

精選展品 Exhibit Highlights

1.  
唐人《大般若波羅蜜多經》跋

1985 年

25.4 x 32 釐米

本幅

水墨紙本手卷

25.4 x 680 釐米

香港中文大學文物館藏

館藏編號：2000.0072

北山堂惠贈

此卷唐代寫經為北山堂舊藏，前有張大千（1899-1983）題耑，認為是晚唐人所書。饒宗頤教授則從經文內容、別字、避諱等考證，推測未必是晚唐人所書。此跋亦見證他與利榮森博士（1915-2007）之交誼。

Colophon to Prajñāpāramitā Sūtra Datable to the Tang Dynasty

Dated 1985

25.4 x 32 cm

The Sutra

Handscroll, ink on paper

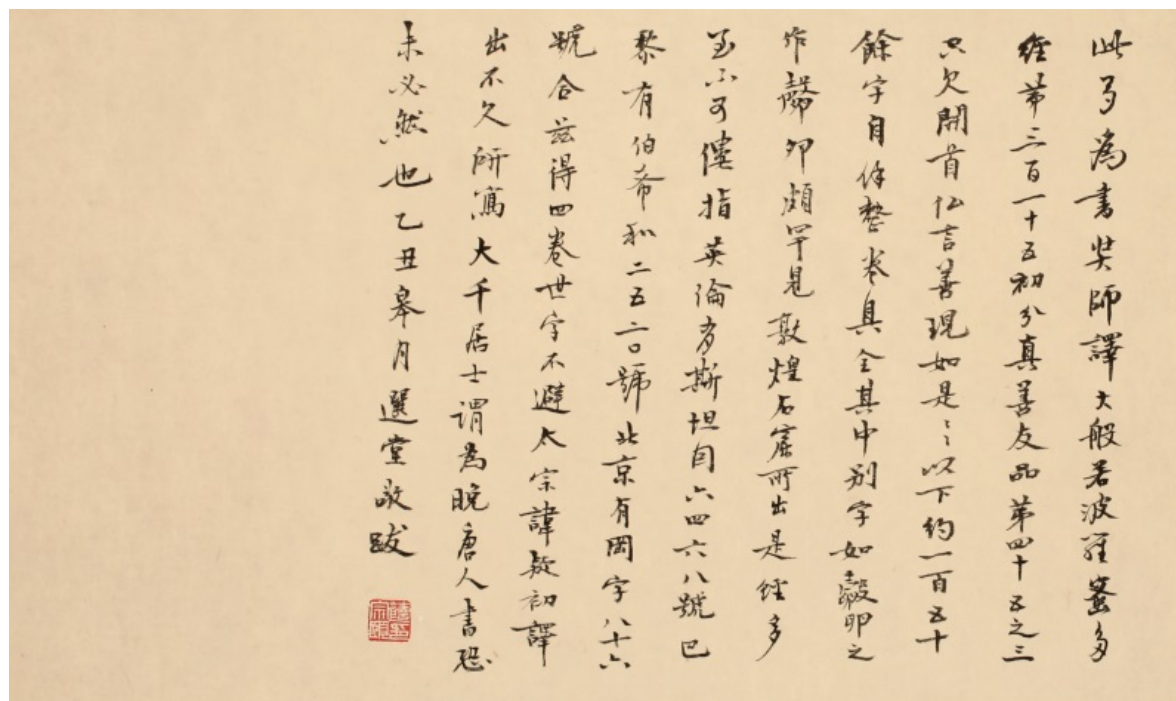
25.4 x 680 cm

Collection of Art Museum, CUHK

Acc. no. 2000.0072

Gift of Bei Shan Tang

Previously in the collection of the Bei Shan Tang, the sutra carries an inscription by Chang Dai-chien (1899-1983) that suggests a dating to the late Tang. The dating is disputed by Professor Jao in



this colophon based on the text, the occurrence of variant characters and the use of a tabooed character. Again, it is a testimony to the calligrapher's friendship with Dr Lee Jung-sen (1915-2007).

2.

臨黃庭堅《花氣薰人帖》

1982 年

水墨紙本立軸

136 x 69 釐米

香港中文大學藝術系藏

藏品編號：A42

《花氣薰人帖》為黃庭堅(1045-1105)晚年所書，是其草書小品精品，含蓄內斂、行筆流暢，現藏臺北國立故宮博物院。饒宗頤教授則將其放大臨寫，布局錯落、自由舒展。

**Copy of Huang Tingjian's Scent of Flowers Wafting**

Dated 1982

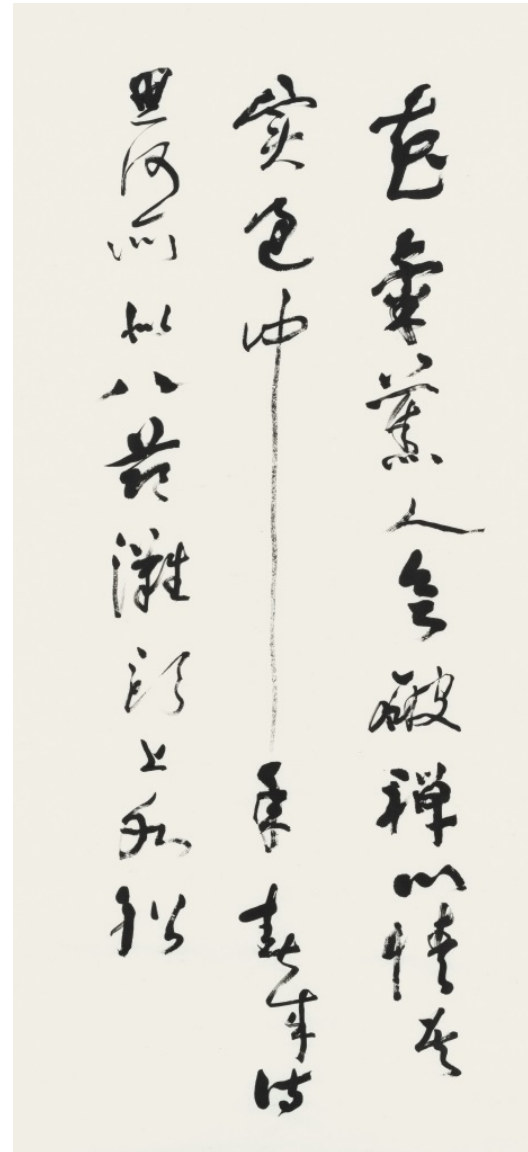
Hanging scroll, ink on paper

136 x 69 cm

Collection of Department of Fine Arts, CUHK

Acc. no. A42

Emanating a restrained flowing grace, the original calligraphy represents a small-size gem in cursive script from Huang Tingjian's (1045-1105) late years and is currently housed in the National Palace Museum, Taipei. A copy on an enlarged scale, the present specimen is varied in composition and unconstrained in execution.



3.

行楷五言聯

1989 年

水墨灑金紙立軸

各 128.5 x 31 釐米

香港中文大學文物館藏

館藏編號：2004.0351

杜祖貽教授惠贈

此聯流暢清秀，寫贈中大教育學院創院院長杜祖貽教授。

**Five-character Couplet in Regular-running Script**

Dated 1989

Pair of hanging scrolls, ink on gold-flecked paper

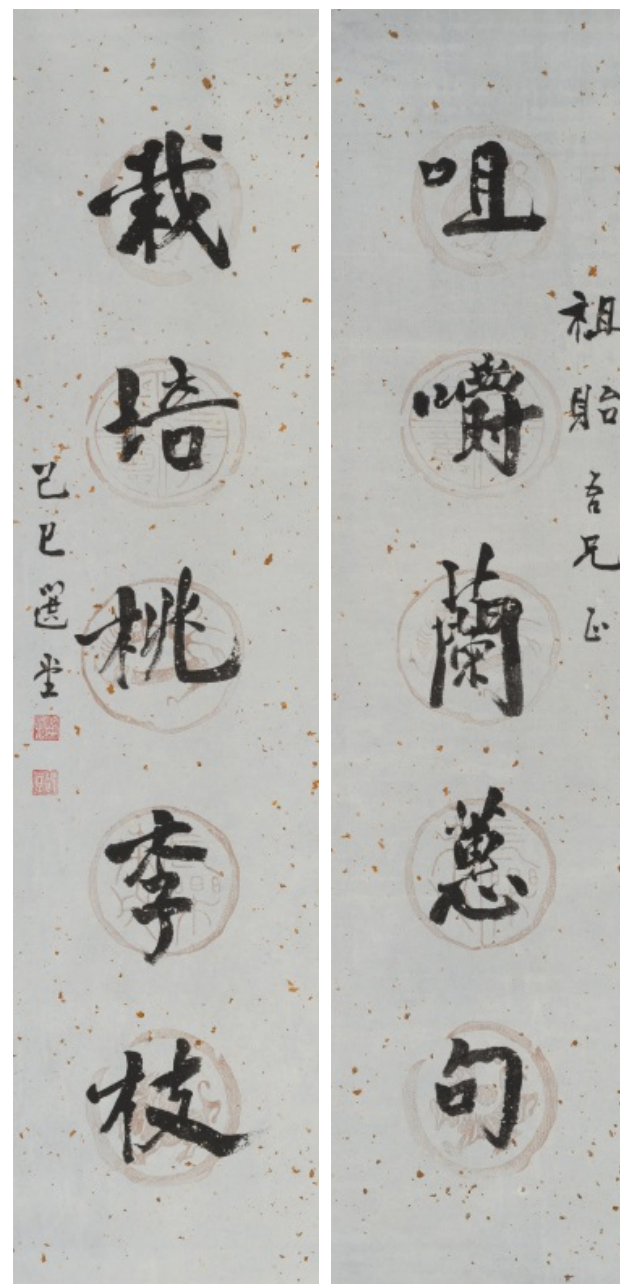
128.5 x 31 cm each

Collection of Art Museum, CUHK

Acc. no. 2004.0351

Gift of Prof. To Cho-yee

Graceful and elegant, the couplet was a gift to Professor To Cho-yee, the founding dean of the Faculty of Education, The Chinese University of Hong Kong.



4.

### 葡萄

約 1985-1986 年

水墨紙本設色立軸

138.5 x 34.5 釐米

香港中文大學文物館藏

館藏編號：1986.0035

饒宗頤教授惠贈

饒宗頤教授此作以水墨設色，仿明代徐渭（1521-1593）之法繪葡萄，筆墨淋漓、自由舒展，並題宋末元初畫家溫日觀（?-1291 後）詠葡萄詩句。

### Grapes

Dated ca. 1985-1986

Hanging scroll, ink and colour on paper

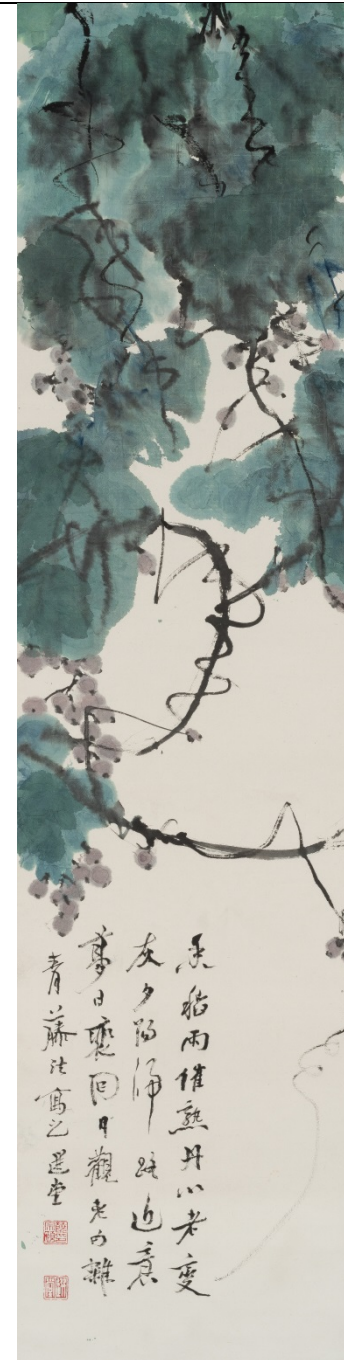
138.5 x 34.5 cm

Collection of Art Museum, CUHK

Acc. no. 1986.0035

Gift of Prof. Jao Tsung-i

Expressive and unimpeded, this specimen in ink and colour was painted after the style of the Ming painter Xu Wei (1521-1593). The poem on grapes in the inscription was composed by the late Song and early Yuan painter Wen Riguan (?-1291).





5.

### 晴川千里圖

1996 年

水墨紙本設色橫幅

61.6 x 559.4 釐米

香港中文大學文物館藏

館藏編號：2016.0075

此畫淺絳設色、筆墨淡雅，構圖一河兩岸、層層推進，畫中山石逶迤、山脈綿延、溪澗流水、叢林小屋，閑適之餘，亦見氣勢，顯現黃公望（1269-1354）、倪瓚（1301-1374）、弘仁（1610-1664）等身影。是饒公借鑑古人、自抒胸臆之精品。

### Script Stretching to the Horizon

Dated 1996

Horizontal scroll, ink and colour on paper

61.6 x 559.4 cm

Collection of Art Museum, CUHK

Acc. no. 2016.0075

Portrayed in light ocher and refined brushwork, the riverscape scroll unfolds a tranquil and magnificent vista of rocky banks in the foreground, with dwellings nestling in the woods overlooked by rolling hills in the background. Stylistically, it immediately invites comparison with Huang Gongwang (1269-1354), Ni Zan (1301-1374) and Monk Hongren (1610-1664) and culminates in a masterpiece that best illustrates how the past is tapped for the sake of originality.



6.

行草論書次《青天歌》韻（局部）

1998 年

水墨紙本手卷

46 x 1778.5 釐米

香港中文大學文物館藏

館藏編號：2001.0663

北山堂惠贈

宋末元初全真派道士丘處機（1148-1227）曾作《青天歌》，1966 年江蘇吳縣清人曹澄（18 世紀）墓則出土署款明代徐渭（1521-1593）所書《青天歌卷》，饒宗頤教授甚是喜愛，故次韻論書，論及墨法、筆法、布局、節奏，並喻之以琴理，是其書法心得之集中展示，他曾多次書寫。此卷是 1998 年他於蘇州觀摩原件後返港所寫，自由揮灑、大氣淋漓。

**On Calligraphy with Rhymes Matching Song of the Blue Heaven  
in Running-cursive Script (detail)**

Dated 1998

Handscroll, ink on paper

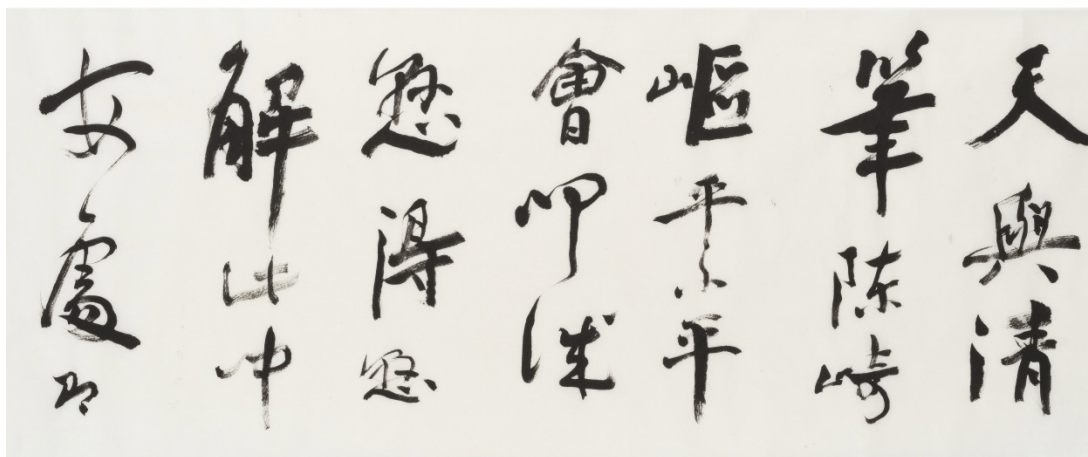
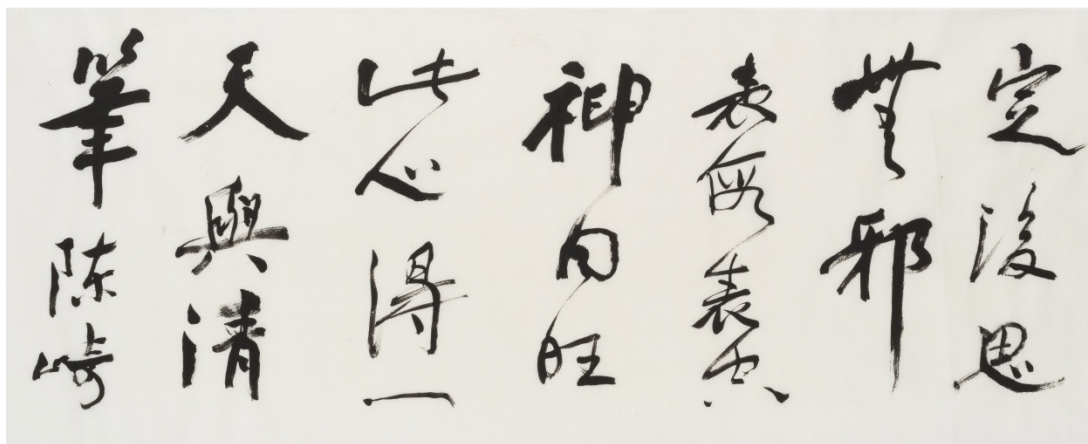
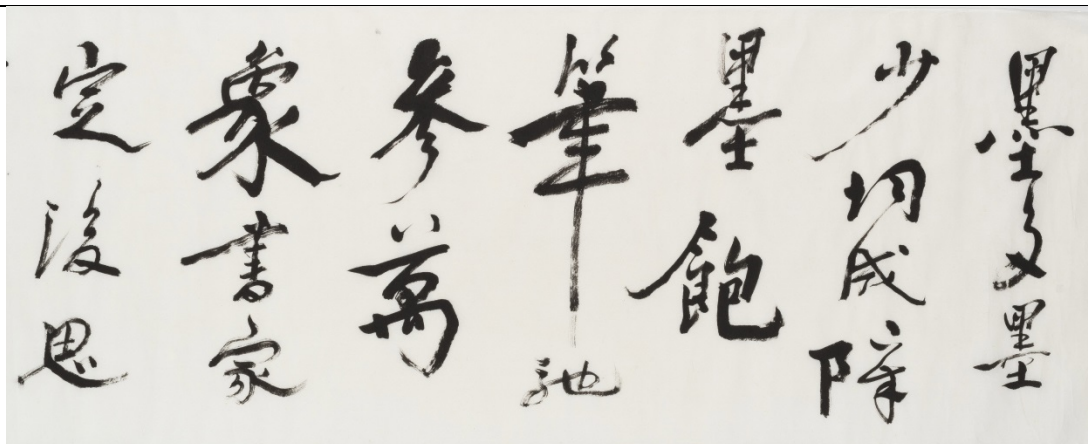
46 x 1778.5 cm

Collection of Art Museum, CUHK

Acc. no. 2001.0663

Gift of Bei Shan Tang

Song of the Blue Heaven (Qingtian ge) was composed by the Daoist Quanzhen adept Qiu Chuji (1148-1227) active in the late Song and early Yuan. A calligraphy of the text, signed by Xu Wei (1512-1593), was excavated from the Qing tomb of Cao Cheng (18th century) in



Wuxian, Jiangsu, in 1966. Professor Jao loved it so much that he adopted the same prosodic structure for his observations on ink application, brush methods, composition and rhythm in calligraphy with a comparison of writing calligraphy to playing the qin-zither. The treatise has been made the text of many of his calligraphic works and this particular confident and sophisticated specimen was written upon his return to Hong Kong after viewing the original masterpiece in Suzhou in 1998.