

Collected Art Works of Jao Tsung-i Vol 5 Flower and Bird











饒宗頤藝術創作匯集 第五冊

萬紫千紅·花鳥翎毛集

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Collected Art Work of Jao Tsung-i

Volume 5 · Flower and Bird

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are great in the same way that the Yuan paintings are great, because they arise from the same spirit, directed by a refinement arrived at in pursuits beyond that of painting. The modern obsession with originality has nothing to with the merits of these paintings, as they perfectly represent an ideal that grew out of centuries of civilization.

The same consideration of refinement enters in our appreciation of Professor Jao's calligraphy. Here, another factor comes in, and that is the revelation of personality. In this respect every calligraphy is distinct, and nothing conveys a person's personality better than his (or her) calligraphy. For those who know Professor Jao well, whether as a creative scholar, a witty conversationalist, a delightful companion, a gentle, wise and enlightening teacher, they will read his calligraphy and find all these qualities embodied in his calligraphy style and brushwork. I might add, in passing, that in his playing of the qin, the classical musical instrument, the same characteristics come through. There is hardly any living scholar who can approach all of Professor Jao's academic work with equal ease, but for those of us who care to look, through his calligraphy we can know the man.

James C.Y. Watt The Metropolitan Museum of Art

Professor Jao Tsung-i as Artist-An Appreciation

Throughout Chinese history, there have been scholars who were poets, poets who were artists, artists who were musicians. Sometimes all these accomplishments are combined in one person, but rarely in such a spectacular fashions as in Professor Jao Tsung-i. His is a genius that can turn to any branch of cultural activity and achieve results that specialists in any particular area cannot match. It is commonly assumed that scholarship is a matter of intellect and artistic creativity is that of sensibility. In Professor Jao's case, it is not simply an incidental combination of these two qualities in one person. Rather, it is a single attribute in him that underlies all his achievements, that provides the penetrating insight in his diverse scholarly investigations, the striking turn of poetic diction, the impressive brushwork one sees in his paintings and calligraphy. Perhaps, it is what Mencius called "qi".

Apart from the singular attribute that is expressed in the power of his brushstrokes, there is another quality in Professor Jao's paintings that needs to be pointed out. This is the quality of refinement, which is what ultimately distinguishes literati painting from all other categories of painting. It is a quality that is expressed not only in the delicate play of brush and ink, but in the semi-abstract compositions that balance representations of natural elements according to the artist's imagination. This is particularly true of his landscapes. There is no doubt in mind that his supreme achievement is in his landscapes in the manner of the great masters of the Yuan period, from Zhao Menfu to Huang Gongwang and Ni Zan. These paintings

藤。清季地不愛寶,青銅碑碣,出土益多,衍成金石書法盛行。金石書家,每以書法用筆作花 近代工花鳥畫者,清妍者每取道於白陽、南田、新羅。野逸者,則於八大、石濤處上溯青

卉,而参入陳老蓮之造形,成金石花卉一路。趙鵾叔、吳昌碩俱為主將。饒教授於花卉,不專 一家。雅韻近於南田,筆勢縱橫,墨氣淋漓處,又近四僧。更因深究於三代青銅、兩京碑碣,

偶然放筆,金石之氣盈然,與揚叔、讓之諸家,異途而同趣。

云:「山水有靈・應驚知己。」於荷花・何獨不然。 至其繪寫荷花,叠創新法,誠如太白所謂:「氣象萬千,非有老筆,清壯何窮。」他曾有印

至於動物鱗介,附於卷後,則又見他雖不多於這種創作,然涉筆入妙,亦自見功力也。此冊集其荷花作品,別成一組,意在使觀者更清晰地見他在這方面之獨特氣韻與開創性。故其花卉,取徑於明清,卻能別有新意,獨具風格,不拘於一體,而自有面目。

鄧偉雄

凡

例:

二、所收畫作,共分三大部份。第一部份為荷花,第二部份為花 一、本冊所收為饒宗頤教授繪花鳥、鱗介及動物之作品。

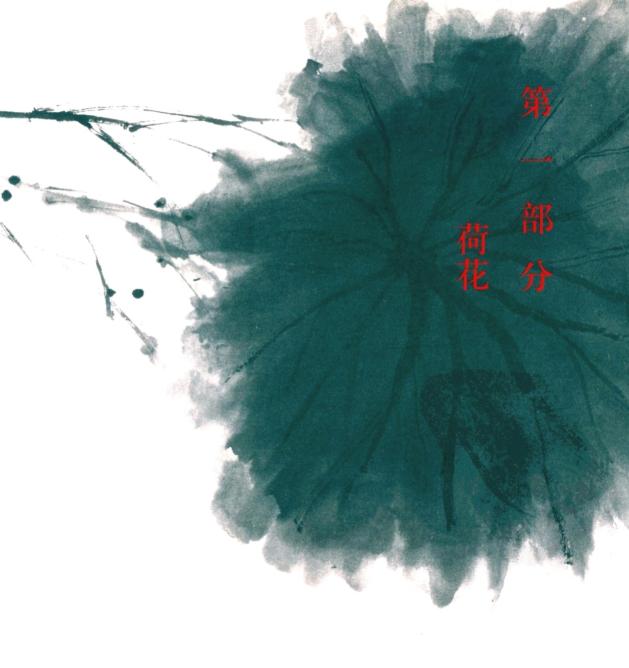
每多開創,故另列一部份。至於動物方面,則依一般習慣,歸

鳥,第三部份為動物鱗介。近十年來,饒教授於荷花繪寫技法

三、各部份又以創作年份先後排序。

入本冊之中。

四、未記確實年份者,則推定其年代,排於該年代作品之後。





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第三冊 禁 大紅 花鳥翎毛第二冊 探 连 四川 雅 座 四川 造景山水

第八冊 清 凉 境界 禪意書書

第七冊

沙州餘韻

敦煌書畫

第六冊

傅神寫執

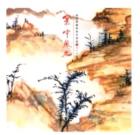
道釋仕女

通會今古 擬古書法

米 聯 壓合 諸家合作

第十一冊







35	34	33	32	31	30	29	28	27	26	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	I
没骨金荷六聯屏	业蒂金連	披面出仙妝	銀篓墨荷四連屏及對聯	青花瓷色荷花金扇面	緑天 .	雙鈎荷花	連性自潔	金荷世界	金荷柱石	十丈不勝花	鄉之孟詩意育花	設色荷花巨幅	高堂視此青琉璃	金背銀葉	荷塘魚鳥卷	三十六陂秋色	一枝紅艶	潑墨荷花四聯屏	披绿映红	紅荷	荷花横幅	十色荷花六屏及對聯	荷花四屏及對聯	六聯屏十色荷花	證色荷花	水築荷花巨幅	著色荷花卷	雨蓋碧懶天及對聯	十二呎荷花巨幅及六呎對聯	出水芙蓉	玉井蓮	翠翹金鈿	潑墨荷花	墨荷長卷	荷花
70	69	68	67	66	65	64	63	62	61	60	59	58	57	56	55	54	53	52	51	50	49	48	47	46	45	44	43	42	41	40	39	38	37	П	36
碉上雙松	暗香卷	雙勾梅花	水墨牡丹	水墨花卉四屏	水墨牡丹秀石	利市百倍	古松八哥	蟹酒	松菊猶存	富昌古利	黄石赤松	菊花雙雛	億年無疆	芋頭	石. 村i 岡	利市三倍宜富當貴	芍藥	歲寒三友	古人詩意四君子四屏	歲朝清供	江湖夜雨十年燈	蕭舜清供	葡萄	水墨葡萄	青豆竹笋	花果手卷	碧崖丹荔	柱緑上市	四君子四屏	金箋水墨雙松	水墨蒼松	古木蒼藤	橙木詩書畫卷	花鳥鱗介	紅荷對幅

古松斑鳩 垂竹鸚鹆 春消息

雙壽 菖蒲枇杷 垂柳八哥 金勾紅梅 桃花 古木修竹 四君子四屏 四君子四届 蘭花雙雀 松柏同春四屏

一鳥不鳴山更幽

冬心詩意枇杷

梅花四屏 水墨石榴

古木怪石

漸江筆意高梧竹、石

瓜瓞绵绵 金繪水仙

松四屏

枇杷 梅、荷、柳、

四君子四屏 演墨梅花

四君子四屏

漢人吉語中堂四幅

菊花茶壺 松石圖及對聯 歲寒三友四屏 宜富當壽

碧桃

金勾白梅

著色蘭花 芋頭

桃柳雙燕

松/竹/枇杷/牡丹四屏

八骏

翎毛走獸

漢人吉語花卉四屏 松樹長幅 蘭、荷、牡丹、紫藤四屏

126 125 124 123 122 121 120 119 118 117 116 115 111 114 113 112 111 可得神仙 餘 游魚四屏

古松小鼠 千秋萬歲

開張天岸馬 九如

金魚 **益石鸭子**

一馬當先

65.	Peony and Rock	98.	Narcissus
66.	Flowers in the Theme of Fortune and Happiness	99.	Flowers and Birds
67.	Ink Peony	100.	Loquat
68.	Plum Blossom in Double-line Style	101.	Ink Plum Blossom
69.	Plum Blossom	102.	Four Gentlemen
70.	Two Pines in the River Shore	103.	Four Gentlemen
71.	Peaches	104.	Fortune and Longevity
72.	Taro	105.	Four Friends in Winter
73.	Orchid	106.	Pine and Rock and Couplet
74.	Plum Blossom	107.	Chrysanthemum and Teapot
75.	Peach Blossom	108.	Bamboo and Myna
76.	Four Trees	109.	Pine and Turtledove
77.	Red Plum Blossom in Double Golden-line Style	110.	Flowers and Fruits in the Theme of Fortune and Happiness
78.	Willow and Myna	111.	Peony
79.	Orchid and Birds	112.	Orchid, Lotus, Peony and Wisteria
80.	Bamboo, Peony, Pine & Loquat	113.	Pine
81.	Two Swallows among Willow	114.	Flowers in the Theme of Fortune and Happiness
82.	Calamus and Loquat		Animal
83.	The Four Gentlemen	115.	Deer
84.	Four Gentlemen	116.	Eight Horses
85.	Bush and Bamboo	117.	Two Fishes
86.	Bird in the Quiet Valley	118.	Three Fishes
87.	Two Peaches	119.	Deity Fish
88.	White Plum blossom	120.	Goldfish
89.	Loquat	121.	Rock and Duck
90.	Pomegranate	122.	Turtles
91.	Plum Blossom in Four Styles	123.	Aged Pine and Squirrel
92.	Rock and Old Bush	124.	Nine Fishes
93.	Loquat	125.	Steed
94.	Parasol and Bamboo	126.	Steed on Top
95.	Peach		
96.	Rock		
97.	Melon		

Table of Content

	Lotus	4.	33.	Fairy in Distance
1.	Lotus in the Style of Bada		34.	Duel Lotus
2.	Lotus in Splash Ink Style		35.	Golden Lotus in Boneless Style
3.	Red Lotus		36.	Pair of White Lotuses
4.	Lotus in Boneless Style			Flower and Bird
5.	Red Lotus		37.	Alder
6.	Lotus on the Green Waves		38.	Tree and Rattan
7.	Lotus in the Rain and Couplet in Cursive Script		39.	Pine
8.	Red and White Lotus		40.	Twin Pines
9.	Lotus		41.	Four Gentlemen
10.	Lotus in Splashed Color		42.	Lychee
11.	Ten Colors Lotus		43.	Red Lychee on Green Cliff
12.	Lotus and Couplet		44.	Flowers and Fruits
13.	Six-scroll Lotus and Couplet		45.	Bamboo Shoot and Bean
14.	Golden Lotus		46.	Grapes
15.	Red Lotus		47.	Grapes
16.	Lotus among Green Leaves		48.	Decoration of Scholar's Studio
17.	Lotus in Splashed Ink Style		49.	Lantern and Calamus
18.	Lotus Bud		50.	Ornaments of Spring Festival
19.	Autumn Lotus		51.	Four Gentlemen in Poetic Theme
20.	Bird and Fishes in the Lotus Pond		52.	Three Friends of Winter
21.	Golden Lotus and Silver Leaves		53.	Chinese Peony
22.	Lotus in Zen Atmosphere		54.	Persimmon and Grape
23.	Color Lotus		55.	Five Persimmons
24.	Red Lotus on Wave of Green Leaves		56.	Taro
25.	Golden Lotus and Dark Ink Leaves		57.	Chrysanthemum and Persimmons
26.	Rock and Golden Lotus		58.	Chrysanthemum and Chickens
27.	A World of Calmness		59.	Red Pine and Yellow Stone
28.	White Lotus		60.	Peony
29.	Lotus Sketch		61.	Pine and Chrysanthemum
30.	Golden Lotus		62.	Crab and Wine
31.	Lotus in Porcelain Blue		63.	Pine and Myna
32.	Lotus on Silver Water		64.	Eight Persimmons



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