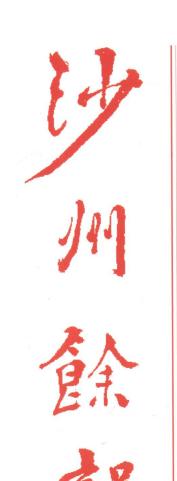
饒宗頤藝術創作匯集中敦煌書畫



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香港大學饒宗頤學術館 出 版

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### The Paintings of Jao Tsung-i

### Dorothy C. F. Wong

He is one of the greatest living Sinologists. From history to geography, linguistics to palaeontology, from literary criticism to musicology, there is hardly an area in which he has not made proof of the mastery that gave him international renown. His scientific work, the encyclopedic character of which is in the best tradition of Chinese erudition, was hailed by the Institute of France. He is also an accomplished poet, painter and musician, in particular the qin, the classical zither with seven strings.

-Paul Demiéville

Born in 1917, Jao Tsung-i is a native of Chaoan district, Guangdong province. His early career involved research at Zhongshan University. Since coming to Hong Kong in 1949, he has taught at the University of Hong Kong (1952–68), the University of Singapore (1968–73), and the Chinese University of Hong Kong (1973–78). As a visiting professor, he has lectured at Yale University (1970–71) and Kyoto University (1980). Jao has produced an enormous body of scholarly work crossing many disciplines. His widely acclaimed scholarship has won him numerous prestigious honors and awards, including the *Stanislas Julien* prize award by the Institute of France in 1962. As well-known as Jao is for his scholarly accomplishments, he is at the same time a prolific poet, calligrapher, and painter—the "three perfections" of a traditional Chinese literati artist. Since retirement, Jao has not relinquished his scholarly research, but he now devotes more time to art.

Jao first learned figure painting with a local teacher when he was seven or eight years old. At the age of twelve, he studied landscapes with Yang Shi, a native of Jinning (Nanjing). Yang's father, Yang Shaoting, was a friend of Ren Yi (Ren Bonian, 1840–96), an accomplished Shanghai school artist of figural subjects. Yang owned a large collection of Ren's paintings, thus affording the young student an opportunity to study Ren's style. However, Jao soon went on to study works of earlier masters.

Traditionally, emulation is the primary method of learning painting. Over many years of daily practice, Jao has virtually studied all early masterpieces available to him. To Jao, emulation was not imitation but grasping the spirit of a work. Apart from learning an artist's bifa (use of the brush), what Jao looked for was an understanding of the artist's achievements and what made the work successful. He firmly believed in the validity of this traditional method of study. In emulating, practicing, and assimilating the styles of different masters, one can select what is most suitable to one's character, further develop it and finally establish one's own style.

For Jao, the chance to peruse the vast corpus of Dunhuang paintings, in particular the ink-drawings (baihua) or preliminary sketches (huagao), in the Pelliot and Stein collections was very rewarding. According to Tang dynasty texts, wall paintings of the time were judged by the quality of the ink drawings, which were executed by masters (huashi), whereas the colouring, usually applied by artisans (huagong), was regarded as less important. Jao learned from the anonymous Tang masters the strength of line in figure drawing. The line was versatile and vibrant; it delineated form and at the same time gave volume and texture to the subject.

For landscapes, Jao especially appreciated the qualities of substance (*shi*) and ink (*mo*) in Song dynasty (960–1279) paintings; in particular he studied the texture strokes (*cunfa*) of Song masters. From Yuan dynasty (1279–1368) paintings, he learned the compositional concepts of "looseness" (*song*) and "scarceness" (*shu*). The f our monks of the early Qing dynasty (1644–1911), individualists defiant of the stagnant orthodox tradition, were his long-time favourites. In addition, Jao also studied the works of Chan masters, such as the "break-ink" (*pomu*) technique of Yujian (12<sup>th</sup> century).

Jao is a great lover of nature, and an inveterate traveler all over the world. The varied topography and scenery that he encountered provided much inspiration for his painting and poetry. A large number of his works were *in situ* sketches or impressions of scenery that he has previously seen, from lush landscapes to towering mountains, and arid deserts. He also devised different painting styles and techniques appropriate to the characteristics of the landscapes. In a colophon to one of his paintings, Jao wrote:

Without the light [dan] one cannot see the strong [nong],

Without the loose [shu] one cannot see the dense [mi]. Only those imbued with emotion can open a new realm in creation.

The so-called 'chan [dhyana] in the Oneness of brush and ink' is enlightening whenever one employs it.

It can be witnessed everywhere.

The principle of painting is beyond conception like this.

I painted this just for a laugh.

The "Oneness of brush and ink" referred to Shitao's (1630–c. 1707) theory of yihua, variously translated as "one line," "single one", "single brushstroke" or "primordial line", and which probably was inspired by a Chan monk's teachings. This "one line" was the root of all representations, a concept stemming from the principle of the One, the source of all myriad phenomena in ancient Chinese thought. The complimentary opposites of light and strong, thin and thick, loose and dense, can be seen as manifestations of the *yin* and *yang* principle.

A connoisseur of ink, inkstone, and paper, Jao was very careful in the use of materials. He seldom painted with heavy and bright colours, remarking that the mineral colours used in Tang and Song paintings were very refined. In colouring he usually employed light colouring (*qianjiang*) in which the gu (bone or skeleton, the framework of the subject in ink) showed through.

Jao is often labeled a "literati-artist". In the sense that Jao is a scholar, a writer and a poet, he is no doubt a literatus, and by virtue of the fact that he is also a painter and calligrapher, he is in the mainstream of the scholar-artist tradition since the eleventh century. However, Jao objects to being called a "literati-artist", as the term wenrenhua (literati-painting) in the Yuan and Ming dynasties has come to mean expression of the self and ideas. The painterly, technical aspects of painting are often denied. To many of the so-called literati-artists, painting was but an ink play (moxi), a pastime. Even though Jao is not an artist by profession, he is far more serious than an amateur. He has spent many years studying the theories and practices of art. Profoundly grounded in Chinese culture, his learning is integrated with his art, a characteristics that runs through his works and gives depth to them. Despite the stylistic references to early masters, his works are original, creative, and they introduce something new to the traditional medium. Jao firmly believes in the great potential for further development and progress of traditional Chinese painting, and in the immense possibilities of brush and ink. Despite his age, Jao is youthful and energetic. The daily practice of painting and calligraphy is a form of exercise that maintains his good health, and it is the path he chooses for his advancing years.

牘,亦足補史書之不足。敦煌學因而成為近代四大顯學之一。會、宗教、文學、官制等方面,提供大量資料。同地區出土漢代簡百年之前,敦煌所藏經卷、文書之出土,為中國中古政治、社

後諸家所及。至於偶摹壁畫、佛幡,不步趨原作而自得其神。と經卷、文書及繪畫。又數涉西陲,觀敦煌榆林之壁畫,及樓蘭、吐之於英、法兩地所藏之經卷卷末及背面,見唐人白描畫稿,著成《敦星之於畫,所摹白描佛像、花鳥、山水諸作,淳古之處,非李公麟之運之於畫,所摹白描佛像、花鳥、山水諸作,淳古之處,非李公麟之後諸家所及。至於偶摹壁畫、佛幡,不步趨原作而自得其神。後諸家所及。至於偶摹壁畫、佛幡,不步趨原作而自得其神。

書漢簡者,別開一生面。因熟知兩漢筆法,寫來能以古樸文雅之意,取代簡上文字之粗獷,為為廿九冊巨構。所書寫經體能入北魏、晉、唐之室。至於流沙墜簡,其於敦煌書法,亦三折其肱,曾選取法京所藏敦煌經卷之精萃,

如何運用對敦煌遺寶之成法,寫出別具風格之「敦煌書畫」。煌所出絹幡、白畫。書法則寫經、木簡諸體俱備。藉此一冊,可見他本冊所收,分成書、畫兩部分。繪畫收饒教授所摹敦煌壁畫及敦

、本冊所收為摹寫敦煌壁畫、絹畫,或以敦煌白畫筆意而作之繪

畫。及以敦煌漢簡與出土寫經筆意所作書法作品

二、本冊共分四部分。一為摹寫敦煌彩繪。二為摹寫以敦煌白畫筆

法所作繪畫。三為敦煌寫經體及出土文書體書法。四為摹寫敦

煌漢簡。

三、各部分又以創作年份排序。

四、未有確實創作年份者,則推定其年代,排於該年代作品之後。

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lu.

31 30 29 28 27 26 25 24 23 22 21 20 18 17 16 15 14 13 12 11 10 複筆羅漢 孔雀明王 樹下觀音 白描奔馬 金墨觀音 雲中天王 硃描金剛一對 敦煌白畫 山君畫樣 金描如來 雲壑觀音 木刻天女 敦煌彩繪 十一面觀音 敦煌走獸人物 諸天菩薩像 沙州畫樣卷 盛唐山水溪流畫樣 鳳鳥 蓮塘 垂柳 神牛 天王 盛唐蓮花 盛唐山水畫樣 敦煌初唐蓮花 蓮座雙鴿 松齡鶴歲 金身如來說法圖 摹大統五年觀音像 大悲光佛

 45
 44
 43
 42
 41
 40

 大勢至菩薩
 軟煌大自在菩薩

36

天王

大士

降魔菩薩

摹敦煌大士像

緑樹觀音

白描天王像

摹敦煌白描觀音

阿羅漢

56 55 54

書懸針千文殘頁

書金光明經

書北周寫經題記

53

書更漏長曲子

 $\coprod$ 

敦煌寫經

52

51

硃描觀音

50

五牛圖卷

荷花

金描獅子

羅漢

降魔菩薩

62 書景雲二年孔道生題記

書曹議金牒狀

60

書唐人臨瞻近帖

95 94 93 92 91 90 89 IV 88 87 86 85 84 83 82 81 80 79 78 77 76 75 74 73 72 71 70 67 69 書章草簡 旋璣懸斡 書漢簡 書古詩簡 古文節録 馳譽丹青 勇猛精進 功德無量 書觀燈詩 多士實靈 皆大歡喜 布流十方 福無量 書北朝寫經 書扁書亭燧簡 無量壽 無量自在 河潤及人 書南華經 書寧尊叩頭簡 書揚軍命簡 書北部侯長簡 書晋簡兩則 書出廪二斛簡 書屯戌簡册 敦煌木簡殘紙 書天問經世尊語 書丈夫論偈 硃筆鍾馗曲子題句 書樓蘭殘紙 硃書金剛經跋 書敦煌絶句 書敦煌書儀 書佛性海藏經 書西涼十誦比丘戒 書鍾馗曲子

112 111 110 109 108 107 106 105 104 103 102 101 100 99

書烽燧簡

書始建國簡

長毋相忘

書右驢十二頭簡

書破胡簡

書息子身行壽簡

長年母恙 上善若水 上善若水 上善若水 上善若水

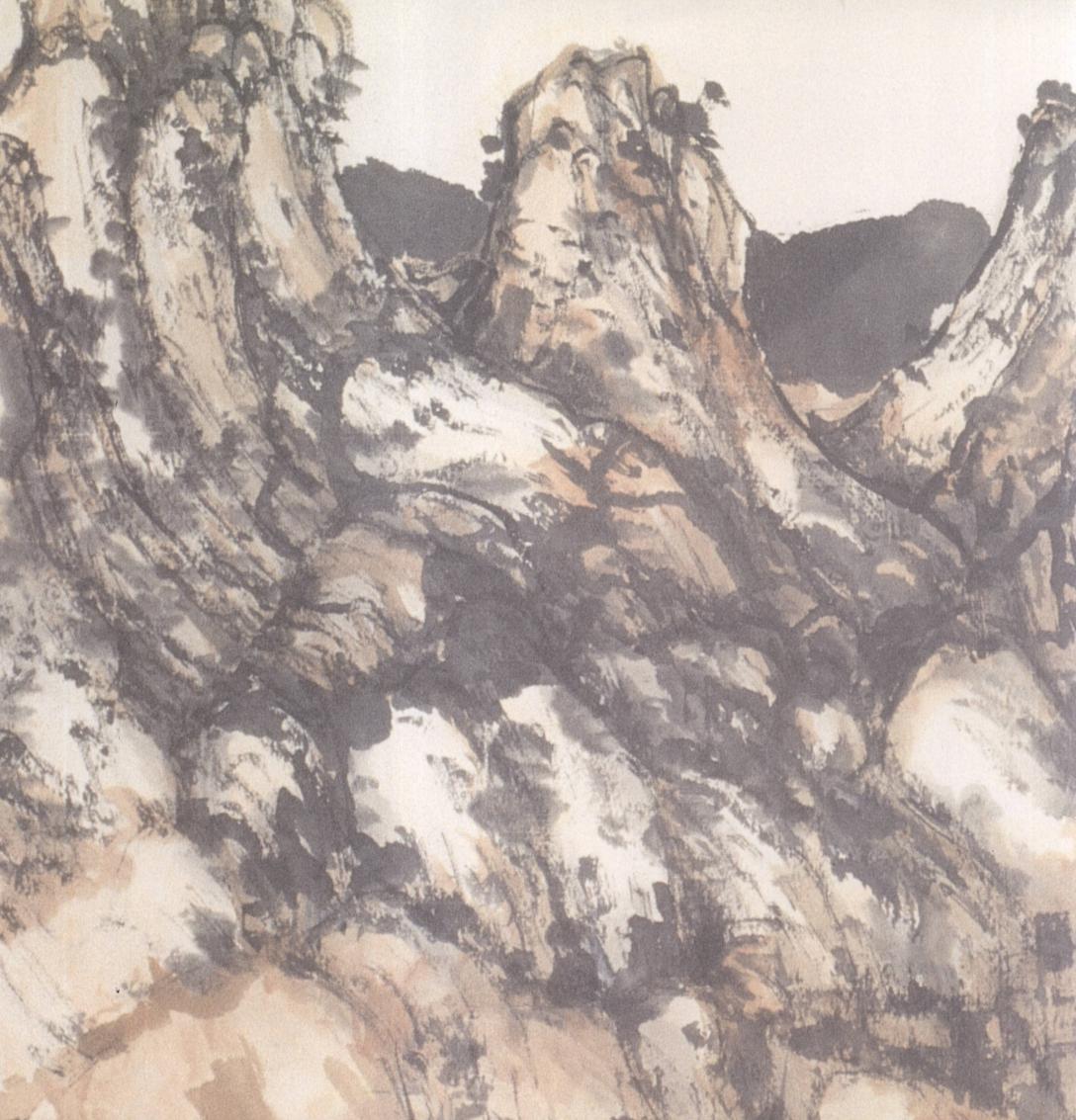
# Table of Content

I	<b>Dunhuang Fresco Style</b>	27	Avalokitesvara under the Tree
1	Sketch of Wooden Buddhist Statue	28	Heavenly Guards
2	Avalokitesvara in the Cloudy Cliff	29	Peacock King
3	Avalokitesvara in Northern Wei Style	30	Avalokitesvara with Eleven Faces
4	Buddha	31	Lohan in Double-lines Style
5	Buddha in Gold-line Sketch Style	32	Avalokitesvara in Sketch Style
6	Heavenly General	33	Heavenly General
7	Sacred Buffalo	34	Avalokitesvara under the Green Leaves
8	Lecturing Buddha	35	Lohan
9	Pine and Crane	36	Heavenly General
10	Buffalo	37	Bodhisattva
11	Pigeon on Lotus	38	Avalokitesvara
12	Lotus in Tang Dynasty Dunhuang Style	39	Avalokitesvara
13	Goat	40	Avalokitesvara in Sketch Style
14	Landscape in Tang Dynasty Dunhuang Style	41	Avalokitesvara in Red-line Sketch Style
15	Willow	42	Bodhisattva
16	Lotus Pond	43	Avalokitesvara
17	Phoenix	44	Buddha
18	Lotus in Tang Dynasty Dunhuang Style	45	Buddha
19	Mountain Stream in Tang Dynasty Dunhuang Style	e 46	Buddha in Fury
20	Tiger	47	Lohan
П	Dunhuang Sketch Style	48	Lion in Gold-line Sketch Style
21	Sketches of Buddhist Images	49	Lotus
22	Heavenly General	50	Five Buffalos
23	Triratna Buddha	51	Avalokitesvara in Red-line Sketch Style
24	Avalokitesvara	52	Buffalo
25	Sketch of Buddhist Images and Lion	III	Calligraphy in Dunhuang Manuscript Style
26	Running Steed	53	Dunhuang Poem Lyrics

54	Inscription of Buddhist Classic Written in Northern Zhou	85	Tablet from Words of Thousand Words in Seal Script
55	Lines of Buddhist Classic	86	Tablet from Words of Thousand Words in Running Script
56	Lines of Thousand Words in Needle Point Seal Script	87	Words of an Essay
57	Lines of Children Book	88	Tablet in the Meaning of Longevity
58	Lines from Preface of the Diamond Sutra	IV	Dunhuang Wooden Strip and Paper
59	Lines from Preface of a Buddhist Classic	89	Wooden Strip of a Soldier's Record
60	Copy of a Letter of Wang Xizhi	90	Wooden Strip of an Ancient Poem
61	Inscription of a Buddhist Classic	91	Wooden Strip of Beacon Fire
62	Inscription of Heart Sutra	92	Wooden Strip of Beacon Fire
63	Official Document of Cao Yijin	93	Wooden Strip of Record of Storage
64	Rhyme Essay	94	Two Wooden Strips of Jun Dynasty
65	Poem about Dunhuang	95	Wooden Strip of a Marshal
66	Lines of Zhuang Zi	96	Wooden Strip of Patrolling Soldiers
67	Poem Lyrics of Zhong Kui	97	Wooden Strip of Lines of a Letter
68	Lines of Buddhist Regulation for Nun	98	Wooden Strip of Lines of JiJiu Zhang
69	Inscription of the Diamond Sutra	99	Wooden Strip of Record of Battle
70	Lines of a Buddhist Classic	100	Wooden Strip of Lines of a Letter
71	Lines of a Buddhist Classic in Northern Dynasty's Style	101	Wooden Strip of Record of Animal
72	Section of a Letter Unearthed in Lou Lan	102	Wooden Strip of Lines of a Letter
73	Poem Lyrics of Zhong Kui	103	Wooden Strip of Record of Casualty
74	Tablet from Words of a Buddhist Classic	104	Wooden Strip of Beacon Fire
75	Words of True Gentlemen	105	Wooden Strip of Lines of a Letter
76	Tablet from Words of a Buddhist Classic	106	Wooden Strip of Lines of a Letter
77	Tablet from Words of a Buddhist Classic	107	Wooden Strip of Lines of a Letter
78	Tablet from Words of a Buddhist Classic	108	Wooden Strip of Lines of a Letter
79	Tablet from Words of a Buddhist Classic	109	Words Meaning Prosperity and Happiness
80	<b>Tablet from Words of Thousand Words</b>	110	Words Meaning Longevity
81	Poem of Appreciating the Lantern	111	Taoist Quotation
82	Words of Buddhist Teaching	112	Words Meaning Longevity and Happiness
83	Tablet from Words of a Buddhist Classic		

Tablet from Words of a Buddhist Classic





# 木刻天女

設色絹本

1

一〇五×四〇厘米

七〇年代

斯坦因於西域千家采集塑造天神象, 遺址有唐大曆及乾元 錢幣伴出, 别有壁畫窟院修業僧圖。原物存大英博物院。 選堂摹寫并記。

## Sketch of Wooden Buddhist Statue

Color on Silk 105 x 40 cm 70's



雲壑觀音 設色絹本 一二○×三四厘米 一九九○年 依敦煌壁畫樣,敬造雲壑觀音一軀。選堂。

# Avalokitesvara in the Cloudy Cliff

Color on Silk 120 x 34 cm 1990

3 摹大統五年觀音像 設色絹本 九五×三八厘米 一九九○年 古觀音佛,游目大千,當頭一杖,師子不前,問法舉手,

## Avalokitesvara in Northern Wei Style

我法不然, 蘇嚕蘇嚕, 此心如蓮。書蓮沙彌句。選堂。

Color on Silk 95 x 38 cm 1990