水暈墨染、元氣淋漓的作品常令人聯想到《老子》的名句。（這類作品所表現出來的美是否可以名之為“朦朧美”呢？）

饒教授的用水技巧為他的豪放畫風帶來極大的幫助。我們甚至可以說，他的用水技巧是造成他的豪放畫風的一個非常重要的元素。現時的新派中國畫家動輒謂他們的畫是“水墨畫”，實際上，像饒教授所畫的畫才可真正稱得上是“水墨畫”呢！

在饒教授芸芸眾多的“以水為上”的作品裏，在寫生畫方面個人最感興趣和最欣賞的是：《鯉魚門帆影》、《南佛堂門》、《香港獅子山圖卷》、《敦煌石窟卷》和《火燄山》這幾幅。前三幅寫香港風景，對本人來說，因為生於香港、長於香港，亦工作於香港，故特別感覺親切。這幾件作品都是以“遺貌取神”的方法寫生。第一眼看去，卻全不像鯉魚門、南佛堂門或獅子山，但是越看越似，因為饒教授已捕捉到它們的神韻，只要我們細心欣賞便體會得到。《鯉魚門》一幅極精，無論用筆、用墨、用色、用水都是第一流的，真是無與倫比。本人從來沒有看過寫鯉魚門的有如此精妙的作品。《敦煌石窟卷》和《火燄山》兩卷是寫西北風景的。本來西北氣候乾燥，大量運用水分似乎不太適宜的，但因為饒教授的用筆、用墨、用色另有“別趣”，而且以水分去襯托乾筆、殘墨和色彩的不同濃度（尤其是赭色），故展現出來的卻是乾燥的敦煌石窟和熾熱的火燄山！從這兩幅作品，我們可以窺見饒教授用水的神奇技巧。寫西北風景不易，因為以往的大畫家很少注意這個地區的風景，後來者無師可承，如今饒教授的寫生作品有如此高超的成就，實是難能可貴，無怪有些藝評家謂饒教授已開創“西北宗”山水一派了！曾問過饒教授，他既然已遊遍中國大陸的名山大川，那麼，哪處的山水最吸引他呢？饒教授毫無猶豫地答道：“我最喜愛西北山水！”西北風景是有其特別之處的，與中原的實大為不同，真是令人非常神往。

“匹馬西風塞北，杏花春雨江南。”塞北和江南的風景各異，給人的感受是很不同的。環境影響人的性格，故塞北的人比較豪放爽朗，而江南的人較為含蓄溫婉。如今饒教授對西北風景如此熱愛，相信最主要的原因是他本來就有爽朗放逸的性格（這一點稍為熟識饒教授的為人都

會感覺得到)，與西北的民族很相似，故他寫出來的作品，無論繪畫或書法都相應地豪放縱橫。我們現時所看到的饒教授的作品完全可以印證這一點。昔日有人這樣形容蘇東坡的豪放詞風：“學士詞，須關西大漢，執鐵板唱‘大江東去’！”（見宋人俞文豹《吹劍續錄》）當我們欣賞饒教授的繪畫作品的時候，往往被其磅礴的氣勢所威懾，說不定也會有類似的感覺呢！

談到饒教授的氣勢磅礴的作品，我們不能不提及他的一些驚人巨構。他曾寫過三十呎闊的荷花巨幅，也寫過超過三十呎長的荷花手卷，也畫過多件連屏山水，都是超過二十呎闊的，其他十呎八呎長的手卷很多了，不勝枚舉！這些巨構真可以稱得上是“驚心動魄”之作，只要我們面對著它們，必定為它們所吸攝，心靈感到一陣震撼，精神亦為其所奪！這些作品真是氣魄驚人。清代彭孫遹謂稼軒之詞“激昂排宕，不可一世”（見《金粟詞話》）。饒教授的長卷巨軸甚為逼似！這些當然是豪放風格之作了，不然的話，哪裏會有如此懾人的氣魄呢？

饒教授的作品，不獨以氣象勝，而且往往有令人驚喜的新意。他的用色、用水的新穎技巧前文已及，現在我們要談幾件特別有新意的作品。第一件是《女媧補天》。本人最欣賞的是畫中的岩石的繪畫方法和氣氛的渲染。岩石作赭紅甚至金色，就好像是在鍛鍊中；加上淡赭紅色的背景，氣氛更為熾熱，“鍊石補天”的神話便完全表現出來！而女媧坐在巖石前面，神態嚴肅，正專心鍊石呢！第二件是《神牛》。此畫“取之敦煌壁畫，以白畫筆法為之”。牛之綫條作赭石色，山巒草木以沒骨法為之，色彩鮮艷，甚有敦煌壁畫作風。第三件是《鹿》。此幅更新奇，內容畫“西伯利亞摩崖動物畫”（鹿），“行筆如生鐵鑄成”，造形簡潔，純用朱色綫條為之，而配以逸筆草草的山水背景，真是前所未有的結合！另一件是《擬敦煌複筆羅漢》。本來“擬”就很難有新意，但除敦煌壁畫之外，前人從未有如此畫過，所以饒教授這裏的“擬”也可以視之為新意，而呈現於畫面上的真另有一番趣味，充滿動感，是在其他畫家的作品上找不到的。饒教授就有膽識作這樣（複筆）的畫法！又如以潑墨作漸江（1610—1664）山水，也是創新的畫法。其他此類的作品不少，不一一細說了。

大抵脫離傳統，不守繩規，愛創新意是豪放風格的一群藝術家（同時也是一群文學家）特有的作風，饒教授自然沒有例外，只是以前沒有人說明這一點，亦沒有將他視為“豪放派”的藝術家而已。其實，饒教授豈止只是一名“豪放派”的藝術家，以他的特殊成就和在山水畫開宗立派——“西北宗”方面的貢獻，他毫無疑問是一位藝術大師，是現今很少人能夠企及的藝術大師！

#### 四

饒教授之所以能夠成為“豪放派”的藝術大師是有其不可忽視的原因的。清末人王鵬運（1849—1904）曾這樣評論蘇東坡的詞風：“北宋人詞，……唯蘇文忠之清雄，夔乎軼塵絕跡，令人無從步趨。蓋霄壤相懸，寧止才華而已？其性情，其學問，其襟抱，舉非恆流所能夢見。”（見《半塘遺稿》）即是說，東坡詞之所以能夠有清雄的風格是由於他具有不尋常的才華、性情、學問和襟抱。同樣地，饒教授之所以能夠成為“豪放派”的藝術大師也是因為他的才華、性情、學問和襟抱四者都是時人不可及，或可說是超越時人的。

蘇東坡的“非恆流所能夢見”的才華、性情、學問和襟抱，我們都能從其遺留下來的各種著作和當時以及後世對他的言行記錄得知其詳，於此不再贅述；而現時對他的研究亦有不少，故他的生平事跡，在學術、文學和藝術的成就及貢獻都有頗為全面和深刻的了解，只要我們一讀此類作品便很清楚了。現在我們只稍為談談饒教授在這幾方面的特點。首先說饒教授的才華。



在這方面，饒教授是非常出衆的，真可說“才華蓋世”！無論詩、詞、歌、賦、駢、散各種文體，他都有十分出色的表現，不止樣樣皆能，而且樣樣皆精。他的詩詞是二十世紀以來的一大作手。如果要挑近百年來的十大詩詞家的話，那他一定會入選。當代名學者羅忼烈教授謂其“歌詩疏曠豪雋，逼東坡之墨；小詞清空峭拔，奪白石之旗”（見《清涼世界·序》）是十分中肯的評論。其實，饒教授的小詞有一部分是頗近東坡的，他的後期作品尤其相似。白石的清空與東坡的豪放只一綫之隔而已，饒教授從白石一路走到東坡一路是很自然的。性情方面，饒教授雖是一代大儒，但卻不嚴肅傲岸，相反地，他是非常爽朗豪逸，天真活潑的，不但待人真誠和藹，而且談笑風生，跟他聊天、談學問，真是如沐春風，舒服到極！金元遺山（1190—1257）嘗謂東坡：“情性之外，不知有文字。”（見《遺山文集》卷三十六《新軒樂府引》）這句話可以移來形容饒教授。更不止此，在饒教授來說，情性之外，應不知有文學、藝術及人與人相處之道。至於饒教授的學問，相信不用多說了。在學問領域中，他是個通才大師，無論甲骨學、古文字學、簡帛學、上古文獻學、考古學、上古史、中外文化交流史、敦煌學、歷史學、潮學、宗教、藝術、各種古典文學，他都有廣泛和精深的研究，曾寫過一千三百餘萬字的論述，結集為二十冊，名為《饒宗頤二十世紀學術文集》（2003年由臺北新文豐出版社出版）。他實在是國學的“活動百科全書”，是中國的國寶！說到饒教授的襟抱，亦遠非常人可及。所謂襟抱，即胸中所蓄之意見，換言之，即是識——才、學、識的識。饒教授讀書多，學問博，交遊廣，故此他自有不尋常的襟抱，既高且博，對事物的看法總與一般俗流不同的。

就是由於饒教授的才華高，性情真，學問博和襟抱不凡，故此他能寫出一批又一批豪邁放逸的繪畫和書法作品。這裏，要進一步指出的是，饒教授的豪放藝術風格是較近東坡詞風的一路，而不是近稼軒一路。王鵬運是這樣分辨東坡和稼軒的詞風的，他說：“詞家蘇辛並稱，其實辛猶入境也，蘇其殆仙乎！”（見《半塘遺稿》）王國維（1877—1927）說：“東坡之詞曠，稼軒之詞豪。”（見《人間詞話》卷上）可見東坡和稼軒雖同屬“豪放派”，其中兩者之間仍有差別的。所謂“仙”，所謂“曠”，是指其超拔高遠的風格，不同凡響的。饒教授自己說：“余所追尋者，幽麗高曠而已。”（見《選堂書畫·小引》，香港大學美術博物館出版，一九九六年）所謂“幽麗”，即清雅；“高曠”，即高遠。故“幽麗高曠”實即與“仙”、“曠”無異。換言之，饒教授所追尋者是一種清雅曠遠的風格，其繪畫如是，其書法亦如是。也正因為這樣，他的書畫藝術一如東坡之詞，能夠“指出向上一路，新天下耳目”（見王灼《碧鷄漫志》卷二）；又能使觀賞者如讀東坡詞一樣，“逸懷浩氣，超然乎塵垢之外”（見胡寅《向子諲酒邊詞·序》）。故此教授的藝術不是一般的豪放，而是豪放中之精者——清曠！

如果我們要從現代中國藝術家中找一位與饒教授比較，本人會毫不猶疑選出張大千（1899—1983），因他們的藝術風格是相當接近的。他們的最大共通點是“高”和“雅”。不過，由於饒教授才高學博，是不世出的大學者，他的書畫含蘊更深，比張大千的更耐人尋味。就繪畫方面而論，張大千所畫的是畫家畫，而饒教授所畫的是學者畫，從深度方面去講，饒教授的作品比張大千的更可貴。而書法方面，饒教授各體皆精，面目多，更有強烈的個人風格，不獨張大千不能與他相比，在過去百多年中亦很難找出幾個書法家能夠與他相比。個人認為他的書法可以作為二十世紀書法的代表之一！本人昔日十分欣賞康有為（1858—1927）的豪放書法，可是如今卻有所保留，原因是，他的作品太豪放，純以氣勝，以致韻味略欠深厚。康南海的書法是稼軒詞的豪放，是“入境”；而饒教授的是東坡詞的“豪放”——清曠，是“仙境”。他們是有仙凡之別的。如果以綫條的動向去比較，則康有為的書法是向橫（或左右）展開的；而饒教授的書法是向上衝的，正所謂“指出向上一路”，“超然乎塵垢之外”的。仙即是仙，自有其非凡格調的。

## 五

上文我們花了不少筆墨去說明饒教授的藝術風格跟東坡的詞風一樣，他們兩人都屬於“豪放派”的清曠一路。在本文結束之前，要特別指出的是，東坡與饒教授的藝術風格是相當類似的。首先談東坡的書法。東坡傳世的書法作品不多，根據書法史和碑帖欣賞一類的書籍，記載著的有：《羅池廟碑》、《宸奎閣碑》、《豐樂亭記碑》、《西樓帖》、《黃州寒食詩卷》、《穎州祈雨詩》、《前赤壁賦》、《檀木詩卷》、《答謝民師論文帖》、《祭黃幾道文》等，這些都是楷書或行書的作品。我們無法知道東坡在篆、隸、草或其他書體的造詣。不過，東坡在楷、行兩體的成就，尤其是後者，實是非常出色，且最能代表他的獨特風格。他的《黃州寒食詩卷》，筆墨蒼勁道健，沉著痛快，流露出作者的豪放性情，真是其現存的第一神品！就算在整個宋代的書法中，此作亦是不可多得的第一流行書作品。東坡是宋代四大書法家之一（其他是黃庭堅、米芾、蔡襄），他的書法造詣自是不凡的，而影響亦十分深遠，可惜因為作品傳世不多，我們了解不夠全面，所以在此也不打算進一步談論了。此刻要特別指出的是，東坡作書法的態度。他說：“我書意造本無法，點畫信手煩推求。”（《石蒼舒醉墨堂》）“無法”就是自然、天工；“信手”就是純任性情。換言之，就是豪放，不受束縛。他說：“天真爛漫是吾師。”（《評草書》）這又是率性任情的宣言！結果，寫出來的作品一定是豪放不羈的。從這個角度去看，東坡的書法主張直接影響了饒教授，或者可以反過來說，饒教授直接繼承了東坡的主張。這一點，從饒教授的作品可以得到十分具體的證明。於此本人無意比較東坡與饒教授在書法造詣上的高下，因知自己仍不夠資格。或者，再過一段時間，要待研究書法史的學者去作判斷好了。

次談東坡的繪畫。東坡的繪畫作品傳世更少，可知的只有《枯木怪石圖》和《枯木竹石圖》卷（與文同《墨竹圖》卷合卷）兩種而已。傳說他也擅畫竹，亦曾用朱筆寫竹，稱為“朱竹”，可惜都沒有作品傳世，不悉其功力如何。大概東坡寫竹是學文同的，故為“湖州竹派”之一（“湖州”即文同）。現存的兩件作品純用墨寫，逸筆草草，是文人遊戲一類之作，不見得特別精彩。個人認為世人力稱其作只不過是“以人存畫”而已。但是，我們可以透過這兩件作品窺見宋代“文人畫”的典型風格。東坡說：“論畫以形似，見與兒童鄰。……詩畫本一律，天工與清新。”（《書鄢陵王主簿所畫折枝》）這兩件作品都是他的藝術主張的產品。細讀東坡作品之後，再讀饒教授的畫作，便可以感受到東坡畫中之逸氣、神似、自然與不受束縛、脫離傳統的精神是深深影響著饒教授的作品。

饒教授是以全心全意去寫畫的，每幅畫都是他的心血結晶。他一點都不像以往的文人畫家，只帶著遊戲的心情和態度去寫畫。個人最不爱聽世人稱他為文人畫家（因為一般文人畫都是不嚴肅的，多是嬉戲之作），實際上，饒教授是學者畫家，所畫的是學者畫，畫中是含蘊著高深的學問的。當然，本人絕不反對世人認為饒教授所畫的仍然是畫家畫，因為他確實擁有專業畫家的一切，無論是在意念上還是技巧上。但要鄭重聲明的是，饒教授的作品是畫家畫的上上品，是“神、妙、能、逸”的神品！

東坡曾經這樣盛稱唐代吳道子（約 685—758）的畫：

出新意于法度之中，寄妙理于豪放之外。（《書吳道子畫後》）

我們是否可以借用這兩句話去讚美饒教授的書畫藝術呢？

# A Representation of the Contemporary Traditional Chinese Painting: The Art of Jao Tsung-i

Maria Cheng (鄭寶璇)    Tang Wai Hung (鄧偉雄)

## Introduction

Chinese painting is a microcosm of the Chinese culture. Starting from the Neolithic stone carving, excavated colored pottery, earliest paintings on silk, Grotto murals, brick and lacquer paintings, to the evolving genres of figure painting, birds-and-flowers, and landscapes, the growth of Chinese painting inevitably reflected the change of cultural development and social phenomenon. The term “traditional Chinese painting”, therefore, should be regarded as not only a mainstream of the specific historical period, and it also witnesses the prosperity and adversity of that period and reflects the social, philosophical, or political convictions of this form of art and artists.

Chinese painting is a unique form of Chinese art and part of the Chinese culture and history. It provides an evidence of the development of the five thousand years of Chinese civilization that it records, decorates, educates, and expresses the feeling, character and the learning of the artists as well as the people at different period of time. The term “traditional Chinese painting” thus should not be interpreted as painting in a traditional style, otherwise it will become a synonym of “archaic” or “conservative” painting.

As genres and modes of Chinese painting have been changing in accordance with the development of Chinese economy and civilization, the term “traditional Chinese painting” refers to something that is ever-changing and ever-developing in techniques, forms, subjects as well as its inner-content. It has different implications in different periods of time. The essence of traditional Chinese painting in the present age is expressed through the artists’ perception of life, their ideas and sentiments of the outside world adding beauty to the inner world of their paintings.

This article aims at restating with evidence the apparent features of what traditional Chinese painting was in the mind of Chinese people in different periods of time up till the contemporary moment. In particular, the art of Jao Tsung-i, which is an emblem of the literati in the 20<sup>th</sup> to 21<sup>st</sup> century, will be taken as an example to elaborate the above-defined features and demonstrate such ever-changing nature, and therefore will act as a distinct example to the contemporary

traditional Chinese painting. We refer to the works in *Collected Art Works of Jao Tsung-I* (Tang, 2006) as the major reference of Jao's achievement in the art of painting.

## Meaning of Traditional Chinese Painting in various time periods

### A form of record

Chinese painting has a long history, however, the origins of Chinese painting may vary according to different schools (see Wu, 1997; Yu, 1998; Zhang, 2002), and up to now, no conclusion has yet been reached. Nevertheless, traces can be found in the remains of painting thousands of years ago. Painting or engravings found on precipitous cliffs in Qinghai, Sichuan, Yunnan and Guizhou in Southwest China; Fujian in East China and Mount Yinshan in Inner Mongolia; Altai in China's extreme west and Heihe in the far north are good examples. The objects painted and engraved were mainly hunting scenes, and images of nature such as the sun and the moon, wave and cloud. Themes of these rock paintings (岩畫; *yan hua*), depicting religious rituals, production and human activities, such as hunting and fishing, though may vary from the southern and northern areas, the painting itself was a form and tool of record of the economic and social life of the ancient ancestors of the Chinese people. These paintings convey messages and information about how they were threatened by the wild and cruel environment and how they had survived. In addition, a decoration of this kind also gives us a rich imagination of these ancient, primitive ancestors and their custom of face-painting and body-tattooing which expressed their aesthetic understanding and psychological condition and embraced cultural connotations (Song, Zhang and Zhang, 2006).

We can also take reference from the record of the "Myth of the God of Water" (水神傳說) in Li Daoyuan's (酈道元) *Commentary on the Waterways Classic* (《水經注》; *shui jing zhu*), (Yu, 1998: 11)<sup>[1]</sup>. According to this book, Lu Ban (魯班), the legendary founder of craftsmanship, recorded the appearance of the God of Water with his feet. In such perspective, painting is also being utilized as a way of recording.

However, this function of painting as a form of record diminished in the later period. In accordance with *Record of Painting Collection of Emperor Huizhong* (宣和畫譜; *xuanhe hua pu*) (Yu, 1964: 127; Barnhart, 1997: 110–112), Gu Hongzhong (顧闳中 c. 910–c. 980), a court painter who served the last prince of the Southern Tang state, was sent to surreptitiously glance the scandalous and depraved behaviour of the statesman Han Xizai (韓熙載). In the handscroll "The Night Revels of Han Xizai" (韓熙載夜宴圖; *han xizai yeyan tu*) attributed to Prince Li Yu (李煜), a setting of palatial rooms with the portrait figure of Han Xizai was seen, and a debauchery and debauched life of a privileged stratum was depicted and recorded. However, in the postscript of this record, the editor of this book pointed out that this kind of painting should not be regarded as what painting should be. That is to say, painting aiming at recording is no longer regarded as a mainstream.



### *A form of decoration*

Since the period of New Stone Age, art began to serve as a decorative means. As explained in Wikipedia (2007a), "Earliest Chinese painting was ornamental, not representational. That is, it consisted of pattern or designs, not pictures. Stone Age pottery was painted with spiral, zigzags, dots, or animals. It was only during the Warring States period (403 – 221 B. C. ) that artists began to represent the world around them." The earliest works of Chinese art acting as a form of decoration emerged with the Yangshao culture (仰韶文化), as it occurred in the Neolithic Age about 5000 B. C. to 2000 B. C. (Wikipedia, 2007b), and Longshan Culture (龍山文化) was a late Neolithic culture which was also noted for its high-quality black pottery (Wikipedia, 2007c).

These cultures saw the flourish of coloured pottery making with a design of human faces, fish, deer, frogs, the sun, the wave, etc. , indicating that painting was being used by the ancient Chinese in decorating their daily accessories. Some of the patterns or designs on the potteries found in Yangshao and Ma Jiayao (馬家窑) are very realistic, but symbolic patterns are also found. For example, the pattern of a cross has already been recognized by the archaeologists as the symbol of the sun. And in the two typical types of Yangshao potteries called Banpo and Miaodiagou, a series of multi-coloured geometric patterns of spirals and arcs painted in broad or thin horizontal bands, with some in zoomorphic and anthropomorphic patterns are found (Wu, 1997: 17 – 18; Yu, 1998: 2 – 3).

According to Zhang (2002: 10), four characteristics of these paintings are noted. First, such kind of printing is closely related to the kind of life that people of the Neolithic Age pursued, and it reflects their feelings and emotions. Second, these paintings, though decorative, express the active and vivacious life of their creators, and are closely related to the decorative painting on lacquerware, or painting per se, that developed in later ages. Third, some of the signs that appear on the coloured potteries which look like writing may have been the forerunner of the hieroglyphic writing that matured during the Shang and Zhou dynasties, or sixteenth to fifth century B. C. And fourth, judging by the rich, unearthed materials, Chinese painting and Chinese industrial arts have developed side by side, and such a parallel development has contributed tremendously to the national characteristics of Chinese painting.

Besides the prehistoric potteries and inscriptions on bones or tortoise shells in the Shang Dynasty, painting being used as a form of ornament developed till its climax in the Shang and Zhou Dynasties — the period of bronze civilization, and it developed from a sign to a decoration of bronze and pottery utensils. And the designs that decorate the pottery and bronzes of ancient time are the beginnings of pictorial art and painting while oracle bone writing and bronze inscriptions are the roots of calligraphy (Hough, 2007a). Thousands of bronze vessels that were used for ritual purposes (Falkenhausen, 2001), for memorial ceremony, for holding food or wine, can still be seen in the present. The patterns on the early Shang bronze vessels, though simple, had already a great sense of design. Up to the early Zhou Dynasty, the patterns of bronze vessels had already been very delicate and elegant with ornate zoomorphic and geometric motifs,

and its design, including those of legendary animals and birds, real animals and birds, plants, clouds and waves, were all done in a very skillful way. As observed from a duck-shaped lacquer box with dance and music scene, it “demonstrates the artist’s awareness of the divergent functions and visual effects of representation and decoration” (Wu, 1997: 19), and similar work integrating both geometric and pictorial elements “shows remarkable advances in both spatial conception and temporal representation” (Wu, 1997: 21).

In the later days, painting was being used as design on clothing in the Zhou Dynasty. In the ancient Chinese classics, the design for the emperors and various ranks of officials were recorded in details; other evidences were also found in the stone paintings (畫像石; *huaxiang shi*) of Wuliang Shrine on which the hats and dresses matched with the ranks and titles of their masters (Wang, 2004). Further, as exhibited in the two famous excavated silk banners “A Woman, a Phoenix and a Dragon” (美女龍鳳圖; *meinü longfeng tu*) and “An Immortal Riding on a Dragon” (人物御龍圖; *renwu yulong tu*) which are the oldest surviving silk paintings (帛畫; *bohua*), a remarkable artistic achievement was seen (Wu, 1997: 22; Zhang, 2002: 12–14; Fong, 2003: 265). And painting applied on various instruments, weapons, clothing and vessels continued to be the major form of painting up till the Han Dynasty while silk painting reached its artistic peak in the Western Han Dynasty.

In the Han Dynasties, painting started to be used as a decoration of houses for immortal and tomb. According to the excavated grottos and tombs, six major themes of murals are found: first, celestial phenomena, gods and goddess; second, legends of sages, dutiful sons and women of integrity; third, daily life of the masters of tombs; fourth, outgoings of officials with carriages and horses; fifth, production within manors which reflects the condition of the manor economics; and sixth, buildings and towers (Jin, 1997).

In a tomb of the Northern Dynasty, the wall was decorated with an engraved painting of Seven Worthies of the Bamboo Grove (竹林七賢; *zhulin qi xian*). And during the mid-Tang Dynasty, the disciples of Wu Daozi (吳道子, 685–758) began to paint landscapes and Buddhist portraits in a more free style, definitely also indicating that those paintings aimed more at the purpose of appreciation and decoration of the Buddhist or Taoist temple (Zhang 1963: 176–177; 2001: 82). In Volume 9 of *Famous Paintings through History* (《歷代名畫記》; *lidai minghua ji*), there are records of many painters who painted the walls of the Buddhist or Taoist temples for ornamental purpose. Take one example, Zhang Cang (張藏), one of the disciple of Wu Daozi, acquired a swift brush style and his inspiration is like a fast flowing spring. According to the literature, Zhang Cang could paint ten walls in a temple in less than ten days (Chen, 1987: 191).

In the recent decades, the tombs of Prince Zhanghuai (章懷太子) and Princess Yongtai (永泰公主) of the Tang Dynasty were unearthed by the archeologists. And the walls of these tombs were all decorated with paintings of the portraits of the masters of the tombs and also their attendants. These paintings, though, have its religious reason, the sense of decoration is quite obvious as those attendants were being painted so they could still serve their masters in the other world.

Apart from being a form of decoration for the immortals, painting, starting from the late

Han Dynasty, also served as an ornament for the houses of mortals. Xue Ji (薛稷, 649—713), who was very skillful in the painting of flowers and birds and figures, was especially famous for painting crane which symbolizes longevity. In fact, the painting of six-fold screen of cranes was initiated by him (Chen, 1987: 86).

Starting with the Eastern Jin Dynasty, painting and calligraphy in China were the most highly appreciated arts in court circles and were produced almost exclusively by the amateurs, including the aristocrats and scholar-officials, who had the leisure time necessary to perfect the technique and sensibility required for great brushwork (Wikipedia, 2007a). In the Tang Dynasty, the painting for decorating royal buildings and houses of the nobles and senior officials became the main trend of painting. One famous painters of this kind was Li Sixun (李思訓, 653—718) who was a great-grandson of the founder of the Tang Dynasty as well as the representative painter of the period of the Emperor Xuenzhong (唐玄宗). According to *Famous Paintings through History* (《歷代名畫記》; *lidai minghua ji*), Li Sixun, being a royal relative and a general in the period of Emperor Xuenzhong, had access to all the treasures of the palace. Both he and his son Li Zhaodao (李昭道) were very skillful in landscape painting. Li Sixun is particularly renowned of his superb capability in capturing the spirit of landscape painting. Emperor Xuenzhong once asked Li Sixun to paint landscape on the wall of Datong (大同) palace and on screens, and he said to Li Sixun a few days later, “Your landscape painting on the screen can actually generate sound of the river.”<sup>[2]</sup> Li’s epoch-making landscape painting was so highly appreciated that he was later recognized as the founder of the Northern School of Chinese painting (Chen, 1987: 99; Ferguson, 1927: 68; Cohn, 1950: 45–47).

Painting for decorative purpose was more obvious in the Song Dynasty. Plentiful examples can be found in various records of painting history. For instance, according to Ye Mengde’s *Bishu Luhua* (《避暑錄話》), the original Royal Academy was at the back of the Superior Court, and it was divided into three parts with walls in between. Bao Xun (鮑詢), an academy painter painted flowers and bamboos on the walls, and on the opposite wall, Guo Xi (郭熙) painted the evening scenes of Spring River<sup>[3]</sup>. And when Guo Si (郭思), Guo Xi’s son, passed the Royal Examination, Guo Xi was so glad to paint four walls of landscape in the Temple of Confucius. The painting was strong as well as elegant that Guo Xi said, “These are the best of my work”<sup>[4]</sup>.

From all these historical records showed above, we can see that painting, no matter on various media such as the walls, paper, or silk, was employed for various decorative purposes particularly for official buildings as seen in the Tang and Song Dynasties.

### A form of education

Apart from the recording and decorative purposes, Chinese painting also holds a didactic role both in ethical and religious contexts. In accordance with the Confucius sayings, the Shang people emphasized on religion (殷人尚鬼; *yinren shang gui*), and the Zhou people emphasized on ritual (周人尚禮; *zhouren shang li*). It is noted that in the Zhou Dynasty, another form of painting as a kind of ritual paraphernalia on the walls of national temples (宗廟; *zong miao*) of

the emperors and the temples of senior officials gradually took the place of design as the major trend of painting. It is recorded in Chapter 3 of the *Analects of Confucius* [3:15] that Confucius once visited the previous national temple of a ruling house of early Zhou Dynasty and made a statement after viewing the paintings on the walls:

When Confucius entered the Grand Temple, he asked about everything.

Someone said, "Who said Confucius is a master of ritual? He enters the Grand

Temple and asks about everything!" Confucius, hearing this, said, "This is the ritual."<sup>[5]</sup>

It is evidenced that Confucius was deeply impressed by the past glories of the Three Dynasties Period of Xia, Shang and Zhou as reflected in the painting.

According to archeological discoveries and records, the paintings of the Shang and Zhou dynasties were not restricted to decorations on vessels. Throughout the feudal Zhou dynasty to the Han dynasties, there were already temple murals depicting stories and portraits with distinctive facial features, clearly having a didactic purpose and ethical function. And palaces and temples, as well as royal tombs, were decorated by sumptuous mural paintings, with religious and moral themes (Cheng, 1994: 5; Liao, 2002: 11). The distinct example is found in Wuliang Shrine which was a small ancestral temple built in front of the tombs of the Wu family who worked as officials for generations at the end of the Eastern Han Dynasty. This shrine is famous for the beautiful paintings and fine stone inscriptions.

In the Han Dynasty, all the rulers had their palaces decorated with elaborate murals with two thematic categories: ethical and religious. Since Han Dynasty inherited a centralized administration and a big-landlord economy, the government attempted to control and uniformize people's thought so as to strengthen its feudal rule (Zhang, 2002: 19). In Wu's view (1997: 27), "The imperial promotion of Confucian ideology inspired two related kinds of painting: illustrations of Confucian moral tales and iconic images of Confucius and his disciples, which were both displayed in the palace and copied throughout the country." And Confucian ideology and his aesthetic perspective have great influences on Chinese painting later on, especially the figure painting (Chen, 2003). A scroll painting by a pre-Tang master Gu Kaizhi (顧愷之, ca. 345—406) titled "Admonitions to the Court Ladies" (女史箴圖; *nüshi zhentu*) is feudal and moralistic in conformity with the Han tradition and belongs to the didactic kind of painting favoured by the early Confucianists, illustrating a moralizing text which is made up of advice on matters of deportment delivered to ladies of the imperial harem by the Court Preceptress (Cahill, 1977: 14—15; Shaw, 1988: 193; Zhang, 2002: 39). In Sullivan's (1999: 21) view, "Two thousand years ago, in the Han Dynasty, the painting was generally a portrait or an illustration of a story, a descriptive poem, or a classical or didactic text."

On the other hand, Buddhism and Taoism have also tremendous influences on Chinese painting (Shaw, 1988). The wall paintings in the Buddhist and Taoist temples that existed in the late Han Dynasty and up to its climax in the Tang Dynasty can also be regarded as a form of



education, either in rites or religion. Zhang Yanyuan (張彥遠) once said in his work *Famous Paintings through History*, “The mission of painter is to express human relationships for didactic purposes”<sup>[6]</sup> This quotation can represent what painting should be at the pre-Tang period. Among the temples and grottoes excavated, Buddhist themes stressing the ideas of transmigration from the “bitter sea of life” were found on the murals painted during the Northern Dynasties (Xiao, 2002: 23). In addition, religious painting with scenes of the Buddha preaching with monastic ideals and doctrines are widely seen on the walls of the Dunhuang Murals (Shih, 1993).

In the later periods, religious paintings flourished in the Sui and Tang dynasties. The “Master Painter” Wu Daozi (吳道子) who painted murals on more than 300 walls in palaces and temples were noted for his outstanding Taoist and Buddhist figures (Wu, 1997: 73; Xiao, 2002: 29). His religious paintings had strong impact on the common people. His depictions of Hell in the Xiangji Monastery and in the Guizong temple of Lo Shan were so terrifyingly real that many people like butchers and fishmongers who saw his paintings ceased their butchering activities and changed their occupations, cultivating a moral life and following vegetarian diets, causing fish and meat markets to plummet (Chen, 1987: 209; Wu, 1997: 74; Fong, 2004: 264).

#### *A form of self-expression of feelings and sentiments*

Chinese painting developed into another direction at the post-Tang period. Song Dynasty, the next era after Tang, is a significant period in the history of Chinese painting as painting is being regarded as an independent as well as a superior form of art. For example, an imperial academy of painting, which was much larger than its predecessors in terms of scale, was established within the government structure. Artists or painters associated with the academy were well paid and ranked as high officials (Zhang 2002: 92). Since then, painting was not just for didactic or decorative purposes but developed as an essential discipline of Chinese art.

Painting was then pervasively used as a medium for self-expression by the Song literati and painters. It became a form of art to represent literati's own feelings and sentiments and that resemblance in shape and form was generally not the main concern of painters. As in a poem by the great Song scholar and poet Su Shi (蘇軾, 1036—1101), “if anyone discusses painting in terms of formal likeness, his understanding [of painting] is nearly that of a child” (Bush 1971: 26)<sup>[7]</sup>. When Su was challenged why he painted the bamboos with vermillion as there was no real bamboo in such colour. Su simply responded that “were there any bamboo in black”<sup>[8]</sup>, as he referred to those bamboo paintings commonly in ink. Su's painting of bamboo was, however, initiated from his own feelings, a representation of self-expression of sentiments at that particular moment through the special form of art, without any concern about resemblance issues, or any thought of ornamental purposes. In fact, some of Su's bamboo paintings in ink were drawn from the bottom edge of paper up to the top seam with no indication of any bamboo nodes.

Another outstanding painter at the same period, Mi Fu (米芾, 1051—1107), who was also an expert calligrapher, is renowned of his special and unique representation of art. Mi used