



# XIA JING SHAN

夏 荆 山

跨世紀佛畫藝術第一人

First Buddhist Art Maestro Across Centuries

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Buddhist Art  
Maestro  
Across Centuries

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跨世紀

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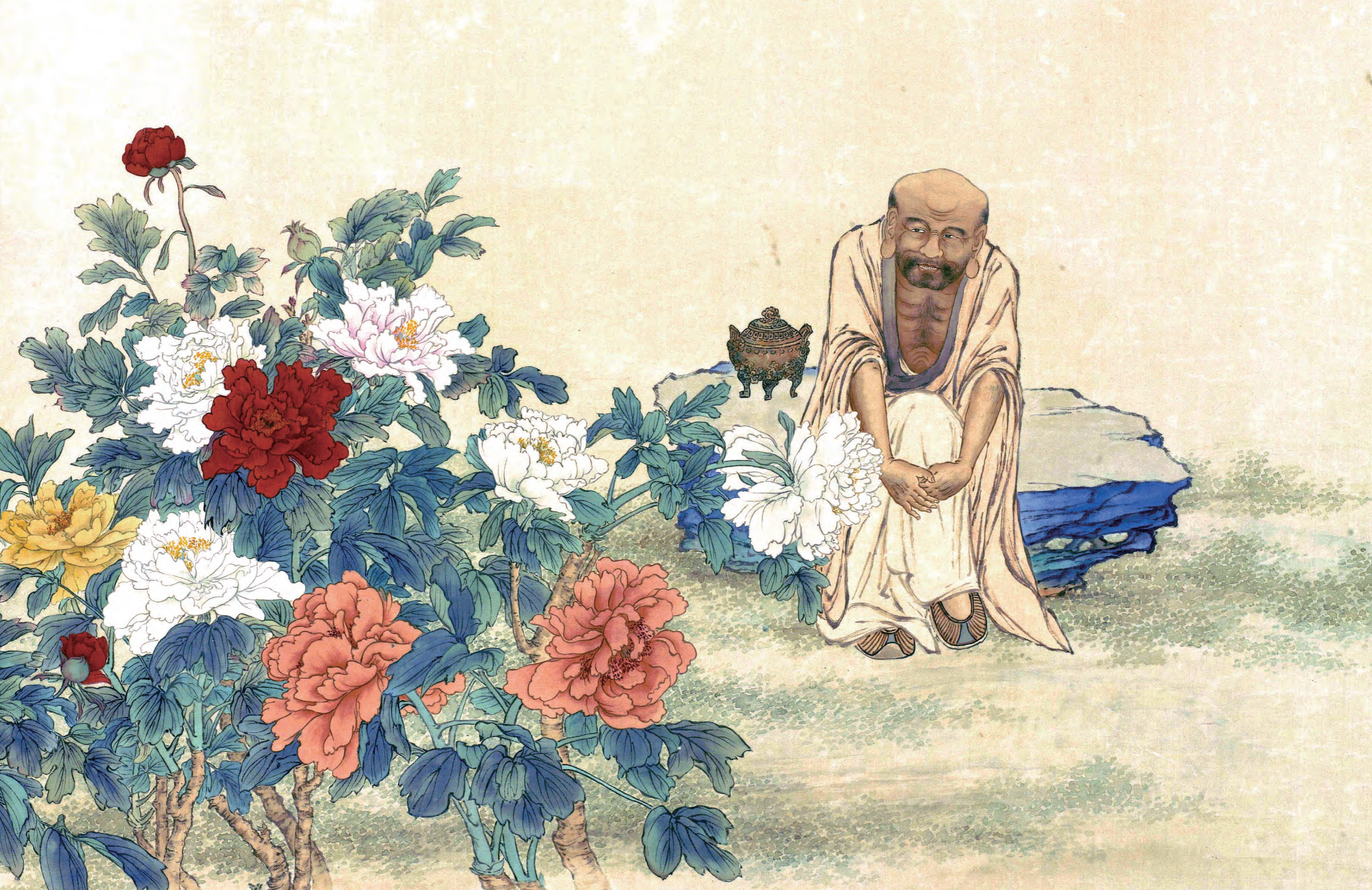
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# RECOMMENDATION

## 名人推薦語

「夏荊山將中國傳統佛像繪畫與新式美學美好融合，讓現代觀眾及藝術愛好者喜愛。」

“Xia Jing Shan harmoniously combines the ancient Chinese tradition of Buddhist figurative painting with an aesthetic freshness and grace that pleases both the modern viewer and the devotee.”

— 路易斯·阿方索 里斯本大學人文藝術學院藝術史學系主任  
*Luis Afonso, Director, Department of History of Art, School of Arts and Humanities, University of Lisbon*

「夏荊山的佛畫，秉承中國傳統的線條用筆，掌握佛教諸法界的立意造形，並就寫實性的空間感加以創意變化，增添嶄新色澤，就佛畫史的流變而言，是彰顯了明清以來，既莊嚴典雅又絢爛華麗的跨世紀佛畫新風格。」

“Xia Jing Shan’s Buddhist paintings inherit Chinese traditional brushstrokes and grasp the meaning and form of Buddhism. Furthermore, Xia innovatively varies the dimension in realistic style to add the brand new coloration to paintings. In the history of Buddhist paintings, his art displays a new style of solemnity, classic and magnificence across centuries.”

— 陳清香 中國文化大學史學所系教授  
*Chen Ching-Hsiang, Professor, Department of History, Chinese Culture University*

「夏荊山先生的畫作與一般想像的佛像繪畫不同，它活潑且生動；畫面貼近生活，拉近了我們與畫中人物的距離，彷彿超越時空。」

“Xia Jing Shan’s paintings are different from common imaginative Buddhist drawings. It’s lively and vivid; his paintings are close to the daily life and draw near the distance between us and figures in the painting. It seems that we meet painting figures beyond time and space.”

— 丑宛茹 實踐大學設計學院院長  
*Chou Wan-Ru, Dean, College of Design, Shih Chien University*

依姓氏拼音排序 In surnames' alphabetical order

「夏荊山大師極致美麗的佛畫、書法、山水畫，能為喜愛藝術的人帶來喜悅與靈感，值得全球觀眾注目。我每次欣賞他的作品時，特別會被他豐富的想像力吸引；我最喜愛他的佛畫，其佛像與觀眾互動性高且生動，對我心性有深度的啟發。」

“Master Xia Jing Shan’s extraordinarily beautiful Buddhist art, calligraphy and landscape paintings deserve a global audience because of the great joy and inspiration they bring to art lovers of all generations. I personally become absorbed by Master Xia’s rich, imaginative paintings when I view them. My favorite pieces are the engaging, vivid Buddhist portraiture, which draw me with their evocative deep spirituality.”

— 傅維廉 台北市美國商會執行長  
*William Foreman, President, the American Chamber of Commerce in Taipei*

「夏荊山先生繪畫題材豐富，技法嫻熟，尤善羅漢、菩薩，默契古意，直追唐宋，成教化，助人倫，洵為守正創新範式。」

“Xia Jing Shan’s paintings are rich in themes. He is masterful and good at depicting Arhat and Bodhisattvas. Master Xia’s intent conforms to traditions, which trace back to Tang and Song dynasty. Also his paintings play the enlightening and ethical role, so they not only are authentically traditional but also are innovative inheritance.”

— 韓剛 四川大學藝術學院教授  
*Han Gang, Professor, Arts College of Sichuan University*

「我喜歡夏荊山的佛畫，因為它非常優雅、有詩意般的簡約與美麗。他擅長以簡筆線條表達情感，如同畢卡索的知名畫作。」

“What I love about his work is that it is so elegant. So many of the pieces have the feel of a poem, a quiet meditation that is simple and beautiful. He’s masterful at using an economy of line to express sensuous motifs, like the best Picasso drawings.”

— 娜嘉·漢森 紐約大都會美術館教育研究員 / 藝術探索顧問公司創辦人  
*Nadja Hansen, Museum Educator, the Metropolitan Museum of Art, Cloisters & Founder of Art Explorations*

「夏荆山先生的繪畫具有對人性崇高的體悟，每一筆一畫都能為觀者創造想像空間。」

“Xia Jing Shan’s paintings show a sublime understanding of human nature, and his every stroke creates a vivid response in the viewers’ imaginations.”

— 朱利安·雅各布森 歐洲貝多芬鋼琴協會主席 / 英國皇家音樂學院鋼琴室內樂暨鋼琴教授  
*Julian Jacobson, Chair, Beethoven Piano Society of Europe & Piano Accompaniment Professor and Piano Professor, Royal College of Music*

「夏居士師承名師，融合佛教與書畫，藝術造詣更上一層樓，其達摩及鍾馗之韻味、神態完全勾勒出文學作品中的描述，一切都具像化了。」

“Xia Jing Shan learned from masters; he infused Buddhism into paintings and calligraphy so that his art is masterful, especially his Bodhidharma and Zhong Kui’s character and manner come alive and are shaped in accordance with the literature.”

— 詹景裕 臺南藝術大學校長  
*Jan Ching-Yuh, President, Tainan National University of the Arts*

「夏荆山的佛畫藝術就像一幕一幕的生命歷程，透過它們，讓我們可以接觸優質而多元的佛教藝術世界，藝術因而能與人的生活真正結合，並藉由欣賞來盼望更深刻的生命啟發和對生活有更多的願景和期待。」

“Xia Jing Shan’s Buddhist paintings are his life journey. By viewing them, we may access to excellent and diverse Buddhist art world. His art genuinely connects human life, and we may long for deeper inspirations and visions when we appreciate them.”

— 郭博州 臺北教育大學人文藝術學院院長  
*Kuo Bor-Jou, Dean of College of Humanities and Arts, National Taipei University of Education*

依姓氏拼音排序 In surnames’ alphabetical order

「深具中華文化底蘊的特徵，對於儒釋道精義闡述及歷史故事人物，探索傳統擷取要理，在東方的傳神、寫意、畫境中傳承宗教繪畫藝術之經典！」

“Xia Jing Shan’s art is featuristic for Chinese cultural heritage. From Confucianism, Buddhism, Taoism and historic figures, he explores and retrieves significant truths. He inherits the classics of religious painting art from the perspective of oriental vivacity, simplicity and imagery.”

— 李宗仁 臺灣藝術大學書畫藝術學系主任  
*Lee Tsung-Jen, Chairman, Department of Painting and Calligraphy Arts, National Taiwan University of Arts*

「夏荆山先生的畫作具有一種難以形容的感染力，每次欣賞都能觸發新的感悟。而他的書法不光是展示技巧，更利用字句傳達人生的哲理。」

“Xia Jing Shan’s paintings are indescribable influential. Each time I view them, I have new enlightenments. His calligraphy displays not just techniques but also expressive philosophy through his meditative words.”

— 李文 香港浸會大學新聞系專業應用副教授暨傳媒管理社會科學碩士課程主任 / 新聞與社會研究所總監 / 前 BBC 中文總監  
*Raymond Li, Associate Professor of Practice and Director, MSSc in Media Management / Institute for Journalism and Society, Hong Kong Baptist University / Former Head, BBC Chinese*

「佛法智慧在於八萬四千法門，匯融於一華一世界的生活作息，深透此中賦予藝術無限彩繪展現，即在荆山經典佛畫藝術。」

“Buddhist wisdom lies in 80 thousand approaches (Caturaśītisahasra Dharmaskandha) to integrate into the lifestyle which the epiphany of one object for one philosophy dawns. Xia Jing Shan’s classic Buddhist art exactly represents the unlimited art and multi-faceted paintings embodying the understanding of Buddhism.”

— 林保堯 臺北藝術大學名譽教授  
*Lin Pao-Yao, Emeritus Professor, Taipei National University of the Arts*

依姓氏拼音排序 In surnames' alphabetical order

「夏荊山先生在傳統中求創新，他的創作心態是年輕的，他透過書畫推進他對於佛的理解，對於人生境界的理解，這是我認識夏老作品中更可貴之處。」

“Xia Jing Shan seeks innovations in traditions. His heart is young when he creates artworks. He promotes his understanding for Buddhism and human life by his paintings and calligraphy. This is the most valuable part when I acquaint myself with his paintings.”

— 劉赦 南京師範大學美術學院院長

*Liu She, Dean, School of Fine Arts, Nanjing Normal University*

「夏荊山老師與佛結緣，秉承清代工筆傳統，創作佛畫儒雅端莊，啟迪人心，並身體力行儒佛善美理想，心懷藝術與佛學發展，如佛無私施惠後學。」

“Master Xia Jing Shan personally connects with Buddhism. He inherits Gongbi traditions and creates gentle and solemn Buddhist paintings to enlighten human nature. Meanwhile, he personally carries out the ideal of benevolence and beauty in Confucianism and Buddhism. He devotes to art and Buddhist studies, and it is exactly like Buddha's ethos to deliver favors for the coming generation selflessly.”

— 滿謙法師 佛光山歐洲總住持暨佛光山宗務委員會委員

*Ven. Man Chien, Chief Abbot, Fo Guang Shan Monastery in Europe & Committee, Fo Guang Shan Religious Affairs*

「夏荊山先生的畫作風格特別鮮明，他所刻畫的人物表情非常現代，讓人印象深刻。」

“Xia Jing Shan is an artist of distinctive style, and the modern expressions on the characters depicted in his paintings are particularly impressive to me.”

— 南條史生，森美術館館長

*Fumio Nanjo, Director, Mori Art Museum*





# FOREWORD

## 序

**趙忠傑 Chao Chung-Chieh**

財團法人夏荊山文化藝術基金會 執行長  
南京大學夏荊山研究中心 主任

CEO, Xia Jing Shan Arts and Culture Foundation  
Director, Xia Jing Shan Academy, School of Arts,  
Nanjing University

2013 年伊始，受聘到北京師範大學擔任客座教授，開設公益管理課程，因緣際會接觸了書畫大師夏荊山。與大師初識之際，在慈善與藝術、宗教的前提下，彼此建立了共識，很快地在 2014 年初，成立了「財團法人夏荊山文化藝術基金會」，希望能將理想實踐、發揮。

夏荊山大師佛畫藝術造詣精湛，創作等身，不僅作品已受北京故宮、國博、舊金山亞洲藝術博物館典藏，且親身實踐文化公益，募款修復諸多古寺，無償辦學達二十年。他的作品展露的莊嚴慈悲與華美，他堅持利益眾生的行動力，讓我佩服與感動，希冀將他帶給世人的美好推廣給更多的人。

From the start of 2013, I was invited as the visiting professor for Beijing Normal University to lecture philanthropic management. It was then I met Master Xia Jing Shan for the first time. Upon the mutual interest for philanthropy, art and religion, we both reached the consensus to launch "Xia Jing Shan Arts and Culture Foundation" in 2014 to carry out and promote our mutual goals.

Master Xia Jing Shan's art is extremely exquisite. His paintings are archived in The Palace Museum in Beijing, National Museum of China and Asian Art Museum, and he also devoted to cultural philanthropy by funding temple restorations in China. He taught paintings and calligraphy over 20 years without incomes. The solemnity and beauty of his paintings and his perseverance of philanthropic act inspired and moved me deeply to spread his benevolence to the general public.

As the manager of a non-profit foundation, I gradually sorted out the way in running art administration from the viewpoint of philanthropic management since the foundation launched. In addition, I managed to bring Master Xia's exquisite Buddhist art to the world through academic events, interdisciplinary exhibitions and creative arts awards. Throughout the years, domestic and overseas

作為一個公益基金會的管理者，自基金會成立後，從慈善、藝術管理的角度，逐漸進入藝術行政的殿堂摸索、學習，透過舉辦學術活動、跨界藝術展覽、文創藝術獎，將夏大師已登殿堂級典藏的絕美佛畫藝術帶到世界各地。這幾年來，透過專家學者的分析研究，海內外的專家學者、甚至佛學大師，無一不肯定夏荊山佛畫乃繼承唐宋以來的中華文化傳統，又融入近代西方藝術技巧，且其對佛畫的專研、創作量，及其承先啟後的學脈，均居當代藝術圈的頂尖地位，堪稱「跨世紀佛畫藝術第一人」，可說是當代中華書畫藝術不可忽視的重要一環。

自 2018 年起，基金會與南京大學藝術學院合作成立「南京大學夏荊山研究中心」，並與倫敦大學亞非學院佛學研究中心進行合作研究計畫，透過與兩岸、國際間的學術交流，也更讓我們深信夏大師書畫能跨越文化、語言的隔閡，傳遞感動。感謝南京大學藝術學院童強教授、倫敦大學亞非學院佛學研究中心烏爾屈·帕格教授的支持，共同促成這本《夏荊山：跨世紀佛畫藝術第一人》的出版，既是基金會與兩地研究中心對夏大師研究現況的簡報，更是引領世人進入大師藝術殿堂的第一步。

experts, scholars and Buddhist masters all highly recognized in their research that Xia Jing Shan's Buddhist art inherited Chinese cultural heritage from Tang and Song dynasties, and well incorporated modern Western techniques. Besides, Master Xia's experience, prolific creations and his key role of inheriting the past and initiating the future especially rank the top of the contemporary art field. He's worthy of the title "First Buddhist Art Maestro Across Centuries", and cannot be ignored in the contemporary Chinese calligraphy and painting art.

The foundation launched "Xia Jing Shan Academy" with School of Arts, Nanjing University, and began the academic research plan with Centre of Buddhist Studies SOAS, University of London since 2018. By cross-strait and international academic exchanges, it is believed Master Xia's calligraphy and painting will cross cultural and language boundaries to transmit the spirit. Thanks to the support from Professor Tong Qiang of School of Arts of Nanjing University and Professor Ulrich Pagel of Centre of Buddhist Studies of SOAS, University of London, the publication of *Xia Jing Shan: First Buddhist Art Maestro Across Centuries* releases successfully to present the current research for Master Xia by the foundation and the academy.

透過這本書冊，除能了解夏荊山大師成就經典的重要歷程外，還能一覽其重要代表畫作，另外也精選了來自財團法人夏荊山文化藝術基金會、南京大學夏荊山研究中心、倫敦大學亞非學院佛學研究中心學術活動中的重要研究成果。而本書更邀請來自世界各地的藝術專家分享他們對夏大師畫作的感動，相信也能提供讀者不同的欣賞視角。於此，也對所有參與本書文章、推薦語及協助編審的文化學術界先進前輩深表感懷之意。

這本書的出版是一個起點，開啟書畫大師夏荊山在中華佛教藝術領域以及公益藝術經典作品的探討，也適切地定位夏大師在全球佛教藝術研究脈絡的重要位置。期許夏荊山文化藝術的弘揚，以及基金會更加成長茁壯，將「夏學」的美好發揚光大，成為推動當代佛畫藝術發展重要且不可或缺的支柱。

Furthermore, the publication helps lead the first step for the general public to enter into magnificent Master's art.

Readers will not only get the whole picture of Master Xia Jing Shan's outstanding achievements, but they also may view all representative paintings. In addition, the book also selects pivotal research results from Xia Jing Shan Arts and Culture Foundation, "Xia Jing Shan Academy" of Nanjing University and Centre of Buddhist Studies SOAS, University of London. It is pleased to invite art professionals worldwide sharing their acclamation for Master Xia's paintings so that readers may appreciate in different perspectives. Here I sincerely give my gratitude for all senior academic and art professionals who contribute to the papers, recommendation and editorial works.

The publication is the commencement for Master Xia Jing Shan's exploration in Chinese Buddhist art and philanthropy; it also defines Xia's significance in the global Buddhist art context. I sincerely hope Xia Jing Shan's arts and culture may widely spread, and the foundation will grow stronger to propel the goodness of "Xia's Studies"; furthermore, his studies will be essential to develop the contemporary Buddhist art. 🙏

趙忠傑 *Chao Zhongjie*

# FOREWORD

## 序

童強 Tong Qiang

南京大學藝術學院 教授  
南京大學夏荊山研究中心 執行主任

Professor, School of Arts, Nanjing University  
Executive Director, Xia Jing Shan Academy,  
School of Arts, Nanjing University

《夏荊山：跨世紀佛畫藝術第一人》的出版，是海峽兩岸藝術學界的盛事。它不僅展示荊山先生數十年來藝術探索的歷程，也充分體現了荊山繪畫、特別是佛畫藝術的卓越成就。

荊山先生少年篤志於學，師從郭味蕖先生研習丹青。聰慧妙悟，脫穎而出；轉益多師，博採眾長，於花卉、人物、仕女、山水等繪畫皆有涉及，既能汲取中國傳統繪畫的精髓，又能自出機杼，別具一格。上世紀七〇年代更是致力於佛畫藝術，形成了自身鮮明的特色。南北朝隋唐以來，中國佛教興盛，以佛教造像知名的畫家更是層出不窮，佛畫由此形成深厚的傳統。荊山先生在對古代佛像卷軸、壁畫的臨摹學習

The publication of *Xia Jing Shan: First Buddhist Art Maestro Across Centuries* is regarded as a momentous event in the art and academic communities in China and Taiwan. Not only is Master Xia's decades-long art journey presented, the book also comprehensively shows the outstanding achievements Xia has made through his paintings, especially his Buddhist art.

In his younger years, Master Xia was a very dedicated student, and he was under the tutelage of Kuo Weiqu for the art of traditional Chinese painting. Intelligent and gifted, Xia was an outstanding pupil. He was later trained by multiple teachers and acquired a wide range of skills for different genres of paintings, including floral, figure, and landscape. Xia then became an artist that extracted from the essence of traditional Chinese painting but was also innovative and unique. In the 1970s, he started focusing on Buddhist art, which he incorporated with his own notable features. Buddhism became widespread in China since the time of the Northern and Southern dynasties, Sui dynasty and the succeeding Tang dynasty, which led to the emergence of countless painters that specialized in Buddhist portraits and also the formation of a profound tradition for the art form. Throughout Master Xia's training process repli-

過程中，繼承了唐宋以來佛教繪畫渾流暢、綺麗精工的风格，在用筆、造型、賦彩等方面融會貫通，時有新變，形成了獨特的藝術風格，達到了妙理圓融、爐火純青的境界。

在堅持藝術創作的同時，荊山先生大力弘揚中華優秀傳統文化，多有善舉。在內地創辦「荊山書畫院」，資助貧困學生，支持古寺修復等，行誼堪稱典範。

2018年，南京大學藝術學院與夏荊山文化藝術基金會合作成立南京大學夏荊山研究中心。南京大學夏荊山研究中心重在中國傳統藝術的研究，弘揚祖國傳統文化，加強海峽兩岸藝術文化研究與交流。通過對荊山先生作品和創作理念的系統研究，實現荊山先生「讓世人可以沉浸於中華文化精粹之美」的理想，推動中華優秀傳統文化的創造發展。

2019年6月初，南京大學夏荊山研究中心成功舉辦第一屆荊山論壇，大陸數十位著名高校的專家學者就佛教圖像文化學專題進行了熱烈的探討。會場即時展陳荊山先生精美的藝術作品。荊山先生的作品已經在大陸引起了藝術研

cating ancient scroll and murals of Buddhist portraiture, he inherited the robust and fluid qualities and splendidly refined style observed in Buddhist art from the Song and Tang dynasties. Mastering brushwork, stylization, and color application techniques, and with innovative elements incorporated in his artworks, Xia has since developed his own unique artistic style and attained a state of ingenious harmony and exquisite masterfulness.

While staying dedicated to art making, Master Xia is also devoted to advocating excellent traditional Chinese culture through many philanthropic efforts. He established "Jing Shan College of Art" in Mainland China, which provided financial aid to underprivileged students, supported restoration work of ancient temples, and conducted many other exemplary endeavors.

In collaboration with the School of Arts, Nanjing University, the Xia Jing Shan Arts and Culture Foundation founded the "Xia Jing Shan Academy" in 2018. The academy's mission is to study traditional Chinese arts, promote traditional Chinese culture, and strengthen cultural research and exchanges of arts and culture between Taiwan and China. Through systematic studies on Master Xia's oeuvre and artistic concepts, the objective is to

究者、愛好者強烈的興趣，有數位學者專門就荆山先生的佛像藝術展開研討。著名的藝術史專家韓剛教授盛稱荆山繪畫「超越二十世紀文人畫，繼承主流，直追唐宋」。高度評價荆山藝術，並為未來的荆山繪畫藝術的研究指明了路徑。我們期待著從荆山繪畫藝術中得到更多、更深刻的藝術啟發與精神薰陶。

fulfill Master Xia's ideology of "immersing everyone in the refined and pure beauty of Chinese culture" and to propel traditional Chinese culture's further development.

In early June 2019, the 1st Jing Shan Forum was presented at the "Xia Jing Shan Academy" in Nanjing University, with enthusiastic discussions conducted by dozens of prominent experts and academic figures in China on topics pertaining to Buddhist art. A selection of artworks by Master Xia was also on display at the venue. Master Xia's artworks have sparked great interests in art scholars and enthusiasts in China, with discussions led by many experts to analyze the Buddhist art by Xia. Renowned art historian, Professor Han Gang, has praised Xia's paintings as artworks that "surpass 20th century literati paintings, and having inherited well-established traditions, his artworks are comparable to those from the Tang and Song dynasties". The positive reviews on Master Xia's art have provided a clear direction for future studies on his oeuvre, as we look forward to obtaining more insights, artistic inspiration, and spiritual enlightenment from Master Xia's artworks. 🖼️

畫張

# FOREWORD

## 序

烏爾屈·帕格 Ulrich Pagel

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《夏荊山：跨世紀佛畫藝術第一人》這本關於夏荊山書畫研究的專書，是一本成功的跨域交流典範，集結了藝術史家、宗教學者與博物館專家等人的觀察及研究。而這本書的書名則源自於 2019 年 5 月在倫敦大學亞非學院舉辦的同名座談會——透過這場活動也開啟了財團法人夏荊山文化藝術基金會、南京大學夏荊山研究中心與倫敦大學亞非學院佛學研究中心的合作。這本書發表的每篇論文從研究者各自關注的脈絡下，如教育、歷史和藝術史等領域，運用不同視角討論藝術家夏荊山的作品。夏荊山對於中國佛教藝術、書法和中國山水畫的貢獻舉世聞名。他的創作為當代同類型畫作之翹楚，並持續啟蒙全球各地學習中國藝術的學生。

The study of the paintings of Xia Jing Shan, published here in *Xia Jing Shan: First Buddhist Art Maestro Across Centuries*, is a fine example of a successful interdisciplinary conversation, bringing together art historians, scholars of religions and museum experts. The title of the book springs from a workshop convened at SOAS, University of London in May 2019 which marked the beginning of a collaboration between the “Xia Jing Shan Academy” of Nanjing University and the Centre of Buddhist Studies (SOAS). Each of the papers examines the work of Xia Jing Shan from a different perspective and places it in different educational, historical and artistic contexts. The contributions of Xia Jing Shan to Chinese Buddhist art, calligraphy and Chinese landscape painting are of course well-known. His productions rank among the finest of their genre and continue to provide inspiration to students of Chinese art around the world.

The advent of the foundation of the “Xia Jing Shan Academy” of Nanjing University generated a space for the study of his art work through scholarly lenses. The contributions of Rachel Barnes and John Reeve, published in this volume, provide testimony to the value and relevance of these efforts. Reeve explores the ways in which modern audiences interrogate to works of art in galleries and

對財團法人夏荊山文化藝術基金會來說，南京大學夏荊山研究中心的設立及與倫敦大學亞非學院佛學研究中心的合作，提供了學者們研究夏荊山作品的空間與舞台。在亞非學院與南京大學夏荊山研究中心合作的那場座談會中，瑞秋·巴恩斯及約翰·里夫發表的文章即收錄於本書中，他們各自對夏荊山作品的研究價值提出了論證，並闡明當前的研究方向。里夫探討現代觀眾在藝廊和博物館裡探索藝術品的方式；他詳實記錄連結兩者間的動能與感染力，並勾勒出各種流動與變化在推拉間交織成的網絡。而巴恩斯則是檢視過去，她致力探討中西歷史交會下，中國山水畫與現代歐洲以前的自然風景藝術。其研究顯示歐洲浪漫派風景畫家可能持續受到中國山水畫作的影響，且中國繪畫可能啟蒙西方風景畫，此推論方向迄今仍有待更明確研究。在那場座談會中，另有學者以剖析夏荊山知名作品援引的佛教架構為題進行演講，闡述了夏荊山畫作中常見的佛教靈性題材，並將之放入更寬廣的大乘佛教脈絡中。在那場座談會上這三個主題並列，正好反映了夏荊山作品的多元性：時間、空間、脈絡和迴響，並顯而易見地提示我們夏荊山書畫作品在概念上、藝術上與宗教上均含有多層意義。

museums; he charts the dynamics that connect the two and sketches their fluid, ever-changing forces of enmeshment. Barnes, in contrast, examines the past. Her contribution discusses the historical encounters between Chinese landscape paintings and the artistic productions of nature in pre-modern Europe. Her study reveals repeated exposure among European romantic landscape artists to Chinese works of a parallel genre and establishes hitherto underexplored trajectories of influence from China to the West. In a third paper presented in the workshop at SOAS, the current author set out the Buddhist frame of reference for many of Xia Jing Shan's best-known pieces. This contribution traced some of the most prevalent themes of Buddhist spirituality captured in the works of Xia Jing Shan and situated them within the wider Mahāyāna context. The three presentations, taken together, reflect the multi-vocality of Xia Jing Shan: time, place, context and voice. They remind us of the many layers—conceptual, artistic and religious—his works display, seemingly without effort.

But the productions of Xia Jing Shan are not only works of art in the conventional sense; they serve equally as religious beacons, calling to mind the many virtues of the Buddha and his teachings. They abound with symbols and representations

然而夏荊山的書畫創作不單只是現代定義下的藝術品，它同時具有宗教意涵，提醒世人留意佛陀的德行與教導。這些作品透過豐富的象徵意義來闡明佛教的核心精神，體現注重純然道德觀、寬容、耐心、慷慨與灼見。即使這些創作有所屬的地理與歷史脈絡，但卻具有跨越時空的超然性，使之成為偉大的藝術作品。

我僅代表倫敦大學亞非學院佛學研究中心在此致意，我們十分榮幸能參與夏荊山作品研究計畫，並期盼能以研究中心為平台，將夏荊山書畫美學推廣至全英國。而 2019 年我們與基金會及南京大學夏荊山研究中心共同舉辦的國際座談會，即是邁向此目標的第一步。

作為這個研究計畫的合作機構，我誠摯恭喜夏荊山文化藝術基金會執行長趙忠傑博士擘畫此願景，他展現了堅毅的決策力與專注力，將夏荊山藝術作品帶往全球。據我所知，目前尚未有類似機構能在極短時間內達成目標。相信在趙博士領導下，夏荊山研究中心將成為聞名國際之研究機構，串聯全球學者研究夏荊山作品與其藝術瑰寶。

that stand at the core of Buddhist spirituality, embodying calls for moral purity, tolerance, patience, generosity and insight. Even though created in a very specific geographic and historical context, they retain a sense of trans-regional timelessness that marks out great works of art.

Here at SOAS, at the Centre of Buddhist Studies, we are proud to be included in the study of the works of Xia Jing Shan, to be able to provide a platform through which his paintings will reach, before long, a much wider appreciation in the UK. The workshop that we convened in 2019 in collaboration with the Xia Jing Shan Academy of Nanjing University was but the first step in this endeavour.

As a partner in this initiative, it falls to me to congratulate Dr. Chao Chung-Chieh on his vision, implemented with unfaltering determination and focus, to bring the works of Xia Jing Shan to international attention. I know of no other organisation that achieved quite as much in so little time. Under his leadership, the "Xia Jing Shan Academy" attained international renown, connecting scholars around the world in the study of Xia Jing Shan and his artistic legacy. 🙏

*Ulrich Pagel*



# BIOGRAPHY

## 夏荊山生平簡介年表

書畫大師夏荊山，可謂跨越二十世紀、二十一世紀佛畫藝術第一人，更是中華文化重要推手。他主要創作主題有佛像、菩薩、觀音、達摩、羅漢、鍾馗、山水人物、書法等，其作品先後受美國舊金山亞洲藝術博物館、北京故宮博物院、中國國家博物館等世界頂級藝術殿堂典藏。

他不僅是藝術巨擘，更將儒家講求的仁愛之道化為行動，籌措經費修繕各大古寺名剎；在北京創辦「荊山書畫院」，無償教畫，培育英才；於臺灣創立「財團法人夏荊山文化藝術基金會」，舉辦藝術展演、文創藝術獎、社會創新培力獎學金，以公益形式傳遞文化薪火。

The Master Xia Jing Shan is considered a vanguard in Buddhist art and an important influential figure in the Chinese culture, whose endeavor spans across the 20th and 21st centuries. The main subjects in Xia's painting are Buddha, Bodhisattva, Avalokiteśvara, Bodhidharma, Arhat, Zhong Kui, landscapes, figure paintings and calligraphy. His artworks are archived by major art institutions around the world, including The Palace Museum in Beijing, the National Museum of China, and the Asian Art Museum in San Francisco, USA.

Beyond being an art virtuoso, Xia has also transformed the Confucius principle of benevolence into tangible actions, and acquired funds to restore major historical heritages and temples. He founded the "Jing Shan College of Art" in Beijing, where he gave pro bono classes on calligraphy and painting, aiming to educate and foster talents. Furthermore, Xia Jing Shan founded "Xia Jing Shan Arts and Culture Foundation" in Taiwan. The mission behind the arts and culture foundation founded by Xia is based on compassion and benevolence, and the foundation organizes various international events and activities such as "Jing Shan Classic, Cultural and Creative Arts Awards", seeking to share the Chinese culture with the world.

## 1923

- 夏荊山生於山東省濰坊市壽光縣，字光樺，又名楠竺、菩謙、林生、林長壽、慧芝。自幼習畫，師從知名畫家郭味蕓<sup>1</sup>。

Born in Shouguang, Weifang, Shandong, Xia Jing Shan, courtesy name Guang-Hua, also known as Nan-Chu, Pu Qian, Lin Sheng, Lin Chang Shou, and Hui Zhi began learning Chinese calligraphy and painting throughout his childhood and was under the tutelage of renowned painter Guo Weiqu<sup>1</sup>.





## 1949

- 隨國民政府到臺灣，先後追隨南亭法師<sup>2</sup>、南懷瑾<sup>3</sup>修行佛法，並與胡庸<sup>4</sup>學習風水勘輿及易經。  
Following his military platoon, Xia arrived in Taiwan in 1949. Xia also practiced and attained a solid foundation for Buddhism under the guidance of Master Nan Ting<sup>2</sup> and Nan Huai-Chin<sup>3</sup> for many years, and he was also mentored by Hu Yong<sup>4</sup> in the studies of Chinese Geomancy (Feng Shui) and I-Ching (Classic of Changes).
- 不忘創作，其作品陸續於全省美術展覽會<sup>5</sup>國畫類參展、得獎，第四屆〈仕女〉、第五屆〈竹林七賢圖〉、第十四屆〈蕉窗雙艷〉。  
Continuing with his creative endeavors and also dedicated to teaching, Xia's artworks were awarded in the 4th, 5th, and 14th Taiwan Provincial Fine Arts Exhibition<sup>5</sup>.
- 教授工筆畫，培育一批工筆書畫與佛畫菁英，如：李穀摩<sup>6</sup>、陳魁承、廖春民（天鶴）<sup>7</sup>、劉時憲、賴文森、江明發（曉航）<sup>8</sup>、劉昭薩<sup>9</sup>、黃梵月<sup>10</sup>等。  
As a teacher of the Chinese realism painting style- meticulous Chinese painting- Xia has trained a group of exceptional meticulous Chinese painting artists in Taiwan, including Lee Ku-Mo<sup>6</sup>, Chen Kuei-Cheng, Liao Chun-Min (Tien-Ho)<sup>7</sup>, Liu Shih-Hsien, Lai Wen-Sen, Chiang Ming-Fa (Hsiao-Hung)<sup>8</sup>, and Liu Chao Mu<sup>9</sup>, Huang Fan-Yue<sup>10</sup>, etc.

## 1970

- 移居美國加州，並周遊列國，遍訪名師，收納百家之學。  
Xia moved to the United States in 1970, where he actively promotes Chinese culture. Meanwhile, he traveled to visit museums around the world.
- 將中華文化藝術推廣予兩屆美國總統、加州州長等重要人物。  
He devoted himself to promoting Chinese culture and arts to Governors of California and Presidents of the United States.
- 廣泛結緣和供養顯宗及密宗大善知識們，並多次帶領華僑至中國、印度、尼泊爾、錫金的佛教聖地朝聖。  
Xia supported the monks and masters for both Mahāyāna and Vajrayāna Buddhism, and has led many overseas Chinese pilgrims to visit Buddhist holy sites of China, India, Nepal.

- 受聘於舊金山大學教授易學。  
Xia was appointed to teach I-Ching at University of San Francisco in 1971.
- 夏荊山畫作〈竹林七賢圖〉受舊金山亞洲藝術博物館典藏。  
Xia's painting, *Seven Sages of the Bamboo Grove*, is in the collection of the Asian Art Museum in San Francisco, USA.

## 1980

- 協助募款修復諸多著名佛寺，如浙江天臺山高明寺、國清寺，山東青州龍興寺、圓覺寺，北京大雲峰禪寺，陝西法門寺等。  
Xia Jing Shan assisted with the restoration work at many distinguished Buddhist temples, including the Gaoming Temple and Guoqing Temple in Tiantai, Zhejiang Province of China; the Longxing Temple and the Yuanjue Temple in Qingzhou, Shandong Province of China; the Dayun Peak Temple in Beijing; and the Famen Temple in Shaanxi Province.
- 1988年因自身感悟，久研佛像於夢中得啟示，佛、菩薩、護法及眾會雲集，醒後把所夢畫出，發願日後以佛菩薩為主要創作內容，將慈悲與定力融入畫中。其〈五十三參圖〉是極品，贈予紅冠夏瑪法王，現存放在尼泊爾的旭光寺。  
Due to his personal spiritual training and philosophy in 1988, Xia made the choice to dedicate the remainder of his life to creating Buddhist paintings, hoping for his art to benefit the general public. Having extensively studied Buddhist portraits, Xia was once enlightened in a dream about an assembly of the Buddha, Bodhisattvas, Dharma protectors, and other Buddhist deities. Upon waking, he painted what he saw in the dream, depicting the holy realm that manifested. His masterpiece of *53 Visits of Sudhana* was given to Shamar Rinpoche and archived in Shar Minub Monastery, Nepal.

## 1990

- 於北京無償辦學，1994年成立「荊山書畫院」，招收貧困學生，免收學費，並提供食宿及零用錢，辦學教畫逾二十年。  
In 1994, Xia founded "Jing Shan College of Art" in Beijing where he gave pro bono classes on calligraphy and painting for students in poverty and provided them with allowance and accommodation for over twenty years.

## 2009

- 在無錫梵宮參加第二屆世界佛教論壇，並應邀舉辦「佛畫大師夏荊山佛像藝術展」。  
Xia was invited to attend the Second World Buddhist Forum at Lingshan Brahma Palace, Wu Xi, China and presented "Master Xia Jing Shan's Buddha Painting Exhibition".
- 率眾弟子耗費數十年心血，以工筆重彩繪作 5163 幅佛像繪畫，集結發行《佛像典藏》，全套 9 卷、每卷 9 冊，共 81 集。在陝西法門寺合十舍利塔落成暨佛指舍利安奉大典上供奉此佛畫作品集，此作亦被譽為「造像版大藏經」，奠定夏荊山在中華書畫藝術與佛像繪畫的影響力。  
Together with some of his students, they painted 5,163 Buddha portraits in the style of Gongbi, with the collection published in the book, Buddha Collection. This book of large-scale Buddhist portraits received tremendous accolades was offered to the Buddha Relics Tower of the world-renowned Famen Temple in Shaanxi Province during the blessing ceremony dedicated to the relic of the Buddha and is also praised as the "portraiture version of *The Chinese Buddhist Canon*", which established Xia's influential position in the genre of Buddhist painting.
- 擔任電視劇《百年虛雲》<sup>11</sup> 總策畫。  
Xia Jing Shan planned the production for the 20-episode television drama, "百年虛雲" [*Empty Cloud-Master Hsu Yun*]<sup>11</sup>.

## 2010

- 3 月 16 日受邀於北京故宮博物院舉辦個展「佛像典藏：夏荊山佛像藝術展」，為期三個月，其代表作〈自在觀音菩薩像〉受故宮典藏。  
Xia's solo exhibition, "Buddha Archives-Xia Jing Shan's Buddha Painting Exhibition", which opened on March 16th, 2010, was on exhibit for three months in the Palace of Prolonged Happiness of The Palace Museum, Beijing. Following the exhibition, his painting, *Bodhisattva Avalokiteśvara*, was collected by the museum.

## 2012

- 作品展出於「洛杉磯美術展：歷史與傳統」。  
Xia's artworks were also presented in the China Pavilion for the "Los Angeles Fine

Art Show: Historic & Traditional" in January of 2012.

- 應澳門政府邀請，於「佛頂骨舍利睹禮大會」舉辦「夏荊山佛教文化藝術展」，展示百餘張繪畫作品。  
Xia invited by the Macau Government to present "Xia Jing Shan Buddhist Art Exhibition" at the "Buddha's Skull Relic Blessing Ceremony".

## 2014

- 一月於臺灣成立「財團法人夏荊山文化藝術基金會」。透過基金會與臺灣藝術大學合辦藝術工作坊。  
In 2014, Xia founded the "Xia Jing Shan Arts and Culture Foundation" in Taiwan and co-hosted Art Feast: Xia Jing Shan Painting Workshop with National Taiwan University of Arts.

## 2015

- 透過基金會與長榮大學、中國文化大學合辦學術研討會。此後基金會每年舉辦學術研討會。  
Through cooperation, Xia Jing Shan Arts and Culture Foundation co-hosted academic seminars with Chang Jung Christian University and Chinese Culture University. Academic seminars are held annually thereafter.
- 透過基金會發行《荊山美學》創刊號，樹立財團法人夏荊山文化藝術基金會的美學典範，一年一刊，於五月出刊。  
The annual magazine, *Jing Shan Aesthetica*, was launched by the foundation in 2015 and hereafter publishes in every May.

## 2016

- 透過基金會與英國倫敦國王學院、英國聖三一拉邦音樂與舞蹈學院、英國皇家音樂學院及牛津布魯克斯大學交流。  
When the foundation was first established, exchanges were already engaged with King's College London, Trinity Laban Conservatoire of Music and Dance in London, and Oxford Brookes University.

## 2017

- 透過基金會於臺南吳園舉辦「夏荊山故事館：經典藝術國際特展」。此後基金會每年舉辦各大小展覽。  
Held an exhibition "Xia Jing Shan Story-International Art Exhibition" at Tainan Wu Garden, Taiwan. Since then, various exhibitions have been held every year.
- 透過基金會深度整合學術資源，建構「夏學」學術理論，發行《夏荊山藝術論衡》學術期刊創刊號，半年一刊，於三、九月出版。  
The half-yearly periodical publication, *Journal of Xia Jing Shan's Art*, was launched to include studies on Xia Jing Shan's aestheticism.
- 透過基金會舉辦「荊山經典文創藝術獎」，鼓勵新世代以東方經典書畫藝術創作。此後每年舉辦文創藝術獎。  
By hosting the "Jing Shan Classic, Cultural & Creative Arts Awards" annually, it is expected to cultivate more cultural workers in order to build an international and interdisciplinary art platform that represents the essence of traditional culture for the future innovative design.
- 透過基金會啟動「夏荊山社會創新培力獎學金」，培育學子研究社會公益、社會創新議題。  
"Xia Jing Shan Social Innovation Empowerment Scholarship Program" was founded to cultivate professionals in the field of philanthropy and social innovation.

## 2018

- 中國國家博物館值夏大師九十六歲高齡之際，策畫「夏荊山藝術展」，其代表作〈靜慮觀音〉、〈達摩〉等十幅傑作受國博典藏。  
The exhibition, "Xia Jing Shan Art Exhibition", was presented from July 22nd to August 11th, 2018 at the National Museum of China in Beijing, with *Meditating Avalokiteśvara*, *Bodhidharma* and other eight Xia's paintings, became a part of the museum's permanent collection after the exhibition.
- 基金會與南京大學藝術學院共辦「南京大學夏荊山研究中心」，深耕學術研究。

## 2019

To promote Xia Jing Shan's studies and research, Xia Jing Shan Arts and Culture Foundation established "Xia Jing Shan Academy" in collaboration with the Nanjing University.

- 透過基金會與英國倫敦大學亞非學院佛學研究中心、美國丹佛大學約瑟夫·科貝爾國際研究學院中美關係中心、捷克布拉格大學、葡萄牙里斯本大學簽署交流協議，共同推廣夏氏美學。  
Xia Jing Shan Arts and Culture Foundation has signed the agreement for cooperation with Centre of Buddhist Studies at SOAS University of London, Center for China-US Cooperation, Josef Korbel School of International Studies, University of Denver, Prague College and Lisbon University to promote Xia's Aesthetics.
- 受聘擔任「世界佛教藝術論壇」永久榮譽會長。  
Appointed as the Honorable Chairman of "World Buddhist Art Forum".

1 郭味蕖 (1908-1971)，山東濰坊人，師從黃賓虹，所作融會諸家。1951年受徐悲鴻聘於中央美術學院研究部。1962年任中央美術學院國畫系花鳥科主任。  
Guo Weiqu (1908-1971), born in Weifang, Shandong. He was Chinese painter under the tutelage of renowned painter Huang Binhong. Appointment by Xu Beihong, he worked at the Fine Arts Research Institute at Central

2 Academy of Fine Arts. In 1962, he became the program leader of Bird-Flower painting at Central Academy of Fine Arts.  
南亭法師 (1900-1982)，曾任臺灣中國佛教會常務理監事、祕書長。創辦華嚴蓮社、華嚴專宗學院等。  
Master Nan Ting (1900-1982), was the founder of Huayen Lotus Association, Huayen School College and Supervi-

3 sor and Secretary of Buddhist Association of the Republic of China.  
南懷瑾 (1918-2012)，中國當代佛學家、教育家、國學大師。其出版代表作甚多，且被翻譯成八種語言流通。  
Nan Huai-Chin (1918-2012), was a poet, educator, Buddhist scholar, spiritual teacher of contemporary China. He composed many works throughout his lifetime and

many of his books are published and translated into other languages.

4 胡庸 (1890-1974)，湖北黃陂人，有「象數大師」之稱。1959年後來臺從商，將堪輿絕學傳授給南懷瑾及其學生夏荊山。

Hu Yong (1890-1974), born in Hubei province, was a master of The Numerology of the I-Ching. He moved to Taiwan and became a businessman after 1959, he had passed all his knowledge of I-Ching to his student Xia Jing Shan.

5 「全省美術展覽會」國畫類之評審委員匯集一代書畫與膠彩名家，如：黃君璧、林玉山、傅狷夫、陳進、郭雪湖、林之助等。

The jurors for "Taiwan Provincial Fine Arts Exhibition" are composed of renowned calligraphy and painting Artists and glue painting artists such as Huang Jun-Bi, Lin Yu-Shan, Fu Chuan-Fu, Chen Jin, Kuo Hsueh-Hu, Lin Chih-Chu.

6 李穀摩 (1941-)，南投人，書畫藝術家。現任南投縣政府顧問、臺灣藝術大學書畫系講座教授、杭州江南畫院顧問。

Lee Kuo-Mo(1941-), born in

Nantou, was a painter and calligrapher. He currently works as a consultant at Nantou County Government, National Taiwan University of Arts and Hangzhou Jiangnan Calligraphy and Painting School.

7 廖天鶴知名弟子為嘉義畫家陳振益 (1957-)，陳氏入選臺灣當代畫家名鑒，作品被國父紀念館典藏。

Liao Tien-Ho is the teacher of famous painter Chen Zhen-Yi (1957-) who was selected by the Taiwan Contemporary Artist Handbook. Also, the work of Chen Zhen-Yi was collected by Sun Yat-Sen Memorial Hall.

8 江曉航 (1945- 2003)，高雄人，佛畫名家。曾任傳燈畫會創辦人兼會長、佛宇畫會創辦人兼會長。

Chiang Hsiao-Hung (1945-2003), born in Kaohsiung, was a renowned Buddhist Artist. He was the founder and chairman of Passing Lamp Association and Temple Association.

9 劉昭薩 (1947-)，嘉義縣人，佛畫藝術家。現任中華大漢書藝協會副理事長，佛光山基隆極樂寺工筆佛畫藝術指導老師。

Liu Chao-Mu (1947-) born

in Chiayi, was a Buddhist Artist. He was the director of Chinese Calligraphy Association, and Gongbi instructor of Buddhist painting for Fo Guang Shan Ji Le Temple, Keelung.

10 黃梵月為已故工筆佛畫家江曉航之妻，現任「覺無憂藝術公司」藝術顧問、中華文物保護協會監事。

Huang Fan-Yue was the wife of deceased Gongbi Buddhist painter Chiang Hsiao-Hung. She is the art consultant of WUYO, and Supervisor of Chinese Culture and Fine Arts Conservation Association.

11 《百年虛雲》講述中國近代著名禪門宗師虛雲長老之弘法傳奇，由李起厚、斯琴高娃連袂主演。於2009年11月6日在珠江電影頻道首播，共二十集。

TV drama "百年虛雲" [Empty Cloud-Master Hsu Yun] played the legend of Chinese well-known Buddhist master Hsu Yun. It was starred by Li Qihou and SiQin Gaowa and debuted from November 6, 2009 on Pearl River Movie Channel for 20 episodes.

## EXHIBITION 重要展覽紀錄

2018

- 「夏荆山藝術展」，中國國家博物館，北京。  
“Xia Jing Shan Art Exhibition”, National Museum of China, Beijing.
- 「荆山時代：夏荆山書畫藝術展暨荆山經典文創藝術獎作品展」，南京大學博物館，南京。  
“Jing Shan Style: Xia Jing Shan Art and Award Exhibition”, Nanjing University Museum, Nanjing.



2017

- 「荆山水閣：2017 夏荆山國際學術研討會暨書畫藝術特展」，新北市圖書總館，新北市。  
“Jing Shan Arts & Literature: International Academic Conference & Exhibition of Xia Jing Shan's Painting and Calligraphy Art”, New Taipei City Library, New Taipei City.



2016

- 「夏荆山故事館：經典藝術國際特展」，吳園藝文中心，臺南。  
“Xia Jing Shan Story-International Art Exhibition”, Tainan Wu Garden, Tainan.



2012

- 「洛杉磯美術展：歷史與傳統」，洛杉磯會議中心，洛杉磯。  
“Los Angeles Fine Art Show: Historic & Traditional”, Los Angeles Convention Center, Los Angeles.
- 「佛頂骨舍利瞻禮大會：夏荆山佛教文化藝術展」，澳門東亞運動會體育館，澳門。  
“Buddha's Skull Relic Blessing Ceremony-Xia Jing Shan Buddhist Art Exhibition”, Macau East Asian Games Dome, Macau.



2010

- 「佛像典藏：夏荆山佛像藝術展」，北京故宮博物院延禧宮古書畫研究中心，北京。  
“Buddha Archives-Xia Jing Shan's Buddha Painting Exhibition”, Palace of Prolonged Happiness, The Palace Museum, Beijing.  
「夏荆山觀音佛像藝術畫展」，大佛寺，廣東。  
“Xia Jing Shan's Buddha Painting Exhibition”, Dafo Temple, Guangdong.



2009

- 「佛畫大師夏荆山佛像藝術展」，法門寺，陝西。  
“Master of Buddhist Paintings: An Exhibition of Buddha Portraits by Xia Jing Shan”, Famen Temple, Shaanxi.



## ARCHIVE 典藏紀錄

2018

中國國家博物館·北京  
National Museum of China, Beijing

〈西方廣目天王〉(1)、〈游春圖〉(2)、〈桃李夜宴〉(3)、〈松鶴延年〉(4)、〈達摩祖師〉(5)、〈寒山拾得〉、  
〈萬事如意〉、〈達摩祖師〉、〈南方增長天王〉、〈靜慮觀音〉。

*Virūpākṣa (1), Spring Outing (2), The Spring Evening Banquet at the Peach and Pear Blossom Garden (3), Live as Long as the Pine and Crane (4), Bodhidharma (5), Hanshan and Shide, All is Well, Bodhidharma, Virūḍhaka, Meditating Avalokiteśvara.*



〈西方廣目天王〉(1), 2001, 設色絹本, 400X150cm。

〈游春圖〉(2), 1977, 水墨設色絹本, 194X60cm。

〈桃李夜宴〉(3), 1970, 水墨設色絹本, 107X52cm。

〈松鶴延年〉(4), 2009, 水墨設色紙本, 116X69cm。

〈達摩祖師〉(5), 2005, 設色絹本, 263X141cm。

*Virūpākṣa* (1), 2001, color on silk, 400X150cm.

*Spring Outing* (2), 1977, ink and color on silk, 194X60cm.

*The Spring Evening Banquet at the Peach and Pear Blossom Garden* (3), 1970, ink and color on silk, 107X52cm.

*Live as Long as the Pine and Crane* (4), 2009, ink and color on paper, 116X69cm.

*Bodhidharma* (5), 2005, color on silk, 263X141cm.

## 2018 | 南京大學，南京 Nanjing University, Nanjing



〈樹下飲茶〉, 2010, 水墨設色紙本, 135X65cm。

*Drinking Tea Under the Tree*, 2010, ink and color on paper, 135X65cm.

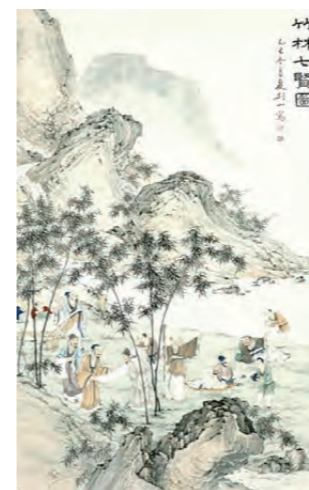
## 2010 | 故宮博物院，北京 The Palace Museum, Beijing



〈自在觀音菩薩像〉, 1996, 水墨設色紙本, 96X74cm。

*Bodhisattva Avalokiteśvara*, 1996, ink and color on paper, 96X74cm.

## 1970 | 亞洲藝術博物館，舊金山 Asian Art Museum, San Francisco



〈竹林七賢圖〉, 1965, 水墨設色紙本, 162.9X91.4cm。

*Seven Sages of the Bamboo Grove*, 1965, ink and color on paper, 162.9X91.4 cm.







又大將受佛威力含諸惡趣  
大愿為己願轉惡為善护持正法  
遠離怖乱及種種疾苦怖畏直至  
的羯磨神

藥師琉璃光如來願力成就東方琉璃淨土，身後圍繞四大天王，左側日光菩薩，右側月光菩薩，菩薩前方站立十二大藥叉為眷屬，十二藥叉頭上有生肖標誌，亦代表時辰，表示藥師如來守護眾生，一分未捨離修持藥師如來者。

造像的考究、別出心裁的精緻用色與紮實書畫筆墨技巧搭配協調，將莊嚴佛像開創出逸秀典雅的藝術高度。

Bhaiṣajyaguru-vaiḍūrya-prabha (Medicine Buddha) on achieving Buddhahood, became the Buddha of the Eastern pure land of Vaiḍūryanirbhāsa. He is flanked by two seated Bodhisattvas Candraprabha (Moonlight) and Sūryaprabha (Sunlight) and is also surrounded by The Four Heavenly Kings. Twelve Generals, in front of Bhaiṣajyaguru-vaiḍūrya-prabha with Chinese zodiac symbol on their heads respectively, not only offer protection during the 12 daylight hours but also represent the twelve vows of Bhaiṣajyaguru-vaiḍūrya-prabha which is known for bestowing worldly benefits on sentient beings such as eliminating pain and sickness, and providing comfort.

The exquisite iconology of Buddha, the ingenious exquisite color and the solid brushwork and ink techniques creates a solemn but delicate Buddha image.



藥師琉璃光如來  
*Bhaiṣajyaguru-vaiḍūrya-prabha*

2012, 設色紙本, 249X119cm

題款

藥師經中南無十二藥叉大將受佛威力含諸惡趣依隨藥師佛威力十二大愿為己願轉惡為善护持正法助一切有情修行時遠離怖乱及種種疾苦怖畏直至圓滿佛果所以十二藥叉大將是南無藥師佛十二大愿的羯磨神王辰年五月於京都夏荊山敬題

鈐印

佛像肖形、夏荊山、楠竺居士（鳥蟲篆）、夏氏荊山、楠竺居士、荊山藏畫、聖像妙法廣結善緣、南無阿彌陀佛

2012, color on paper, 249X119cm

南無西方極樂世界阿彌陀佛  
淨土好我佛大慈悲但具三心圓十念印  
登九品越三祇  
定無疑普願眾生同繫念金臺天樂共迎時  
彈指到蓮池

神力不思  
議  
臨報畫稿  
時客洛杉磯普謙居士敬製



此作設色淡雅，筆墨線條除圓光部份稍重為突顯佛法相外，其餘均靈動綿延，為夏荆山於 1988 年客居洛杉磯時之代表作，該年閉關十月，於恭繪佛菩薩聖像後，深深體會佛像妙境。

圖中阿彌陀佛腳踏雙蓮，雙手結上品下生印，蓮臺中央湧現祥雲朵朵，各色吉祥花卉隨天樂飄散。只要眾生能發至誠心念稱佛名號，必蒙佛菩薩聖眾持蓮台接引。

The coloration of this work is very faint and graceful, and except for heavier ink and lines around the halo area to emphasis the appearance of Amitābha, the rest of the lines and colors are thin and moving. This is a representative work of Xia Jing Shan when he resided in Los Angeles, U.S.A. in 1988. Xia spent 10 months in solitude to study the holy figures of Buddha and Bodhisattva, and deeply felt the wondrous realm of the images.

In the painting, Amitābha stands on two-lotus hands forming the Shangpin Xiasheng mudra, while iridescent cloud are appearing from the center of the lotus platform to carry him. The various colored flower of fortune is flying in motion with the heavenly music, welcome those who have achieved the third highest level of birth, and who can go to Sukhāvātī at a flick of the finger.



阿彌陀佛來迎圖  
*Amitābha's Coming*

1988, 設色紙本, 109X73cm

題款

南無西方極樂世界阿彌陀佛 淨土好我佛大慈悲但具三心圓十念印  
登九品越三祇 神力不思 議 臨報  
盡接引 定無疑普願眾生同繫念  
金臺 天樂共迎時彈指到蓮池 時  
客洛杉磯普謙居士敬製

鈐印

空雲水月、夏荆山印、楠竺居士、荆山書畫

1988, color on paper, 109X73cm



釋迦牟尼佛雙跏趺坐於須彌蓮花座上，右手結說法印，左手結禪定印。頂上之摩尼寶幢垂飾珠絡繽紛。舟形之背光，分別飾以八吉祥圖案與盤花圖騰，與頭光互相輝映。

通幅作品之線描與設色，皆屏氣凝神，以恭敬虔誠之心，專注一心由始至終而完成。為對佛像尊重及構圖之完整性，故僅用印未落款。

Śākyamuni Buddha sits in a lotus position upon the Meru lotus seat, left-hand forming the Dharmachakra-Mudrā, right-hand the Dhyana-Mudrā. The Māni dhvajā above him is decorated with draping beads. The scaphiform back light is decorated with the aṣṭa-maṅgala picture and the flowers totem, and adds to the mutual splendor in answer to the halo around the head.

The lines and colors of the entire work is focused and as if drawn with breaths held in, symbolizing a heart of faithful respect, that the full attention was paid to the work from start to end. To show respect to the Buddha imagery and the completeness of the composition, only the seal was used, and no signature was applied.



釋迦牟尼佛  
*Śākyamuni Buddha*

1996, 設色絹本, 355X151cm

鈐印

荊山藏畫、諸法空相、  
似相非相已既見如來、空雲水月、  
照見五蘊皆空

展覽

2018, 「荊山時代：夏荊山書畫  
藝術暨荊山經典文創藝術獎作品展」，  
南京大學博物館，南京。

1996, color on silk, 355X151cm

2018 Showcased at “Jing Shan  
Style: Xia Jing Shan Art and  
Award Exhibition”, Nanjing  
University Museum, Nanjing.



准提菩薩為顯教及密教共尊的大菩薩。畫面中頭戴寶冠，共十八支手臂，各持法器或結手印。身旁有眾眷侍相隨，上排兩位龍王，雙手持笏；中排為四大天王；前排二位上身赤裸者為金剛力士哼哈二將。

以對稱方式組織結構，並藉不同情態生動展現，群青設色罩染主尊菩薩，搭配低彩度墨色裝飾護法與眷侍，各異奇趣卻互相協調。

Cundi is a Bodhisattva revered by two different Buddhist sects, Exoteric Buddhism and Esoteric Buddhism. In the image she is wearing a bejeweled crown, and her eighteen arms are holding various religious artifacts or forming mudras. The Buddha is accompanied by numerous attendants; two dragon kings are in the top row, showing their kingly appearance, holding a tablet(hu) with both hands. The middle row with four individuals looking like generals, and holding various objects are the Four Heavenly Kings. The two topless individuals in the front row are two Buddhist god Vajrapāni, Heng and Ha.

The entire painting uses a symmetrical method to organize the structure, using illustration of different moods to obtain change from a calm composition. The ultramarine blue covers and dyes the main Buddha while the guardians and attendants are decorated with low chroma ink colors, creating different interesting oddities that are strangely in coordination with one another.



准提菩薩  
*Cundi*

2001, 設色絹本, 175X79cm

鈐印  
空雲水月、夏光禪印、荊山藏畫

展覽  
2018, 「夏荊山藝術展」, 中國國家博物館, 北京。

2001, color on silk, 175X79cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.



韋陀菩薩乃漢傳佛教重要護法神之一，其造像呈現身著盔甲，手持金剛杵，威風凜凜的模樣。一般在寺院中配置於四天王殿中央彌勒佛龕的後面，面向大雄寶殿，象徵守護伽藍道場。

夏荆山以俐落線條勾勒裝飾性幾何圖騰、龍麟、花紋，堆疊出武將衣飾的層次感，燃燒火焰圍繞一圈頭光，冷暖色調相互輝映。

Skanda is one of the important Dharmapalas in Chinese Buddhism. The figure is armoured, holding a gadā with a majestic look. He is typically found behind the Maitreya shrine that is in the center of the Four Heavenly King's Hall, facing the Mahāvira Hall, symbolizing him guarding the Samghārāma Bodhimaṇḍas.

This painting uses sharp lines to depict decorative geometric totems, dragon scales, and flower patterns which is stacked to show the layers in the clothing of the gods and the military generals. The burning flames encircle the halo around the head, with cold and warm colors bring out each other.



韋陀菩薩  
*Skanda*

2007, 設色絹本, 370X150cm

鈐印

似相非相 既見如來、荆山藏畫、觀照般若、照見五蘊皆空

展覽

2018, 「夏荆山藝術展」, 中國國家博物館, 北京。

2007, color on silk, 370X150cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.



普賢菩薩為漢傳佛教四大菩薩之一，畫面中菩薩身著斑斕華貴衣飾，手持蓮花，結跏趺坐。兩旁穿戴華美瓔珞的天人、護法簇擁，坐騎為六牙白象，駕五彩祥雲之姿莊嚴現身。

流暢的工筆線條、善用墨色與彩度的高低來區別主賓關係，菩薩與天人們繁複的衣飾結構展現傳統造像的深厚基礎，並結合自身想像力詮釋出普賢行願的神聖情境。

Samantabhadra is one of the four major Bodhisattvas in Chinese Buddhism, able to move and act, to do good in the world, to be everywhere and benefit all. In the painting, Samantabhadra is dressed in crimson red, and sit atop a lotus base in the padmasana position. He holds a lotus, on top which sits the Prajñāpāramitā sūtra script, to symbolize the wisdom of Prajñā is clean and pure. The inhabitants of the heavens and guardians wearing the gorgeous jade accessories are attending to him on the sides. He rides a six-tusked white elephant, and solemnly appears atop auspicious clouds.

Through fluid meticulous strokes, and good use of the highs and lows of the ink and chroma, this painting presents a distinction between the host-guest relationship. The complex structure of the heavenly inhabitants' and Bodhisattvas' clothing shows the solid foundation the artist possess in creating traditional figures, and in combination with his own imagination, interprets the holy realm of Samantabhadra.



大行普賢菩薩  
*Samantabhadra*

2007, 設色絹本, 177X95cm

鈐印

荊山藏畫、照見五蘊皆空、  
觀照般若、諸法空相、  
似相非相已既見如來

展覽

2018, 「夏荊山藝術展」, 中國  
國家博物館, 北京。

2007, color on silk, 177X95cm

2018 Showcased at "Xia Jing  
Shan Art Exhibition", National  
Museum of China, Beijing.



菩薩雙跏趺坐於青獅背的蓮花座上，頭戴著七佛冠，雙手持玉如意。文殊象徵大智，青獅象徵勇猛，波濤海浪喻意沉浮之眾生，需藉佛菩薩大智引導方能得度。

菩薩線描流暢且具立體感，淡青飄帶飛動，身著紫袍，設色互補，華麗莊嚴。隨侍護法聖眾，因身形小且設色量體較輕，更襯出賓主動靜有度，為難得一見之佳構。

Mañjuśrī is literally translated to gentle glory, and in this image, Mañjuśrī is in lotus position on a lotus seat atop the green lion, wearing the seven-Buddha-crown and holding a jade ruyi in both hands. Mañjuśrī represents greater wisdom; the green lion symbolizes fierce courage, while the raging waves are the sentient beings who are floating or sinking in the world, requiring the guidance from the greater wisdom of Buddhas and Bodhisattvas to be saved.

The line of the Bodhisattva is smoothly flowing and three-dimensional. Although the crown and the decorations are luxuriant, the translucent, pale green ribbon is flying with the wind, the purple robe, all of the colors are complementing each other, and further brings out the solemn elegance in the image. The numerous heavenly kings, Dharmapalas, disciples and holy crowds in attendance are small in size and are lighter in color setting and volume, which further brings out the degree of dynamics between the host and the guests, thus creating a superb composition that is rarely seen through the ages.



文殊師利菩薩  
*Mañjuśrī*

2009, 設色紙本, 480X150cm

2009, color on paper,  
480X150cm



地藏菩薩為漢傳佛教四大菩薩之一，發願「地獄不空，誓不成佛」。地藏菩薩身著樸素袈裟，兩側脅侍分別為長髯老者閔公及其子道明和尚，在蓮花臺座下則是形似獅子的神獸「諦聽」。

此作設色古樸，袈裟線條簡潔流暢，地藏身後光背以繁複細膩的火焰紋裝飾，暖色調與低彩度搭配，以赭石墨線勾勒祥雲，透露安詳平和之意境。

Kṣitigarbha is one of the four major Bodhisattvas in Chinese Buddhism, who made the promise of not becoming a Buddha until the hell is empty. In the image, Kṣitigarbha is wearing a monk robe, while the attendants on his sides are a bearded old man Mingkong and his son, the monk Dao-ming. Below the lotus base is a lion-like monster "Diting".

This work uses plain colors; the lines of the Kāṣāya are simple, clean and flowing. The light behind Kṣitigarbha is decorated with complexly detailed flame patterns. The warm colors are matched and applied with the low chroma, where crimson red ink lines outline the auspicious clouds, allowing an overall presentation of a serenity and harmony.



地藏菩薩  
*Kṣitigarbha*

1988, 設色紙本, 122X65cm

題款  
於覺慶齋薰沐敬寫夏菩謙

鈐印  
楠竺居士、夏氏荆山  
夏氏荆山書畫

展覽  
2018, 「夏荆山藝術展」, 中國  
國家博物館, 北京。

1988, color on paper, 122X65cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.





出紫竹林靜坐冥思如聞梵音圖以硃墨堅若  
物證去來今

此作以硃砂畫竹，並大膽運用朱色線條描繪觀音衣飾輪廓及其光背，胸前微露之紅衣在整個畫面中有畫龍點睛之妙。

觀音之膚色表現先以極細線條勾描出觀音五官及手部、足部等線條，使用白色敷底，之後以赭石調和硃標、硃砂等橘紅色調單染，並於觀音額頭、鼻樑、下巴、手、足等部位洗白，使畫面富有立體感。

Cinnabar is used for bamboo painting and the vermilion lines to depict Avalokiteśvara (Guan-yin) and the backlight thereof on this artwork. The red garment that is slightly showing at the chest area is a superb final touch to the entire imagery.

The presentation of the Avalokiteśvara's skin tone is firstly using extremely fine line to outline Avalokiteśvara's face, hands and feet, using white as a base, then using ocher to create cinnabar and other red-orange colors for inking, and then whitewashing the forehead, bridge of the nose, the jaw, hands and feet areas to embody the image three-dimensions.



**靜慮觀音**  
*Meditating Avalokiteśvara*

2004, 設色絹本, 103X50cm

**題款**

妙莊嚴相大慈悲心戴淨紗巾出紫竹林靜坐冥思如聞梵音圖以硃墨堅若鑄金千劫不壞一塵莫侵觀萬物證去來今

**鈐印**

夏氏、楠竺居士、夏荊山印、空雲水月

**展覽**

2018, 「夏荊山藝術展」, 中國國家博物館, 北京。  
2012, 「佛頂骨舍利瞻禮大會: 夏荊山佛教文化藝術展」, 澳門東亞運動會體育館, 澳門。

**典藏**

中國國家博物館, 北京, 2018。

2004, color on silk, 103X50cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.  
2012 Showcased at "Buddha's Skull Relic Blessing Ceremony", Macau East Asian Games Dome, Macau.  
Archived in National Museum of China, 2018.



觀音為佛教世界及東亞民間信仰中普遍崇拜的菩薩，因應眾生需求，以不同形貌來教化、救度眾生，被視為「慈悲」的象徵。

此作用筆線條簡練，畫面中的白葉墨竹、白衣與雲霧的用色互相呼應，背景岩石簡化紋理質感，並以冷色群青大面積賦彩，展現觀音純淨慈愛的氣質。

Avalokiteśvara (Guanyin) is a Bodhisattva widely worshipped in the Buddhist world and East Asian folk beliefs. It is regarded as a symbol of "compassion" in response to the needs of all beings, to educate and save sentient beings with different forms.

The white leaves of the bamboo leaves, the white clothes and the colors of the clouds echo each other. The background rock simplifies the texture, and the composition of the cool colors is large, showing the pure and loving temperament of Avalokiteśvara.



青石觀音  
*Avalokiteśvara on Cerulean Blue Rock*

2000, 水墨設色紙本, 94X65cm

題款

若能修習深妙觀惑業苦果無由起唯觀實相 真如性能所俱亡離諸見 南無大慈大悲觀世音菩薩 畫佛功德願眾生証悟菩提妙心夏菩謙敬寫

鈐印

夏氏荆山書畫、楠竺居士、空雲水月、楠竺居士、夏氏荆山

展覽

2018, 「夏荆山藝術展」, 中國國家博物館, 北京。  
2012, 「佛頂骨舍利瞻禮大會: 夏荆山佛教文化藝術展」, 澳門東亞運動會體育館, 澳門。

2000, ink and color on paper, 94X65cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.  
2012 Showcased at "Buddha's Skull Relic Blessing Ceremony", Macau East Asian Games Dome, Macau.



觀音白衣以較為濃重的墨線勾勒，以抑、揚、頓、挫之筆觸展現律動感；面部以勻細淺淡線條，顯露菩薩的祥和柔美。山石以青綠山水呈現，為使石紋突出而勾以金粉，使畫面產生奇偉瑰麗、金碧輝煌之效。

畫面動中取靜的安排，傳達菩薩無欲無念、如如不動的高度智慧與精神象徵，充分展現宗教美學與精神內涵。

White-robed Avalokiteśvara (Guanyin) is depicted with intense, robust lines of ink, with cadence, rhythm, inflection, and intonation expressed through the brushwork. In contrast, light and delicate lines are used on the face to show her gentle beauty. The rock formation in the painting is depicted in shades of green applied with ink wash effects. Dustings of gold powder further enhance the textures on the rocks, creating an image of magnificent splendor.

The Avalokiteśvara is seen still in the midst of motions, which shows the spiritually symbolic goddess' immense wisdom of being free of desires and mundane thoughts, with stillness being more significant than movements.



**自在觀音菩薩像**  
*Bodhisattva Avalokiteśvara*

1996, 設色紙本, 96X74cm

**題款**  
丙子霜月楠竺居士敬繪

**鈐印**  
夏荊山印、楠竺居士、無量壽、萬法不離觀照

**展覽**  
2010, 「佛像典藏：夏荊山佛像藝術展」, 故宮博物院延禧宮古書畫研究中心, 北京。

**典藏**  
故宮博物院, 北京, 2010。

1996, color on paper, 96X74cm

2010 Showcased at "Buddha Archives-Xia Jing Shan's Buddha Painting Exhibition", Palace of Prolonged Happiness, The Palace Museum, Beijing.  
Archived in The Palace Museum, Beijing, 2010.



白衣觀音結跏趺坐於寒岩，呈現華團錦簇的景象，各種天花錯落有致飄蕩而下，皆於自然的經意與不經意間，菩薩一如清淨的救渡芸芸眾生苦難，何嘗不是自在遊戲的無畏布施波羅蜜。

此作之前景為量體粗重的青岩與叢叢花葉，藉由寒岩上白衣觀音的靜穆與落花的飄逸，取得構圖的平衡與和諧。

Avalokiteśvara (Guanyin) often sits on a cold rock, and is rarely seen in a scene of colorful extravagance. The Dharmaic form of all the Buddhas and Bodhisattvas is spread across all of time and space, and is of an incomprehensible realm. The body will not be tainted by the falling heavenly flowers only through the purity of emptiness without self and Dharma. The chaotically organized falling of the various heavenly flowers are somewhere between natural deliberation and inadvertence. The Bodhisattva's suffering in saving and enlightening all sentient beings is also a carefree Dāna (giving of charity, alms).

The heavy green rock with bushes of flowers and leaves in the foreground creates balance and harmony in the picture through the serenity of Avalokiteśvara in white on the cold rock and the elegance of the falling flower.



**觀音**  
**Avalokiteśvara**

2001, 設色紙本, 100X67cm

**題款**

菩薩法身不可思議跌坐寒岩示清淨意瓶枝一四驚天動地救苦救難百千遊戲大慈是大神智振海潮音天花亂墜 時年七十有八於北京荆山優婆塞敬繪

**鈐印**

法喜充滿、夏荆山印、夏氏荆山書畫

2001, color on paper, 100X67cm



白衣觀音面貌慈祥，結跏趺坐於磐石上，背景配置岩石與竹林，構成「竹林觀音」的意象，此乃普陀山觀音信仰的變化造像之一。

以金碧山水技法描繪山石，並在觀音周圍配置六鶴，並非佛教傳統，而是明清時期吉祥圖像「六鶴迎春」的表徵，夏荊山將傳統佛教造像與世俗吉慶題材結合一體，頗具巧思。

Avalokiteśvara (Guanyin) having a kind look and wearing in white robe, is sitting in the lotus position on the rock. The background has rocks and bamboo grove, create the imagery of the Avalokiteśvara in the bamboo grove. This is one of the common variations of imagery for the Avalokiteśvara faith at Mount Putuo.

Using blue-green landscape technique to illustrate the rocks, and placing six cranes around the Avalokiteśvara is not a Buddhist tradition, but a symbolism of the painting for good fortune from the Ming/Qing dynasty period called "six cranes welcoming spring". Xia Jing Shan showed his thoughtfulness by combining the traditional Buddhist imagery construction with the secular celebratory theme and material.



**竹鶴觀音**  
*Avalokiteśvara Amongst Cranes and Bamboos*

2011, 水墨設色紙本, 176X77cm

**題款**

觀世音菩薩耳根法門返聞問自性方法最宜於末法眾生修行 與佛慈身同體大悲之妙力救七難解三毒應二求顯卅二應身 辛卯年九月於京夏荊山敬書時年八十七

**鈐印**

佛光普照印上佛像肖形、夏氏、夏荊山、楠竺居士、荊山藏畫

**展覽**

2018, 「夏荊山藝術展」, 中國國家博物館, 北京。

2011, ink and color on paper, 176X77cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.



觀音菩薩呈思維像，於金碧山水的岩石上自在坐，垂目視眾。岩石下方海濤波湧，龍王示現。在唐密儀軌中，龍王時常成為觀音的眷屬，因為觀音菩薩在古印度信仰中具有水神與願的特質。

畫面色調以青石呼應觀音朱紅衣飾，灰綠碧波突顯金色龍王，主賓層次分明，動靜有度，展現觀音「與諸眾生同一悲仰」之慈悲大願。

Avalokiteśvara (Guanyin) sits on a rock among splendid golden-outlined landscape. She lowers her gaze as if meditating and lays eyes on the worshippers. Dragon King appears beneath the rock. Dragon King is usually described as a subordinate to Avalokiteśvara because Avalokiteśvara has the features of a deity of water in the beliefs of ancient India.

The hue of blue rocks echos vermilion red cloth and the gray-green blue waves highlight the golden dragon king. This subject/object dichotomy seems obvious and the composition shows well-balanced motion and stillness which represents Avalokiteśvara's great compassion toward all sentient beings.



龍王朝觀音  
*Dragon King Worships  
Avalokiteśvara*

2011, 設色紙本, 181.4X77cm

題款

觀世音菩薩修行法 從聞思修入三摩地 初入聞中入流亡所入既寂 動靜二相了然不生 如是漸增聞所聞盡 盡聞不住覺所覺空 空覺極圓空所空滅 生滅既寂 寂滅現前 忽然超越世世間 十方圓明獲二殊勝 一者上合十方諸佛 本妙覺心與佛如來同一慈力 二者下合十方一切六道眾生與諸眾生同一悲仰 這是如幻聞薰聞修金剛三昧 辛卯霜秋於京都夏荊山叩拜

鈐印

吉祥、夏荊山印、荊山藏畫

2011, color on paper,  
181.4X77cm



此作主尊白衣觀音雙腳踏青蓮，雙手交疊垂視一切眾生。龍女捧著淨瓶珍寶與善財童子一同朝禮，下有龍王以珍寶獻供，各護法天部立兩旁，高舉經幢幡同受法益。

觀音衣帶飄動、騰飛空中的動態，與兩旁天部肅穆恭敬取得調和，善財與龍女的動勢又打破相對的平衡。海面的波濤，飄忽層層之祥雲，衣冠華麗繽紛的設色，更豐富整個畫面。

In this work, the main figure of Avalokiteśvara (Guanyin) has a green lotus under each foot while both hands are crossed and she looks down upon all sentient beings. Nāga-kanya is holding a purity vase with treasures and Sudhana are at Avalokiteśvara's sides, bowing at her while various guardians and devas are standing to the sides, raising dhvajā and prayer flags to receive Dharmic blessings.

The floating, moving robe and belt of Avalokiteśvara as she flies through the air creating a harmonious beauty with the solemn respectfulness of the devas to the sides, while Nāga-kanya and Sudhana's movements in attending to Avalokiteśvara inserts a fun and interesting feel by breaking this opposing balance. The waves and ripples of the ocean, the floating, ethereal layers of iridescent cloud, and the gorgeously colorful clothing further enrich the entire image.



龍王朝觀音  
*Dragon King Worships Avalokiteśvara*

2009, 水墨設色紙本, 470X174cm

鈐印

夏荊山佛學藝術文化收藏之寶、  
聖像妙法廣結善緣、荊山藏畫

展覽

2018, 「荊山時代：夏荊山書畫藝術暨荊山經典文創藝術獎作品展」, 南京大學博物館, 南京。

2012, 「佛頂骨舍利瞻禮大會：夏荊山佛教文化藝術展」, 澳門東亞運動會體育館, 澳門。

2009, ink and color on paper, 470X174cm

2018 Showcased at "Jing Shan Style: Xia Jing Shan Art and Award Exhibition", Nanjing University Museum, Nanjing.

2012 Showcased at "Buddha's Skull Relic Blessing Ceremony", Macau East Asian Games Dome, Macau.



達摩之「一葦渡江」，為中國歷代佛畫常見題材，難在筆簡意高。半工半寫的情趣躍然紙上，尤其人物面容心意的表現，大袍靈動宛轉快意的筆趣一氣呵成，蘆葦花橫蕩於浩翰煙波上的動勢，墨韻與筆性的掌握，已達隨心所欲的境界。

為了構圖的需要，二次落款更富深意，眾生無明浪頭的高漲，唯有明自本心，才是少室山面壁的真因。

The Bodhidharma crossing the river on a reed is a classical genre of Buddhist image in China through the ages, and its difficulty is in conveying profound meanings with simplistic paint strokes. The feelings of half-Gongbi-half-Freehand is clearly abound on the paper, especially the expression of the inner feeling of the characters of their faces, and the intention of the paint stroke in creating the movement of the robe was form in one go. The dynamics of the reed flower lying on the expansive, misted covered waters, the control over the ink tone and the nature of the paint brushes has reached a point when it exactly matches the will of the painter.

Due to the need of the composition, the two signatures are even more profound. The rise of avidyā (ignorance) among sentient beings can only be fought by vidyā from one's heart, which is the true reason of wall-gazing at Shaoshi Mountain.



**一葦渡江**  
**Bodhidharma Reed**  
**Over a River**

1999, 水墨設色紙本, 88X37.5cm

**題款**

蘆花風起浪頭高 少寶岩前去路遙  
劫外 一花開五葉腳跟迫好喫藤條  
時年七十有六夏氏荆山拜寫

渡江緣未契面壁意佛真 誰識三身  
外長留示現因 楠竺敬題

**鈐印**

夏氏荆山、夏荆山印、吉羊、  
夏氏、楠竺居士、空雲水月、  
夏氏荆山書畫

**展覽**

2018, 「夏荆山藝術展」, 中國  
國家博物館, 北京。

1999, ink and color on paper,  
88X37.5cm

2018 Showcased at "Xia Jing  
Shan Art Exhibition", National  
Museum of China, Beijing.





達摩為南北朝時的天竺僧人，後世多以白衣為之造像；自宋元以來，達摩亦有紅衣造型，且蔚為流行。

此作紅衣達摩身著通肩寬袖長袍，運用寫意筆法來表現顫筆，陰陽頓挫的線質，爾後敷染硃砂色，使得硃砂濃淡深淺淋漓的趣味充分體現。五官肌膚筆法細膩，身後運用硃砂勾勒一道頭光。

Bodhidharma was an Indian monk in the time of the Northern and Southern dynasties, and later he is mostly depicted in white clothing. After the Song and Yuan dynasties, Bodhidharma is also depicted in red robe, and this became quite a trend.

In this work, Bodhidharma in red wears a wide-sleeved long monk robe, using Free-hand style brushwork to express trembling strokes, and line textures of contrasting pauses and changes. Thereafter, cinnabar color is applied, where the dripping hues and shades of cinnabar are fully realized. The paint strokes for the facial features, the muscle and skin are meticulous, while cinnabar is used behind the body to create a ray of light by the head.



紅衣達摩祖師  
*Bodhidharma in a Red Robe*

1995, 設色紙本, 98X47cm

題款

震旦初來對朕不識窠臼掀翻敲空出血得斷臂人態  
峰路絕分隨分皮霜上加雪 時年七十有二於美國加州荆山居士敬寫

鈐印

空雲水月、夏荆山印、楠竺居士

展覽

2018, 「夏荆山藝術展」, 中國國家博物館, 北京。  
2012, 「佛頂骨舍利瞻禮大會: 夏荆山佛教文化藝術展」, 澳門東亞運動會體育館, 澳門。

1995, color on paper, 98X47cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.  
2012 Showcased at "Buddha's Skull Relic Blessing Ceremony", Macau East Asian Games Dome, Macau.



三昧  
直了心源出沒卷舒縱橫應物咸均事理頓見如來

濰坊夏荆山敬作時年八十有三



達摩為東土禪宗開山祖師。他本是南天竺王子，南朝期間自印度航海來中土傳法，留下許多傳說事蹟。相傳他去世後三年，有人見他手攜一只草履，向天竺歸去。而此畫即表現達摩欲歸天竺的形貌。

此作以線造型之深厚筆墨功力，誇張寫實手法，描繪達摩的面部表情與手勢印契，輔以淺絳設色，賦予達摩氣韻生動新氣象。

Bodhidharma is the patriarch of Zen Buddhism in the Far East. He was originally a prince from South India. He came from India via the sea during the Southern dynasties period, and left many legends behind. One such legend has it that three years after his passing, people saw him holding a grass-woven shoe and returning to India. This painting is an expression of Bodhidharma about to return to India.

This artwork creates Bodhidharma's facial expression, gestures and mudra, while light reddish purple color is used as a supplementary color to give Bodhidharma a vibrant air and a new lively look through lines and shapes drawing with exaggerated realism techniques.



達摩祖師  
*Bodhidharma*

2006, 水墨設色紙本, 140X71cm

題款

祖師者撮其樞要直了心源出沒卷舒縱橫應物咸均事理頓見如來拔生死深根獲現前三昧 濰坊夏荆山敬作時年八十有三

鈐印

夏氏、夏荆山、夏荆山書畫章

展覽

2018, 「夏荆山藝術展」, 中國國家博物館, 北京。

典藏

中國國家博物館, 北京, 2018。

2006, ink and color on paper, 140X71cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing. Archived in National Museum of China, 2018.



畫面中鍾馗坐於磐石之上，手持酒杯欲飲酒，身後放置一缸酒壺。身著藍衣，頭不戴帽，與其傳統著朱衣、戴烏紗帽且配劍的形象不同，展現悠閒自在氣氛。

鍾馗身旁松樹及白鶴，具有兩種圖像意涵，其一，表示君子之德長青不敗，隱居田園寄情山水之間，以松、鶴為友。其次，有「松鶴延年」表示長壽之意的吉祥寓意。

Unlike the traditional image of Zhong Kui wearing in a red robe and carrying a sword, he sits on a rock, holding a glass of wine in hand with a jug of wine placed behind him in this painting.

Zhong Kui is surrounded by pine trees and a crane. This image carries two meanings. First, it is a representation of the integrity and virtues of a gentleman, which is evergreen and everlasting. He resides in rural, focuses on landscapes and befriends pines and cranes. Second, it represents an auspicious meaning of longevity.



鍾馗戲鶴圖  
*Zhong Kui and Cranes*

1993, 水墨設色紙本, 130X65cm

題款  
鍾馗戲鶴圖 於京都夏荊山題

鈐印  
荊山藏畫、夏氏、荊山、  
空雲水月、聖像妙法廣結善緣

展覽  
2018, 「夏荊山藝術展」, 中國  
國家博物館, 北京。

1993, ink and color on paper  
130X65cm.

2018 Showcased at "Xia Jing  
Shan Art Exhibition", National  
Museum of China, Beijing.



據《歷代神仙通鑒》記載，鍾馗少時才華出眾，曾在唐武德年間赴京應試，卻因貌醜而落選，憤而撞死殿階。帝聞之，賜以紅官袍安葬，等同進士出身。此畫鍾馗頭戴襍頭，身著紅色寬袖長袍，右手持扇，左手捻鬚，屬進士文人樣貌。

鍾馗坐於太湖石上，觀看部屬鬼卒下棋。畫風採用工筆重彩，太湖石使用金碧山水技法表現。

According to a Taoist book *History of the Immortals*, in early Tang dynasty, Zhong Kui took part in the imperial examinations at the Capital. However, he was rejected due to his disfigured appearance. In anger, Zhong Kui committed suicide upon the palace steps. The emperor buried him and dressed him in the costumes of an official, a red long robe, equal to the rank of "jinshi" at that time. In this picture, Zhong Kui wears an official hat and a red long robe with a fan in his right hand.

And he sits on top of a rock in yard, watching his subordinates, two little ghosts, playing chess game. The picture is painted with meticulous brushstrokes and bright colors while the rock Zhong Kui sits on is delineated with splendid golden outlines.



**不語**  
**Reticence**

2010, 設色紙本, 130X65cm

**題款**

人生在世一輩子經過苦難得失事  
前無人知究竟為什麼不懂這是都  
有前世因果報應註定 於京都夏  
荊山題時年八十有七

**鈐印**

如夢如幻、夏荊山印、楠竺居士、  
荊山藏書

**展覽**

2018, 「夏荊山藝術展」, 中國  
國家博物館, 北京。

2010, color on paper, 130X65cm

2018 Showcased at "Xia Jing  
Shan Art Exhibition", National  
Museum of China, Beijing.



此作融合中國傳統書畫筆墨特質，及西方透視與光影明暗的處理，不拘泥於形象表現，力求人物神情流露，發揮「以形寫神」的最高境界，突顯鍾馗風采堂堂之貌。

畫面中花朵綻放與石縫開出的野花，和身穿紅袍的鍾馗相互輝映，墨韻與高彩的巧妙用色，使觀者更能身歷其境，體會箇中意涵。

Characteristics of this artwork are derived from traditional Chinese ink paintings and calligraphy, integrated with Western approaches in handling light and shadows, brightness and darkness and perspectives, yet not limited to expressing forms but devoted to conveying the expressions and demeanor of a person so as to attain the highest level of practice: "expressing the spirit through form".

In this work, blooming and wild flowers grown out of rock cracks correspond to the red robe worn by Zhong Kui, plus the ingenious use of ink and color paint, which draw in the spectators as if placing them right inside the painting for a contextual immersion.



**賞花鍾馗**  
*Flower Viewing Zhong Kui*

2011, 水墨設色紙本, 140X73cm

**題款**

想想往事權力與金錢真是水中月鏡中花還會招災惹禍不正之財千萬勿多貪缺德壞事一點也不做心安身健是真福 辛卯年冬月於北京夏荆山題

**鈐印**

吉祥、夏荆山、楠竺居士、夏光樺印、空雲水月、荆山居士畫鈐

**展覽**

2018, 「夏荆山藝術展」, 中國國家博物館, 北京。  
2012, 「佛頂骨舍利贈禮大會: 夏荆山佛教文化藝術展」, 澳門東亞運動會體育館, 澳門。

2011, ink and color on paper, 140X73cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.  
2012 Showcased at "Buddha's Skull Relic Blessing Ceremony", Macau East Asian Games Dome, Macau.



此畫運用傳統書畫長卷，以散點透視法描繪鍾馗喬遷之喜慶。主軸從鍾馗視線帶入與後方乘坐牛車上妹妹的情感交流；鬼卒隨從結隊前行，各司其職，彼此呼應，大張旗鼓喧鬧的陣隊，突顯熱鬧歡愉的氣氛。

細膩的工筆線條勾勒出人物情態，擬人化特質賦予肢體生動趣味與敘事性，古樸設色使畫面和諧，為夏荆山鍾馗系列集大成代表作。

Xia Jing Shan used the traditional horizontal scrolls and Cavalier perspective to depict the festival of Zhong Kui's house moving. The focus of the painting is from Zhong Kui's eyesight leading to his sister seated on the ox cart behind him with their exchange of affections. The ghosts form the wedding team to shoulder the responsibility and respond each other. The lively team highlights the festive atmosphere with sounds of drums and swing of flags.

The delicate strokes depict figures' expression and its humanization endows ghosts' limbs fun, liveliness and stories. The simple colors harmonize the painting so that it's one of Xia's significant Zhong Kui paintings.

### 鍾馗喬遷吉慶圖 *Zhong Kui Moving House*

2012, 水墨設色絹本,  
502X41.5cm

#### 題款

終南山進士鍾馗喬遷吉慶圖王辰  
春月於京都慶霖云殿 八十八老人  
山東濰坊夏荆山燈下題

#### 鈐印

丹青舍利、聖像妙法廣結善緣、  
荆山藏畫、吉羊、夏荆山印、  
楠竺居士、夏光禪印

2012, ink and color on silk,  
502X41.5cm



傳說戍博迦尊者為勸弟弟向善，而脫開衣服，讓他弟弟見他內心有佛，因而被稱為「開心羅漢」。

此畫中戍博迦尊者造形豁達，以簡約的明暗技法，將體態描寫豐腴有致，神情開朗，蓮花相襯清新脫俗，極具悟性。

In the legend, Jivaka was trying to persuade his younger brother to do good, and so disrobed to let his brother see that Buddha is in his heart. Thus, he is also known as the "Open-Heart Arhat".

In this painting, Jivaka is seen poised and broad minded. The artist uses a simplistic contrast to illustrate a rich yet delicate body shape, and set against the lotuses to give a refreshed look.



**羅漢（戍博迦尊者）  
Arhat (Jivaka)**

1995, 水墨設色絹本, 67X46cm

鈐印

夏氏、夏氏荆山、荆山藏畫、  
夏氏荆山書畫

展覽

2018, 「夏荆山藝術展」, 中國  
國家博物館, 北京。

1995, ink and color on silk,  
67X46cm

2018 Showcased at "Xia Jing  
Shan Art Exhibition", National  
Museum of China, Beijing.



羅漢持扇席地而坐，昂首與上飛之白鷺對望，叢叢繁茂低矮之竹林，喻意羅漢雖已脫凡破我執，卻又坦誠謙沖，實為一大乘阿羅漢之境界。

羅漢以小寫意用筆，著灰白亮潔袍褲，與工筆描繪之白鷺，形成對比互望之態。竹林以嚴謹之筆調雙勾填彩，遠近暈染得宜，整體畫面通透亮潔。此幅作品為半工半寫極上乘之作，且寓意深遠。

The Arhat is holding a fan and sitting on the ground. His body is facing the view directly, yet he is looking up at the flying egret which is also looking back at him. The dense, low clusters of bamboo groves is a metaphor for the Arhat having transcended mortal world and broke past *ātma-grāha*, yet he is open and humble, which is actually the realm of the mahāyāna Arahant.

The Arhat wearing a clean, grey-white robe is using minor Freehand to depict a natural and relaxed form, forming a contrast with the egret drawn in Gongbi as they gaze at one another. The clusters of bamboo groves is drawn with serious and cautious strokes, using double-hooking and filled with color, where the color gradation of the near and far appropriately matches the colors of the mat and the sky, thus creating an overall image that is translucent, bright and clean. The taboo for Gongbi paintings is dullness, while it is wildness for Freehand painting. This work is a sublime combination of Gongbi and Freehand, with extremely deep proverbial connotations.



**竹林羅漢**  
*Arhat*

1998, 水墨設色絹本, 89X54cm

鈐印

吉祥、楠竺居士、夏荊山

展覽

2018, 「夏荊山藝術展」, 中國國家博物館, 北京。

1998, ink and color on silk, 89X54cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.





魏晉正始年間，嵇康、阮籍、向秀、劉伶、山濤、王戎及阮咸，在山陽縣（今江蘇省修武）竹林下玄談、高歌、飲酒，肆意酣暢，世謂「竹林七賢」。

畫面中七位文士雅聚，五位童僕伺候於側。人物與動線採S型構圖，環環相扣。簡潔的人物形象與細膩的器物描寫，整體色調統一，並搭配貫穿整幅畫的大湖石與竹林，相得益彰。

During the Wei-Jin dynasties (240-250), Xi Kang, Ruan Ji, Xiang Xiu, Liu Ling, Shan Tao, Wang Rong, and Ruan Xian gathered in a bamboo forest in Shanyang County, engaged in Xuantan (meaning "mysterious talking" on Neo-Taoism), singing, and drinking to their hearts' content. They were then commonly referred to as the Seven Sages.

In the painting, the Seven Sages in their artistic gathering are attended by five child servants. Xia Jing Shan enlarges the figure proportion between the child servants and the intellectuals to highlight the host-guest relationship. The S-shaped composition puts the cluster of characters in close connection with the line of traffic. The simplistic character depiction and detailed portrayal of objects, cloth patterns and rugs are all in coordinated color schemes, accompanied by the lakeside rocks and bamboo forests for a mutually-enhancing effect.



**竹林七賢**  
*Seven Sages of the Bamboo Grove*

1970, 水墨設色絹本, 107X52cm

**題款**

楠竺居士

**鈐印**

楠竺居士畫鉢、楠竺居士

**展覽**

2018 · 「夏荆山藝術展」，中國國家博物館，北京。

2010 · 「佛像典藏：夏荆山佛像藝術展」，故宮博物院延禧宮古書畫研究中心，北京。

1970, ink and color on silk, 107X52cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.

2010 Showcased at "Buddha Archives—Xia Jing Shan's Buddha Painting Exhibition", Palace of Prolonged Happiness, The Palace Museum, Beijing.

唐代天臺山國清寺隱僧寒山與拾得，在佛學、文學上有很高的造詣，是佛教史上著名詩僧。傳說他們是文殊與普賢的化身；在民間，他們多以童子面目出現，象徵和睦友愛。

此作運用西方寫實的素描結合傳統筆墨技巧，寫意顫筆勾勒衣褶，使用墨色打底暈染淡彩，寥寥數筆即呈質樸自在風格，是夏荆山寫意人物畫特色之一。

Hanshan is a poet and a Buddhist. He met Shide in Guoqing Temple where he used to be a cook. Hanshan and Shide both have profound knowledge in Buddhism and literature so they frequently write poems together. They have been depicted many times as a pair, meaning two gods of Harmony and Union.

Xia Jing Shan's literati paintings are mostly done with integration of traditional Chinese and Western painting techniques, outlining the shape of the clothing folds. Also, Xia using ink as base, complemented with subtle coloring for a neatly structured composition to convey contextual elegance and poised serenity.



寒山拾得  
Hanshan and Shide

2011, 水墨設色紙本, 135X73cm

題款

如來藏以法界為體如來藏無前後際無成壞法不垢不淨無形相可得絕對待義佛言：一念普現無量劫無去無來亦無如是了知三世事趁諸方便成十方然聖人說了義都是依根性而安立諸佛隨宜說法意趣難解三藏五乘義趣難明各有宗旨頓漸半滿並是權立唯華嚴體量眾生與佛本無差別本無修證本無得失無煩惱可斷菩提可求人與人佛性平等所以人人相互應謙恭應敬仰

三世諸佛皆依心性成就菩提道果若說尚有餘法能依之成就佛道即外道說非十方佛說眾生皆依涅槃妙心明心見性見性成佛心性微妙大法都是以覺悟見性成佛 辛卯年春月於北京雲峰山莊夏荆山敬書

鈐印

覺照、夏氏荆山、楠竺居士、聖像妙法廣結善緣、圓滿、夏氏、夏光禪印、夏荆山印、空雲水月、聖像妙法實鑑

展覽

2018, 「夏荆山藝術展」, 中國國家博物館, 北京。

典藏

中國國家博物館, 北京, 2018。

2011, ink and color on paper, 135X73cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.

Archived in National Museum of China, 2018.

如來藏無前後際無成壞法不垢不淨無形相可得絕對待義  
現無量劫無去無來亦無如是了知三世事趁諸方便成十方然聖人說了義  
根性而安立諸佛隨宜說法意趣難解三藏五乘義趣難明各有宗旨  
權立唯華嚴體量眾生與佛本無差別本無修證本無得失無煩惱  
求人與人佛性平等所以人人相互應謙恭應敬仰



依心性成就菩提道果

依之成就佛道即外道說非

皆依涅槃妙心明心見性成佛

即是覺悟見性成佛

於北京雲峰山莊夏荆山敬書





作品構圖運用宋代一角半邊的靈活布局風格，左下方建築與右上方樹木對角映襯，天上神明與凡間道師動勢相呼應，重彩工筆刻畫出人物面容細緻傳情，服飾筆觸精練、陳設景物層次豐富。

畫中道士手舉寶劍，口誦咒語，拜請神明，道士與書生仰望天界，目之所及方向，神明手持法器，騰雲駕霧，感召而至，共同演繹了生動的道教神話情境。

The structure of the painting imitates the style of Song dynasty that leaves a blank area in the corner. The architecture of the left bottom mirrors the tree of right upper side. The situation portrayed the echoes between god and the mortal Taoist. The facial expressions of the figures, clothes and garments as well as the furnishing props are detailed illustrated.

In the picture, we can see the Taoist holding a sword and chanting mantra to worship god. The Taoist and the scholar both look up to the sky and toward the direction of their gaze, we can see god gently arrives with an instrument in hand and sitting on a cloud.



**拜請九天**  
**Worship and Present Petition**

1991, 設色絹本, 48X32cm

**題款**  
楠竺居士寫

**鈐印**  
夏氏、楠竺居士

**展覽**  
2018, 「夏荆山藝術展」, 中國國家博物館, 北京。

1991, color on silk, 48X32cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.



畫面表現魚米之鄉的江南，五穀豐收，漁家婦女以船為居所，育嬰嬉戲之安樂情境。

夏荊山筆下的女性原型來自明清人物畫中的仕女形象，以細長如遊絲般線條表現女性纖弱柔美的氣質，並以繁複精緻的短筆線條勾勒漁船質感、微風徐徐吹起河邊浪花漣漪、柳枝垂下的片片柳葉，並以水墨交融暈染出空間深遠。

This painting depicts scenes of daily life in Jiangnan, the home of fish and rice in south China. The grain harvests are always plentiful, while wives of fishermen live on boats, with happy, serene scenes of children rearing and playing.

The prototype women under Xia Jing Shan's brush come from ladies' figures of the Ming and Qing dynasty. The thin, long, almost strand-like lines represent the delicate, feminine nature of women, while complex detailed short strokes create lines that give the fishing boats a sense of texture. The breeze gently blowing raises ripples and waves along the riverside. Each willow leaf on the drooping branches is fused, blended and washed in water ink to create the far-stretching space.



**漁家樂**  
**Fishermen's Fun**

2012, 水墨設色絹本, 194X78cm

**題款**

漁家亦有漁家樂  
王龍春月於北京八十八老人與題  
夏荊山

**鈐印**

禪樂、夏氏荊山、楠竺居士、  
荊山藏畫

**展覽**

2018, 「夏荊山藝術展」, 中國  
國家博物館, 北京。

2012, ink and color on silk,  
194X78cm

2018 Showcased at "Xia Jing  
Shan Art Exhibition", National  
Museum of China, Beijing.



觀音的雍容華貴豐滿多姿而慈悲

尊貴表達佛門福慧圓滿

聖像的悠然與靜穆使人人敬仰

使人們有穿越時空超越信仰的真信

觀音像超過清淨文雅之美難以形容

會感慟心靈以不重形式的敬拜

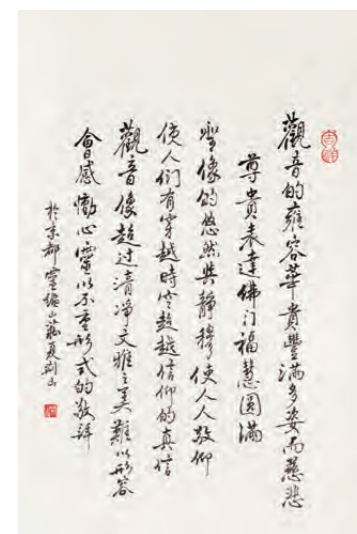
於京都靈鑑山莊夏荆山



### 書法藝術

漢字為中華文化的基本要素之一，而書法則是依附於漢字的藝術詮釋，是中華文化底蘊四藝中的重要組成。夏荆山將學佛修心結合在每天的繪畫、書法創作及辦學上，期透過藝術創作及教育，傳承中華文化，弘揚佛陀精神。

其書法內容是他多年來對文化和佛學的體悟與涵養，將其轉化成通俗的白話文，以助傳播教化。字體間流暢的行氣，秀麗典雅，端正近似於行書與楷書，深具美感，這既是夏荆山書法的特色，也是他多年創作書畫藝術的內化展現；如同其以恭敬虔誠的心來創作工筆佛像畫，一筆一墨間有他對中華文化、佛教文化堅定不搖的傳承決心。



### 書法 Calligraphy

2008, 墨書紙本, 40X30cm

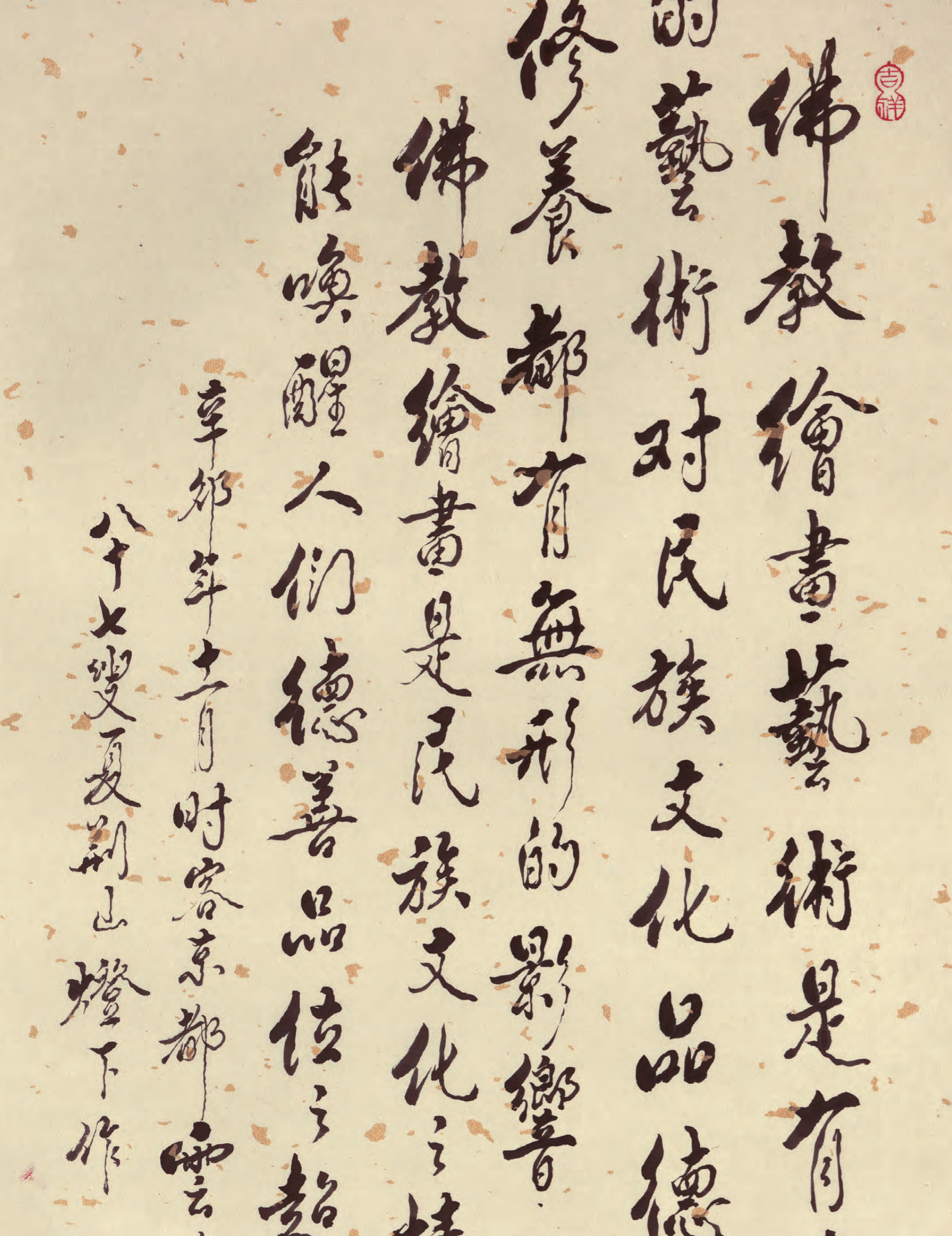
觀音的雍容華貴豐滿多姿而慈悲  
尊貴表達佛門福慧圓滿  
聖像的悠然與靜穆使人人敬仰  
使人們有穿越時空超越信仰的真信  
觀音像超過清淨文雅之美難以形容  
會感慟心靈以不重形式的敬拜  
於京都靈鑑山莊夏荆山

鈐印  
吉祥、荆山

展覽  
2018, 「夏荆山藝術展」, 中國國家博物館, 北京。

2008, ink on paper, 40X30cm

2018 Showcased at "Xia Jing Shan Art Exhibition", National Museum of China, Beijing.



### CHINESE CALLIGRAPHY ART

Chinese characters are one of the essential elements of Chinese culture. The calligraphy, one of the "Four Arts" of the Chinese cultural heritages, is an artistic interpretation based on Chinese characters. Xia Jing Shan combines Buddhism with daily paintings and calligraphy. He does not only encourage people to practice generosity for the benefit of sentient beings, he also expresses life philosophy, good virtues and Zen experiences with the compassion and wisdom of Buddha in his artworks.

Xia Jing Shan's calligraphy turns his many years of contemplative understanding and attainment of humanism and Buddhism into colloquial Chinese to help with the transmission of educational doctrines. His Hangshu (a style of calligraphy) handwriting has a smooth flow of energy and righteousness of the Kaishu (another style of calligraphy) in conveying an embedded beauty. Such are Xia calligraphy's unique characteristics and the inner manifestation of his calligraphic aesthetics. Created with the same humility and sincerity as in his Gongbi-style Buddhist paintings, each and every stroke in Xia's calligraphy reveals his persistence on Chinese cultural traditions and his tenacious determination to pass it on.



### 書法 Calligraphy

2011, 墨書紙本, 76X50cm

佛教繪畫藝術是有生命力的藝術對民族文化品德精神修養都有無形的影響 佛教繪畫是民族文化之精髓 能喚醒人們德善品位之超越 辛卯年十一月時客京都雲峰山莊 八十七叟夏荆山燈下作

### 鈐印

吉祥、行深般若波羅密多、聖像妙法廣結善緣、夏荆山、楠竺居士

### 展覽

2018, 「夏荆山藝術展」, 中國國家博物館, 北京。

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# Files of Painting to Demonstrate the Heart of Buddha with Glory

*A Study on Achievements and Meaning of  
Buddhist Art Master, Xia Jing Shan*

畫林參天木 佛心鑄輝煌

論佛畫藝術大師夏荊山的成就與意義

賈德江 / 著名出版家、美術評論家、畫家  
Jia, De-Chiang / Renowned publisher, art critic, painter

夏荊山，〈五方佛〉，1988，設色紙本，79X196cm。

Xia Jing Shan, *Dhyani-Buddha*, 1998, color on paper, 79X196cm.





何謂大師？著名美術史學家陳傳席先生多次講過，大師的作品必須是包前孕後的，而且必須能樹立一代楷模、開啟一代新風格。他強調「關鍵是包前孕後，後兩條其實已包括在這一條中」。他明確地指出，「包前孕後」的作品必須是高質量的作品，高質量作品的標準主要體現在「功力、樣式、思想」三個方面，「缺一不可」。

在二十世紀的中國畫壇，作品能包前孕後，能樹立一代楷模、開啟一代新風者，有齊白石、黃賓虹、徐悲鴻、張大千、傅抱石等大家，他們不僅都有自己鮮明的「樣式」，也都有相當的「功力」，也反映了他們的「思想」，且他們的作品都具有一定的深度和高度，都具有時代的、民族的、個人的三個特徵。將上述大家公認為二十世紀中國畫大師似無異議。他們對中國畫主流的發展貢獻殊巨，成就之高，影響之大，的確名實同歸。

與上述大師不同的是，夏荊山長期旅居國外，類似於張大千但又有所不同。張大千一直在海外風風火火，夏荊山卻於古稀之年回到中國，知者甚少。他終

What makes a master? Renowned art historian Chen Chuanxi has said repeatedly that works from a master must be the role model of a generation, creating a new style for a generation. He stressed, "The key is encompassing what came previously and nurture what is to come, and the latter two criteria are actually included in this already". He points out clearly, works that encompass what came previously and nurture what is to come are high quality works, and the standards for high quality work is based on three aspects: masterfulness, style, mentality, and these are all absolutely essential.

In the 20th century, masters whose works encompass what came previously and nurture what is to come become the role model of a generation and create a new style, including Qi Baishi, Huang Binhong, Xu Beihong, Zhang Daqian, and Fu Baoshi. They not only possess their own distinct "style", and also have their own "masterfulness", reflecting their own "mentality". Their works also have the profoundness, with features reflecting the times, ethnic groups, and individuals. There are seldom disagreements when considering these individuals as the masters of eastern painting in the 20th century. Their vast contributions and significant influences on the development of mainstream Chinese painting indeed worth the title of masters.

Xia Jing Shan is different from the masters mentioned above, as he resided overseas for a significant period of time, and this was similar to yet different from Zhang Daqian. Zhang was known for his legendary life overseas, but Xia returned to China during his golden years, and is known to few. He is a lifelong Buddhist, practices Buddhism, respects and paints Buddha. With the vast volume of paintings that can astound those of the past and amaze his contemporaries, he has concentrated on

生信佛、學佛、敬佛、畫佛。他以震古鑠今的浩瀚畫卷，集中外佛畫藝術瑰寶之大成，融古今丹青妙法於一體，不僅創下了空前的佛畫數量，還把歷史悠久的中國佛畫藝術提高到一個前所未有的高度。他憑借多年對佛學研究的精深，怙恃多年海外之旅的見多識廣，依託傳統筆墨功力的深厚以及借洋而能化的才情，使他的作品因「功力」達到相當高的程度，而出現了「樣式」的獨特新穎，同時蘊含著「繼承前人之妙慧，發願心、傾智力，續接於斷層，挽救於失傳」的思想。

夏荊山在古稀之年隱居於北京密雲，創辦了荊山書畫院。他一面繼續進行他的佛畫藝術創作，佳作如潮，鋪天蓋地，一面又出資收養百餘名家境困難的年輕學子，精心傳授佛學和佛畫技藝。其意在於通過言傳身教，授業解惑，扶植新苗，培養傳人，希冀以星星之火可以燎原之勢，使中國佛教繪畫藝術走出低谷，重現唐宋的輝煌。這期間，他出自本心，多有善舉，曾捐助巨資幫助修復無數古廟，包括法門寺的大佛殿、天台山的國清寺、五台山諸多寺廟及家鄉山東青州的龍興

the great achievements seen in Chinese and foreign Buddhist paintings and art treasures in his works, fusing the wondrous techniques of Chinese painting from the past and present into one, not only creating a record number of Buddhist paintings, and also elevating Chinese Buddhist painting to an unprecedented level. With his in-depth research on Buddhism, his wide and varied experiences from living overseas over many years, and through his masterful skills in traditional ink painting, as well as the talent to take the essence of the West, all these masterfulness helped raise his works to a significant level and create the novel and distinct personal "style", which also contains the "mentality" of inheriting predecessors' wondrous wisdom, "to have Bodhicitta, to put all his intelligence undertaking the art continuity and to rescue what is being lost".

In his seventies, Xia Jing Shan has lived in seclusion in Miyun District, Beijing, and founded the Jing Shan College of Art. While he continued creating his Buddhist paintings, which seems to come without end, he was also funding and helping raise hundreds of young students who come from destitute families, putting energy into passing on Buddhism as well as the skills and techniques of Buddhist painting. His intentions are to pass on the religion through his actions and words, to educate and help people out of crises, to train professionals, and to build up art successors. He hopes that his small spark of an effort can turn into a conflagration to help Chinese Buddhist art out of its slump, and return to the glorious days of the Tang and Song dynasties. Through the years, he has also, out of the goodness of his heart, shown charity by making large donations to help repair and restore countless ancient temples, including Dafou Hall of Famen Temple, Mount Tiantai Guoqing

寺等等，慈心悲願，令人高山仰止。

探討夏荊山藝術的師承和淵源，我以為他繼承傳統的最大特點是不拘於宗派門戶，不限於一家一派，善於廣取博收、融會貫通。雖以人物為主攻，但也不囿於人物，同時對山水、花鳥也作廣泛而深入地研究，囊括了工筆與寫意、青綠與淺綠、水墨與線描、潑墨與暈染、山石與樹木、花卉與禽鳥，乃至建築界畫、圖案設計等中國畫領域的方方面面，可謂包羅萬象，無所不學。夏荊山從臨摹古代傳世名跡入手，走進古人，走進傳統，從傳統佛畫的根系中吸取營養。

夏荊山對傳統佛畫題材的藝術元素加以梳理與整合，賦予佛畫藝術不同以往的面貌，細讀夏荊山的佛畫藝術，其風格與成就可歸納為以下方面：

第一，就表現題材而言，夏荊山的佛畫內容廣博，大致可分為兩類：其一是佛的造像，可謂諸佛眾神盡有，以成百上千的篇幅規模去捕捉佛像在不同角度、情境下的法相莊嚴、慈心常駐之美；其二是經變故實，他以

Temple, various temples on Mount Wutai, and Longxing Temple in his hometown Qingzhou, Shandong, etc. Such merciful spirit has generated more admiration for Master Xia.

When exploring the schooling and origin of Xia Jing Shan's art, I thought his best feature in inheriting tradition is that he does not limit himself. He does not remain bound to a single style or school, but adapts at taking inspirations from everywhere, absorbing and then utilizing them. Although his works are primarily people, they are not restricted to figure painting, and he has made broad and in-depth research into the creation of landscapes as well as bird-and-flower paintings. His technique incorporates Gongbi and Freehand styles, verdigris green and pale green, ink washing and line sketching, splash inking and smudging, the rocks and trees, flowers and birds, and even extends to aspects such as architectural painting and graphic design in Chinese painting. Xia's skills can be considered to be all-encompassing and he is an avid student of everything. From succeeding the renowned old masterpieces, he has walked into old masters' shoes, walked into tradition, and absorbed the nutrients from the roots of traditional Buddhist painting.

Xia Jing Shan collated and organized the artistic elements of traditional Buddhist paintings and has given these paintings and art a different look compared to those of the past. A close examination of Xia's Buddhist paintings reveals his style and achievements can be broadly summed up in the following aspects:

Firstly, in terms of the themes presented, the content offered by Xia Jing Shan's paintings are vast and various; generally they can put into two general categories: one is the image of

八十四幅連環圖畫形式，重現釋迦牟尼傳奇的本生；又以繡像形式，描繪〈八十八佛法相圖〉的端莊仁義，在作品中超過丈二的五百多幅大畫其震撼非同凡響，諸此表現手法，可謂巨帙浩瀚、蔚為大觀。

第二，就畫法而言，夏荊山佛畫藝術所使用的藝術語言，多為工筆設色，有重彩的古艷，也有淡彩的雅致，更多的是「靜、淡、遠、清、空、閒、逸、幽、簡」，貫通千百年佛教文化精神的體現。受西方寫實主義影響，夏荊山恢復「以形寫神」的傳統，尤其善於抓住人物的眼神、印契（手勢）、持物、身形、衣色等來刻畫佛像的神情。不過他的佛像並無完全依循西方的藝術觀念，仍然強調造型的平面化處理，多使用勾勒設色的傳統方法，且大量運用空白，創造中國佛畫藝術的新體格。夏荊山佛畫的一大變異，是高度重視色彩的造型和表現力，充分顯示了色彩的魅力。在他的畫面裡，他把古典色彩、自然色彩、西方色彩與內心色彩交匯融合成情感色彩，重視運用具有表現力的統一色調，使之

the Buddhas with all the Buddhas and deities inclusive. In this category, there are hundreds or thousands of these paintings where the beauty of the Buddhas found in their solemn expressions and the permanent presence of a merciful heart are captured from different angles and in different circumstances. The other is the interpretation of the Buddha's story, where he used 84 linked paintings to reproduce the legendary life of Gautama Buddha. He also used embroidered style to depict the dignity and righteousness of the *Painting of the Eighty-Eight Buddhas*. The sense of astonishment and awe generated by Xia's more than 500 large paintings, each over 4 meter in size, is beyond estimate, and the presentation is considered to be expansive in their vastness and is a wondrous sight to behold.

Secondly, in terms of calligraphic painting, the technique used by Xia Jing Shan in his Buddhist paintings are mostly Gongbi and ink colors, giving them the classical brightness of heavy colors with the elegance of light colors. What is more, "serenity, lightness, farness, clearness, emptiness, ease, comfort, tranquillity and simplicity" are expressions of Buddhist culture through the millennia seen in his paintings. Due to the influence of western Realism, Xia restored the tradition of depicting the spirit and essence through form, and is particularly adept at capturing the feelings expressed from the characters' eyes, the mudras (gestures) they form, the held objects, their posture and colors of their clothing to portray the expression of these Buddha figures. But his figures do not completely follow the western artistic concepts, and still emphasize the two-dimension of the models, where traditional outlining and coloring are used mostly, with generous application of blank spaces to create a new form of Chinese Buddhist painting. The one major



夏荆山，〈高仕圖〉，1990，設色絹本，63X49cm。  
Xia Jing Shan, *Scholar Gathering*, 1990, color on silk, 63X49cm.

與獨特的意境相結合，加強了直觀可視的色彩感染力。

第三，新穎的立意與構思，是夏荆山佛畫藝術的卓犖之處，不同於傳統一般佛畫的立像、坐像、倚像、行像、臥像的孤立呆板，也不同於程式化的姿態與場景定格，夏荆山的佛像是根據自己的稽考與探源，再根據佛像身分、氣質、性格，打破一般佛像畫的

variation in Xia's Buddhist paintings is the emphasis of styles and power of colors. In his paintings, he intermingles classical colors, natural colors, and western colors to create individual's inner colors, and values the consistent application of an expressive color tone that can combine with the distinct artistic imageries, and then reinforcing the charms and appeals of colors perceivable to viewers directly.

Thirdly, the novel concepts and approaches are outstanding in Xia's Buddhist painting truly separated his works from the rest. Xia's Buddhist postures are different from the traditional postures of standing, sitting, reclining, walking and recumbent

表現形式與框架來立意與構思。本體形象趨於人性化，造型上源於佛而離於佛，又從精神上還於佛、歸於佛，拉近了普通受眾與佛教之間的距離。

佛教本身是出世的宗教，以追求生死解脫為核心，但亦是圍繞著人類的生、老、病、死等現世問題展開，因而佛教的實質精神仍是對現世人生的關懷。夏荆山認為，萬物本不通佛性，而佛性卻可通萬物，人之所以有別於萬物，便在於人之佛性，也正因為人皆通佛性，世界才有教化的可能。

一門藝術之存在必有一種文化之依託，一家藝術之成就必有一種信仰之驅動。舉凡有大成就的藝術家，必自覺與不自覺地懷抱一種文化信仰與美學思想，夏荆山就是這樣一位藝術家，他對中國佛教文化和佛畫藝術的繼承研究與創新光大是十分自覺，充滿深情且深入思考的。

據考證，佛教在歷史上就「以像設教」，所以又有「像教」之稱謂。任何藝術的變革與發展，都是在一定的社會歷史條件下進行，都是繪畫者心

postures that are isolated and dull; they are also different from the formulaic postures and background settings. Xia's Buddhist images are based on his own research and investigation. He breaks the typical form of presentation and framework for Buddhist paintings to set up his own concept and approach according to the identity, temperament, personality of the Buddha. The ontological images tend to the humanistic side while the model is rooted in Buddha, yet depart from Buddha, but still returns to Buddha, and belongs to Buddha in spirit. This reduces the distance that is between the commoners and Buddhism.

Buddhism itself is a religion that seeks to escape the world, and at its core, it is a pursuit of escaping from life and death, but still revolves around the human life, aging, illness, and death and other realistic issues. Thus, the substance of Buddhism is still the care and concern for the worldly life. Xia Jing Shan believes that all sentient beings do not comprehend Buddha-nature, but Buddha-nature comprehends all things, where man is different from all other sentient beings because of his or her Buddha-nature. It is precisely that man can comprehend Buddha-nature, so there is the possibility that the world can be enlightened.

The existence of any art form must have a cultural origin, and the achievement of any art master must be driven by a belief. Any artists who attain significant achievements must consciously and subconsciously embrace a cultural belief and aesthetic philosophy. Xia Jing Shan is such an artist. He is highly conscious of the Chinese Buddhist culture in terms of continuing its heritage, its research and innovation, while also being deeply passionate and highly contemplative of it.



夏荆山，〈達摩〉，2005，水墨設色紙本，  
140X74cm。

Xia Jing Shan, *Bodhidharma*, 2005, ink and color on  
paper, 140X74cm.

性的流露，所謂「佛畫」就是「畫佛」，是用繪畫的形式吐露佛性禪心，透過佛菩薩的形象塑造，不僅要現佛光之靈，更重在淨化人心的作用，以「像教」引導當代入學會自我超越，達到自性自在的精神逍遙。

相對於當代中國畫壇的主流派畫家，夏荆山只是一位擁有非主流話語權的藝術家，但他卻以「出世的」精神，將他的藝術與佛教繪畫結下了不解之緣，以「復興傳統，再續輝煌」為己任的使命感，切入這一古老的題材。

他以難以數計的篇幅、驚世駭俗的規模，從民間石窟藝術、古典作家繪畫以及西方繪畫多方面的吸收和融匯，繼承和發揚了佛畫藝術的優秀傳統，以出類拔萃的技藝展示了佛教文化主題與繪畫實踐水乳交融的文本之美，烘托出他對佛理神學的徹悟和理解，具足了中華民族寬厚、仁慈、樂觀、助人的精神，契合了諸佛眾菩薩的廣大慈悲和無邊功德。我以為，夏荆山的佛畫藝術不僅是一種藝術形式的創造，更是一種精神領地的護守，使得人們迷亂的靈魂得到洗禮，煩躁的心靈得

In the history, the appearance of Buddhism is based on the image; therefore, Buddhism is also entitled the "religion of image". Reform and development of any art form takes place under certain social and historical conditions, which are all expressions of the heart and soul of the artists. What we know as Buddhist painting is literally painting Buddha— it is an expression of the artist's Buddha-nature and Zen mind through the form of painting. Through the Buddha and Bodhisattva images, not only does the soul of the Buddha's light need to be manifested, but more importantly, they have to purify the human heart. This is enlightenment through the use of "Buddhist images" to guide the modern man to learn to surpass oneself, and to achieve the spiritual carefreeness through self-mastery of one's nature.

Compared to the mainstream painters in the contemporary Chinese art circle, Xia Jing Shan is just an artist without following the trend. Instead, his spirit of retreat created an irrevocable bond between his art and Buddhist painting with the sense of responsibility he bestowed upon himself to "revive traditions, and continue its glory" by devoting to old themes.

His innumerable number of paintings and the grand, awe-aspiring scale of presentation ranging from fusing folk grotto art to absorbing classical masterpieces and Western paintings, has inherited and carried forward the excellent traditions of Buddhist painting, demonstrating a beauty that comes from the seamless blending of the painting and Buddhist cultural themes with his superlative techniques. His art brings out his complete comprehension and understanding of the Buddhist theology filled with the Chinese spirit of generosity, mercy, optimism and

到撫慰，更能體現出佛教本真的意義。

夏荆山的佛畫藝術，是由古而能出，借洋而能化，終於凝鑄成自家的氣骨與風範。他用他的作品開啟了一代新風，為中國佛畫藝術的發展樹立了一代楷模。他的意義非同尋常的。他對中國佛畫藝術發展的貢獻，必須把他放在二十一世紀這個特殊的歷史時空中，才可能看出他的獨到與偉大。回到藝術本身，或許讓我們更真實地切近一顆傑出的藝術家的審美心靈，認識到他的藝術具有跨時代性的價值和超越本土的世界性意義，而這正是夏荆山的藝術所以永恆的所在。

helpfulness, and brings together the boundless mercy and infinite merit of all the Buddhas and Bodhisattvas. I believe that Xia Jing Shan's Buddhist painting is not only the creation of an art form, but is also the guardian of a spiritual realm, where the man's confused soul can be baptised, the fretful heart can be soothed, and can better reflect the true nature of Buddhism.

Xia Jing Shan's Buddhist painting comes out of the old manifesting through borrowing from the West, and eventually molds and forges into his own feature and style. He used his works to initiate a new generation of styles, create a new role model for the development of Chinese Buddhist painting. Xia represents something extraordinary. His uniqueness and greatness can only be seen by placing his contributions towards the development of Chinese Buddhist painting in a particular time and space, which is the 21st century. As for the art itself, it perhaps lets us get closer to the aesthetic mentality of a brilliant artist, and recognize his art having values that cross the ages and a global meaning that surpasses the local in order to precisely make Xia Jing Shan's art eternal. 🌟

# O n

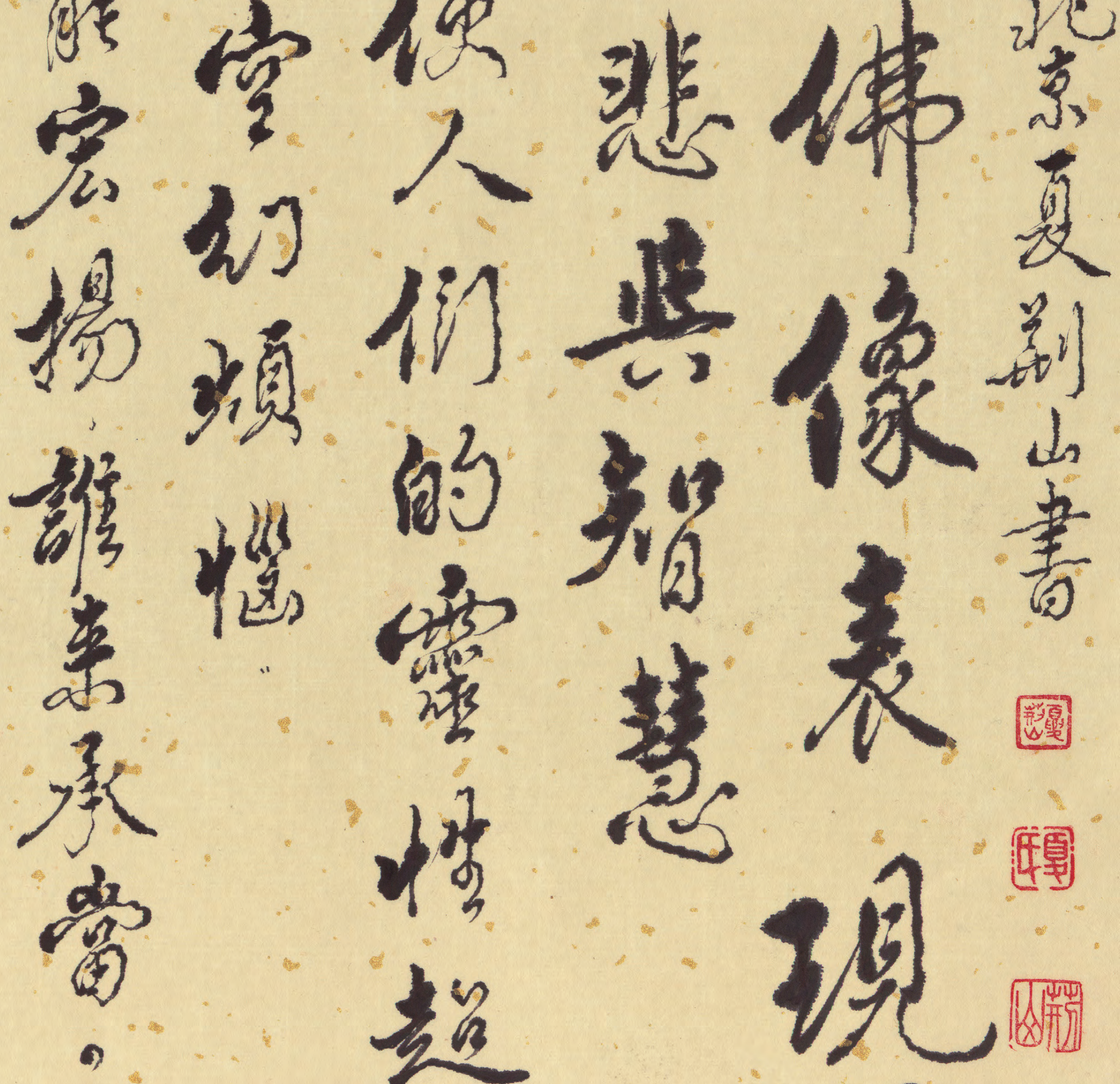
## Xia Jing Shan's Calligraphy Art

夏荊山書法藝術探討

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夏荊山·〈書法〉·2011·墨書紙本·70X35cm。  
Xia Jing Shan, *Calligraphy*, 2011, ink on paper, 70X35cm.



夏荆山居士的書法作品，有相當獨特的一面，字體端整，這與他的工筆人物一樣，在筆端處得見真誠嚴謹。他在二十八歲時皈依佛門，拜南亭法師為師，發願將此身、心奉獻於佛陀。此後，潛心於佛法，廣行菩薩道。居住美國三十七年，遊歷幾十個國家地區，見識廣闊，並且拜在國學大師南懷瑾的門下。因此佛教對於他的創作有很深的影響，繪畫多以佛教的題材為主。而本文所研究的主题是書法，他的書法主要是行書，累積數十年之功，筆意精妙。書法是他對佛理的宣揚，對世人道德、善心的勸戒。

令人感佩的是他這些書寫的文章是他對佛法修行的體悟，配合佛像作品親筆手書修行的心得，做為佛法的宣揚。在他的《佛像典藏》中有四千多篇對佛法修為的體悟心得，可見他對於世人心靈淨化的關注，以出世修行的心靈，再以入世的廣布心情，用書法提醒世人，要行孝、講德、淨化心靈等。

Master Xia Jing Shan's calligraphy works are quite unique. The neatness of the calligraphy characters is similar to his Gongbi figures, with earnestness and meticulousness emitted from the brushstrokes. Xia became a Buddhist practitioner at the age of 28. Following the Buddhist Master Nan Ting, Xia made it his life-long mission to devote himself to Buddha, and he has since been dedicated into his practice, with efforts exerted in following the Buddhist way in life. Xia lived in the United States for 37 years and has traveled to over dozens of countries, and the travels have allowed him to garner extensive experiences. He was also under the tutelage of renowned sinologist, Nan Huai-Chin. Buddhism thus has a profound influence on Xia's art, and his paintings also consist of mainly Buddhist subject matters. The focus of this paper is on Xia's calligraphy art. His calligraphy oeuvre is predominantly written in the Hangshu script (also called the "running" script), and after several decades of practicing Chinese calligraphy, he has developed a style that is refined and sophisticated. Xia sees calligraphy as a way for him to advocate Buddhism and to convey admonition for people to strive to be virtuous and benevolent.

What's very admirable is that Xia's calligraphies are all based on his enlightened learning from his Buddhist practice, and he has created Buddhist portraits accompanied by calligraphy to document his thoughts from his training and practice and to use as a way to advocate Buddhism. In *Buddha Collection* are over 4,000 essays stating Xia's enlightened thoughts from his Buddhist practice, which shows the focus and effort he has placed in purifying people's state of spirituality. He engages in transcendental spiritual practice but reconnects with the mortal world in order to spread his learning. Calligraphy is used by Xia to serve as a reminder for people to be pious, virtuous, and to achieve inner purity.

這些書法作品內容以宣揚佛教教義，還有以因果觀念勸戒世人為善，主張重點是「揚善」。

書法的表現有很多種面向，對於夏荆山居士而言，書法是他表現佛家思想的重要方式，並且以熱忱的心對世人勸勉教化，以他六十年皈依佛門的修持體悟，用簡易的白話文詮釋佛理，書寫文句裡的意義，更勝於他的書法文字，如同他的佛像人物刻畫細微，筆法精妙，但更重要的是表達對佛法的境界。並且其繪畫的根基與書法相輔相成，尤其在他近年來的書法，線條老練成熟，而且已經達到化境。

### 典雅的美感

#### GRACEFUL AESTHETICS

在夏居士的書法中可以感受到沉靜的美，以極為端整的行書書寫，行氣筆直、字字嚴謹，傳達出內斂優雅的美感，可以想見其不疾不徐的運筆態度。而在夏居士的書法字跡更可以看到這樣的神

His calligraphy works are regarded as a way to promote Buddhist teaching, and he also uses the concept of causation to encourage people to be benevolent, making "advocating altruism" the central focus of his calligraphy art.

Calligraphy art could be expressed in a multitude of ways, and for Master Xia, calligraphy is an integral way for him to convey Buddhist philosophy. With a heart full of enthusiasm and compassion, he encourages people to be good. Based on the enlightened thoughts he has attained from his over 60 years of Buddhist practice, he uses simple words to interpret Buddhist principles, and the meaning conveyed by the words written by him holds far more importance than the way the words are written. Similar to the exquisite brushwork demonstrated in his Buddhist portraits, the key message behind his artworks is to express the world of Buddhism. With his foundation of painting supported by calligraphy, Xia's recent calligraphy works are mature and refined, with a state of sublimity attained.

A serene sense of beauty is experienced from Xia's calligraphy art. He writes in the Hangshu script, with the characters written in highly neat and organized manner. The strokes are meticulous and straight, which project innately graceful aesthetics. It is imaginable that the Master likely approaches the act of writing calligraphy in a calm and steady manner. Each stroke appears to be meticulously executed from the brushstrokes seen on his cal-

情，一筆一畫皆是一絲不苟的書寫，顯現出其心靈的沉靜，真心誠意的掌握筆意，並且對於運筆的輕重變化自然，字跡裡顯現著佛國世界的宏偉。

如他 2011 年的作品〈山外有山〉（圖 1），字跡與行氣皆端整，近似於楷書的氣象，這是夏居士書法的特質，這應該也是他對書畫的基本態度，如同他的工筆佛像畫，以恭敬虔誠的心來表達，所以字字清楚明白。從其作品探知在臨學時應該受到王字的影響，如《集王書聖教序》（圖 2）等，字形工整有楷書的形體，卻也有行書的流暢筆意，但因歲月的凝練，近幾年的書寫更為渾厚。

這些作品與他在 1974 年〈男相觀音〉的題款（圖 3）相比，字跡有很大的差異，早期的字對於筆法更嚴謹要求，也比較接近《集王書聖教序》的意態。且以中鋒的筆韻，字形瘦勁，有著筋骨般的線質，同時也帶有碑書的味道。而〈山外有山〉的作品則較為渾

ligraphy works. The approach shows a sense of inner calm, as the calligrapher executes the calligraphy brush with utmost sincerity and dedication. The way his brushstrokes move and transit appearing quite natural, with the magnificence and grandeur of the Buddhism realm projected by his brushwork.

In *Mountains Beyond Mountains* (Fig.1) that Xia created in 2011 are neatly written characters and a sense of energy, showcasing a style that resembles the regular script. This is a notable feature of Master Xia's calligraphy art and also shows the fundamental attitude that he holds for calligraphy and painting. Like the sincere and respectful approach that he demonstrates in his Buddhist portraits done in the meticulous realistic style of Gongbi, he also opts to write each calligraphic characters clearly and precisely. From seeing his oeuvre, it is apparent that Xia was under the influence of Wang Xi-Zhi's Chinese calligraphy when he was learning the art form. As seen in *Preface to Wang Xi-Zhi's Sacred Teachings* (Fig.2), the neatly written regular script also shows the fluidity that the semi-cursive script is known for. Through years of practice and accretion, Xia's recent calligraphy works have also taken on more intense and robust qualities.

The style demonstrated in these calligraphy works is quite different from the inscription seen on *Avalokiteśvara in Male Form* (Fig.3) which Xia painted at the age of 50 in 1974. In his earlier years, he was more adamant about the way he executed his calligraphic strokes, with the style more closely associated with what is shown in *Preface to Wang Xi-Zhi's Sacred Teachings*. Dynamic and slender characters are written with the center tip technique, resulting in linear qualities that resemble muscles and bones and also exuding an energy that is similar to stele calligraphy. On the other

厚，且帶有明顯顫抖的筆意，這普遍出現在他近幾年的書寫上，應是歲月的因素所產生自然的顫動，但夏居士仍本著嚴謹的態度，筆畫之間的輕重轉折仍然用心，謹嚴敦厚形成書體的特色。

hand, *Mountains Beyond Mountains* appears more robust and also shows brushwork with trembling movements, which is common in Xia's recent calligraphy works. Perhaps the trembling is the natural result brought on by age; however, Master Xia still works in a very strict manner, as seen with the care that goes into executing the light and heavy transitions between each stroke he makes. Meticulousness and robustness have become notable features observed in his calligraphy art.



圖 1 (左) 夏荆山，〈山外有山〉，2011，墨書紙本，133X33cm。

圖 2 (中) (唐) 懷仁，《集王書聖教序》，書法碑刻。

圖 3 (右) 夏荆山，〈男相觀音〉及其局部題款，1974，設色絹本，91.5X49cm。

Fig.1 (L) Xia Jing Shan, *Mountains Beyond Mountains*, 2011, ink on paper, 133X33cm.

Fig.2 (Center) (Tang dynasty) Huairan, *Preface to Wang Xi-Zhi's Sacred Teachings*, calligraphy on stone stele.

Fig.3 (R) Xia Jing Shan, *Avalokiteśvara in Male Form* (partial image of the inscription included), 1974, color on silk, 91.5X49cm.



## 節奏變化豐富

### VARIOUS RHYTHMIC STROKES

夏居士書法篇幅的節奏表現，主要是整齊平實，但在平實當中以字的輕重錯落，還有特殊的編排布局，與一般將行與行齊頭式不同。在2012年的作品〈人人有佛性〉（圖4），右方前兩個字雖然筆畫少，卻是用筆粗而且字體略大，來做為凸顯，字形結構緊密，行氣端正，上下字距位置妥當，左右之間以大小字抑讓，使得行氣有變化。在他近年來的作品中，可以看到用筆用墨渾然天成，如「佛」字（圖5）的「人」部首，大筆落墨，或是「文」字（圖6）的點漲暈一團，讓文字更加有韻律感。

這當中配合獨特的布局安排，首字起頭高出第二行約半字的位置，讓起首處明顯，第二、三行齊頭，款題處又降低了一些，自己姓名寫的又更低了，而這似乎是他自謙的表現，因此第一行字粗大，越往左字越變細小，這在

The rhythmic quality demonstrated by Master Xia's calligraphy works is mainly systematized and steady, but in the midst of the steadiness are light and heavy variations in how the characters are executed; additionally, he also employs unique compositional arrangements that differ from the conventional levelness seen with each calligraphy column. In *Everyone Has Buddha-nature* (Fig.4) that he created in 2012, although the first two characters on the right hand side consist of fewer strokes, they are, nonetheless, written with thicker strokes and are slightly larger in size. The objective is for these characters to be highlighted, and with the characters executed using a tight structure, the brushstrokes are written in a neat and straight manner. With suitable vertical spacing provided between the characters, characters in various sizes are seen horizontally, giving variations to the energy of the calligraphic strokes. A natural harmony between how the brush and ink are executed is observed in Xia's recent works, as seen with the ink applied with large strokes for the radical for "human" (人) contained in the character for "Buddha" (佛; Fig.5). Moreover, the point on top of the character for "culture" (文; Fig.6) is executed with the bleeding technique to form an expanded spot, which gives the character an enhanced rhythmic quality.

The unique arrangement places the first character higher than the second column at about half a character's height, which highlights the starting point of the piece. The second and third columns are leveled, and the inscription is slightly lower; the calligrapher's name is placed on an even lower position, which could be a gesture of humbleness. Overall, the first column is thick and



圖4 (左) 夏荆山，〈人人有佛性〉，2012，墨書紙本，66X41cm。

圖5 (右上) 夏荆山，〈人人有佛性〉局部「佛」。

圖6 (右下) 夏荆山，〈人人有佛性〉局部「文」。

Fig.4 (L) Xia Jing Shan, *Everyone Has Buddha-nature*, 2012, ink on paper, 66X41cm.

Fig.5 (Upper R) Xia Jing Shan, *Everyone Has Buddha-nature* (partial image of the character for "Buddha").

Fig.6 (Lower R) Xia Jing Shan, *Everyone Has Buddha-nature* (partial image of the character for "culture").

其他作品常可以看到相同的安排。而2011年〈學佛是覺悟〉（圖7）也是將其中幾個字加重以做表現，使整體的節奏韻律活潑化，在編排布局以段落分布，每句的第一個字高出半個字，每一句重新起頭書寫，用以強調語句的開始。還有像〈人人生來有三大毒〉（圖8），同樣第一行第一字高高的獨立，每行的起頭處高低都不一樣，產生節奏豐富的變化，這似乎是為了閱讀的方便。

pronounced, and the writing becomes more slender and smaller as it moves towards the left. This composition is also observed in many of Xia's other artworks. Certain characters are also accentuated in *Buddhism is a Learning of Enlightenment* (Fig.7) created in 2011, giving the overall composition a lively rhythmic quality. In composition, the first character of each sentence is placed higher at about half a character's height, and each sentence is started at a new place to highlight the beginning of the words written. Also in *Everyone's Born with Three Inferiorities* (Fig.8), the first column is also higher than the rest, with each column started at different heights to produce rhythmic variations, which seems to offer a greater ease of readability.

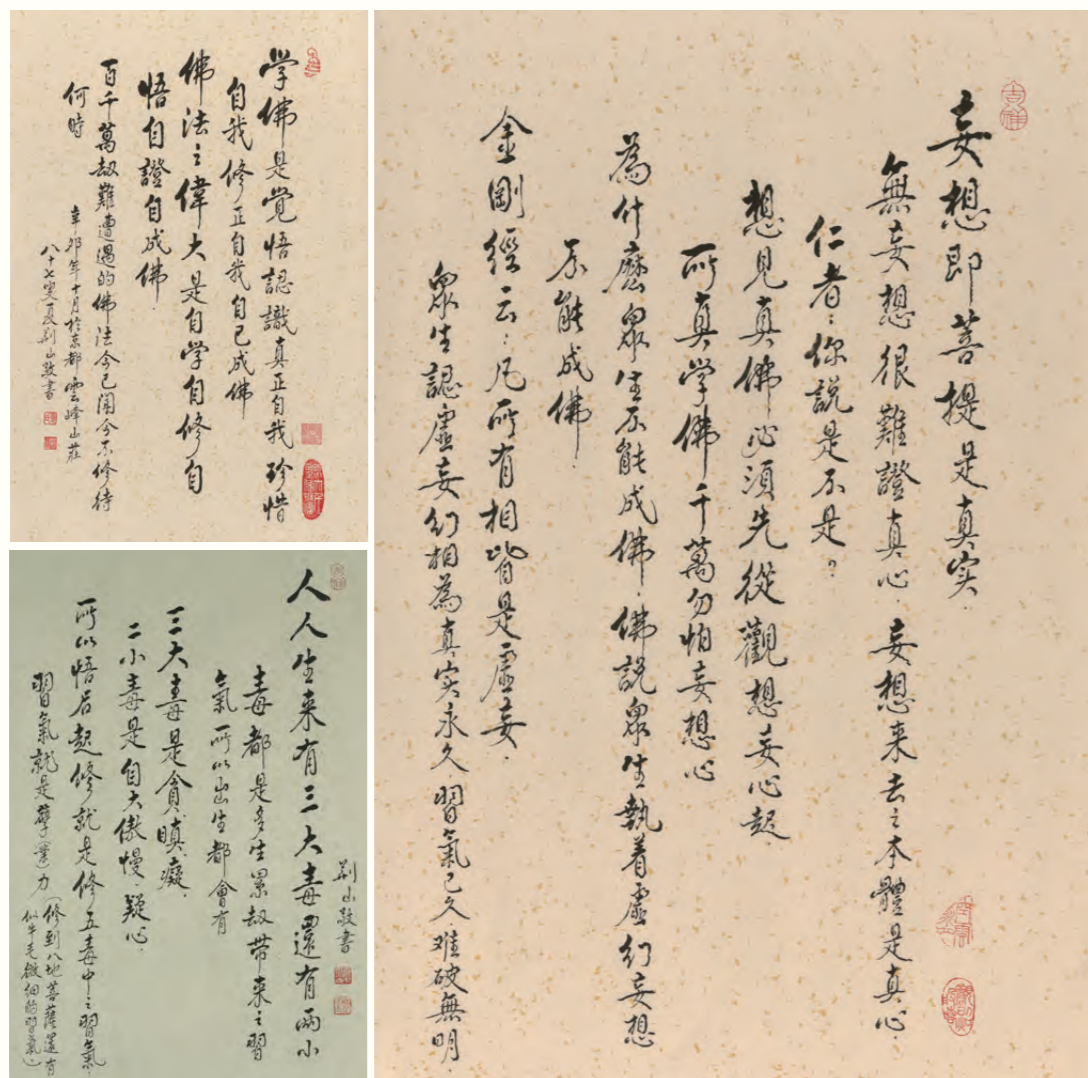


圖 7 (左上) 夏荆山, 《學佛是覺悟》, 2011, 墨書紙本, 68X45cm。

圖 8 (左下) 夏荆山, 《人人人生來有三大毒》, 2011, 墨書紙本, 65X42cm。

圖 9 (右) 夏荆山, 《妄想即菩提》, 2011, 墨書紙本, 68X45cm。

Fig.7 (Upper L) Xia Jing Shan, *Buddhism is a Learning of Enlightenment*, 2011, ink on paper, 68X45cm.

Fig.8 (Lower L) Xia Jing Shan, *Everyone's Born with Three Inferiorities*, 2011, ink on paper, 65X42cm.

Fig.9 (Right) Xia Jing Shan, *Deluded Thoughts is Bodhi*, 2011, ink on paper, 68X45cm.

## 閱讀性趨向

### EMPHASIS ON READABILITY

書法起頭處高低都不同，似乎是為了閱讀上的方便，因為在夏居士的書法文字主要是為宣揚佛法，也將其一生對佛教修行的經驗，以淺顯易懂的文體來述說，希望能讓每個人都明白。他在書法中運用標點符號、括號等，做明確的斷句，也是為方便讀者閱讀的標示。如〈妄想即菩提〉（圖9），行間段落布局高低安排，還出現「？」、「：」等，用以呈現文章中反問語句，「仁者：你說是不是？想見真佛必須先從觀想妄心起 所真學佛千萬勿怕妄想心」（〈妄想即菩提〉的內文）用來做為解說佛理，告訴人們需面對自己的妄想心，進而來體悟所有相，皆是虛妄。同樣也有以一、二等項次分列來書寫，以求更精確的表達整篇文章的要義。

夏荆山居士的書法在形式表現上，與傳統的書法表現不同，他書寫立意的原點，並不是單純做

To start each calligraphic line at different height is intended to offer a greater ease of readability, and this is because the purpose of Master Xia's calligraphy work is to advocate Buddhism, and shares his own lifelong practice as a Buddhist with simple and comprehensible words, which is intended to be understood by everyone. The use of punctuation marks in his calligraphy works (such as comma and parenthesis) is also intended to offer a greater ease of readability. For example, in *Deluded Thoughts is Bodhi* (Fig.9), punctuation marks such as the question mark and colon are included in the composition with the columns placed at varying heights. The following rhetorical question is asked in the writing: "Benevolent one, do thou agree?" To see true Buddha one must first begin by contemplating deluded thoughts; therefore, to practice true Buddhism, one must not refrain from facing a deluded heart". The content of *Deluded Thoughts is Bodhi* explains the principles of Buddhism by telling people to confront their own delusions and to further realize that everything with form is unreal. With the points itemized, the meaning behind the entire piece is conveyed in a more precise manner.

Calligraphic expressions by Master Xia are quite different from traditional Chinese calligraphy. His purpose of writing is not to showcase his own personal calligraphy achievements but to teach people to be altruistic. His calligraphy works are all written in clear and organized Hangshu (a style of calligraphy) script that is easy to read, and the key words are also purposely highlighted, written in larger sizes or with thicker brushstrokes. The purpose is to offer the readers an ease of readability. Xia does not have

為個人書法創作的表現，而是希望教化世人的想法。他的作品全是以端整的行書書寫，容易讓人們識讀，在書寫時還刻意將主要的文句加重，像字體較大些，或是筆意加粗書寫，所以在閱讀起來非常方便。並且沒有固定的落款形式，有時寫在文章後，有時寫在文章前，甚至有些作品也沒有落款，也不鈐自己的印，主要是視畫面的完整性衡量。

一般行書為了表現書寫的流暢與變化，往往遇到重複的字會以兩點表現，但在夏居士的書法卻實實在在的將每一個字呈現出來，方便於將文字的內容傳遞給他人。所以2012年他曾書云：「無益於人的話不說 無益於人的事不做 無益於人的書不著 無益於人的字不寫」（夏2013）。足以顯示其用心，在於宏揚佛法精神，宣揚善念，推展良善的社會，讓每個人閱讀這些文字時都可以感受「佛」的存在。

a standard inscription format, and his works are inscribed at the beginning or the end; there are also some pieces that are not inscribed or stamped with his own seal, as his focus is placed on achieving an overall sense of visual balance.

It is common practice to use two dots in place of repeated characters in Chinese calligraphy, with the intention of maintaining a sense of fluidity and variation; however, Master Xia always writes out each character, and the reason for this practice is to be able to fully deliver the message contained in the writings to others. Master Xia wrote the following words in 2012: "Don't speak words, don't do things, don't write books, and don't write words that are not beneficial to others". (Xia, 2013) The statement shows his dedication with advocating the Buddhist ethos and to promote altruism and a benevolent society. His objective is for everyone reading his calligraphy works to feel the presence of "Buddha".

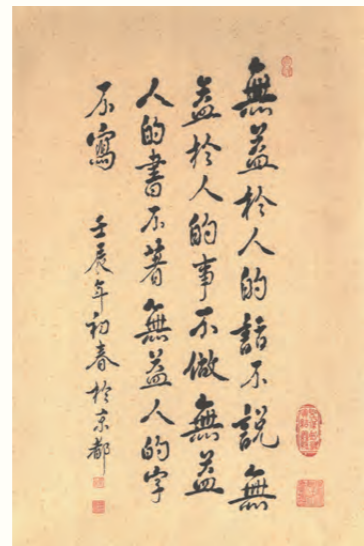


圖10 夏荆山，〈無益於人的話不說〉，2012，墨書紙本，67X45cm。

Fig.10 Xia Jing Shan, *Don't Speak Words That are not Beneficial to Others*, 2012, ink on paper, 67X45cm.

## 承繼文化之精髓

### INHERIT THE CULTURAL ESSENCE

在夏居士優雅的字跡裡，可以看出他對於文字的真誠對待，一筆一畫從不馬虎，筆筆都到位，軸線整齊。而端整的行氣，以字的輕重與大小來增進行氣的律動變化。運筆時提按之間，注意結字的輕重變化，字形流露飽滿的精神。

夏居士的書法更接近儒家思想的「中和」之美，溫文儒雅的氣質。縱使在近年來的作品能因為年紀因素，而顯得筆觸顫抖，有著歲月的痕跡，但仍然堅持筆意結構，真誠書寫，使得筆與意融通，所以更顯現筆意的老練。

夏荆山在書法的表現上，傳遞他對於佛教精神的體會，並將他所體會的佛理以淺顯易懂的語句來述說，讓一般人可以明白佛教的精神。且他對於人間社會想給予警示的關注，所以他的書法文句多屬勸導世人的話語，勸人要為善，勸人要孝敬父母。這樣的話

Master Xia's sincerity for calligraphy is observed in his graceful writings, with each stroke and each line meticulously and neatly delivered. His controlled and well-ordered energy of calligraphy is accentuated with rhythmic variations achieved with light and heavy, large and small characters. The pressure executed whilst writing pays close attention to the varying intensities of the character structures, with rich and vigorous spirits projected by the words written.

Master Xia's calligraphy resonates closely with the Confucian philosophy of "doctrine of the moderation", with gentle and graceful qualities projected. Even though in recent years, perhaps due to older age, his brushwork appears shakier than before, but he still remains adamant about the structural integrity of his calligraphy work. He writes with utmost sincerity, and the harmony between the calligraphic expressions and the meaning of the writing further shows his masterfulness with the art form.

Xia uses calligraphy to convey his enlightened thoughts on Buddhism, and he shares what he has learned with the use of simple and comprehensible words, with the intention of allowing the general public to understand the Buddhist ethos. He also wishes to provide the society admonition and compassion, which is why most of his calligraphy works consist of writings that encourage people to be altruistic and to be kind and pious to their parents. In a world that is often disorderly and chaotic, these words are written by him from the perspective of a Buddhist practitioner with a sense of mission to contribute to the mortal world. Through calligraphy, he

語是有感於世間的混濁，做為一個佛教居士，想為人間貢獻自己的心力，透過書法文字發揮自己的影響力，感化世人為善，宏揚佛法精神。

他的學養修行不限於一門，而是融會多方，獲致融通的智慧，如他 2012 年所寫文章：「文化之精髓是德 德之根源是真心 真心是真佛 真佛是自性遍虛空 能生萬法又稱大智如來」（夏 2013）他將儒家的「德」性，融入與佛法一樣的修煉裡，追探人真心的德性，由此德性與佛心相契，進入到「佛」的境界。這顯示夏居士對文化的深切體認，將儒、道、釋的思想觀念梳理得很清楚，而能融會貫通。

備註：本文由基金會編輯部節錄自作者蔡介騰發表於 2014 年「夏荆山繪畫研究藝術工作坊」原文。

wishes to be influential and by advocating the Buddhist ethos, he wishes to encourage mortal beings to be benevolent.

Xia's knowledge and practice are not limited to only one discipline; his wisdom originates from multiple sources, which he has harmoniously integrated. "Virtue is the essence of culture, and virtue originates from a genuine heart. Genuine heart is true Buddha; true Buddha's inherent nature resembles emptiness, and holds the universal truth common to all individuals at all times and possesses great wisdom", wrote by Xia in 2012. (Xia, 2013) Xia incorporates the Confucian philosophy of virtue into Buddhist practice, with genuine virtue pursued. By integrating virtue and Buddhism, the realm of the "Buddha" is attained. This shows Master Xia's profound enlightenment for culture, which has allowed him to clearly comprehend and organize the philosophies of Confucianism, Taoism, and Buddhism and to integrate them harmoniously. 釋

Note: Selected by the editorial department of the foundation, this essay is translated from a paper published by Tsai Chieh-Teng for the Xia Jing Shan Painting Workshop in 2014.

#### REFERENCE

夏荆山 (2013)。《夏荆山中國佛像畫集》，北京：北京工藝美術出版社。

# O n

## Literati Style in Xia Jing Shan's Arhat Paintings

夏荆山羅漢畫的文士風格論

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夏荆山，〈羅漢〉，1989，設色絹本，50X40cm。  
Xia Jing Shan, *Arhat*, 1989, color on silk, 50X40cm.



夏荆山先生的佛教題材繪畫將禪機與「士夫」氣相融合，創造出清雅通神的個人風格。本文擬從身體姿態、畫面典故、畫中物像等角度予以分析。

### 身體姿態：挑耳與持杖

#### PHYSICAL GESTURES: EAR PICKING AND CANE HOLDING

挑耳這一人物姿態，在中國士人題材繪畫中早已有之。南唐王齊翰〈挑耳圖〉（圖1）中，人物白衣長髯，袒胸赤足，坐圈椅上，頭未戴冠，左手撫椅，右手上舉，作挑耳狀（涵1960）。〈挑耳圖〉和〈洗耳圖〉（圖2）人物姿態的共同點在於右手從袖中舉起，頭右傾，以手探耳，目光左盼，左手前伸。

夏荆山於1985年創作的絹本羅漢組圖中，有一幀人物為挖耳羅漢那迦犀那。人物穿漢僧服，寬袍大袖，遊戲坐，左手前伸扶膝，右手持針挑耳，右眉微蹙，顯得金針正得力道。王齊

Elements of Zen and “masculinity” are integrated in Buddhist paintings by Xia Jing Shan, which have flourished into sophisticated and vivid artworks of distinctive personal style. The objective of this paper is to analyze his paintings from various perspectives, including physical gestures, origin stories behind the images, and the subjects depicted.

The character of the ear-picker has long been depicted in Chinese literati paintings. In the painting, *The Ear-Picker*, (Fig.1) by Wang Qihan of Southern Tang dynasty shows a man dressed in white and with long beard; he is barefoot with his chest exposed. Sitting on a chair and not donning any headpiece, the man is depicted with his left hand on the chair and right hand raised to pick his ear (Han, 1960). *The Ear-Picker* and *The Ear-Cleaner* (Fig.2) are similar in that the characters are both depicted with their right hands raised, heads tilted to the right, and are both picking their ears whilst their left hands are extended forward, and their gazes are directed towards the left.

Amongst the Arhat paintings on silk that Xia created in 1985 is one that depicts Arhat Nagasena picking his ear. The character is portrayed in a loose Han-style monk robe with wide sleeves. Sitting casually, his left hand is leaning forward and placed on top of his knee, while his right hand is cleaning his ear with a picker. With his right eyebrow slightly twitched, it appears like the ear picker is hitting the right spot. The character in *The Ear-Picker* by Wang Qihan depicted with dark hair and exposed chest is seen with a scroll un-



圖1(左)(南唐)王齊翰,〈挑耳圖〉局部,設色絹本,28.4X65.7cm,南京大學考古與藝術博物館藏。

圖2(中)吳偉(1459-1508),〈洗耳圖〉局部影印,設色絹本,144X101.5cm,山東省文物商店藏。

圖3(右)夏荆山,〈羅漢圖〉(那迦犀那)局部,1985,設色絹本,44X37cm。

Fig.1 (L) Wang Qihan (Southern Tang dynasty), *The Ear-Picker* (partial image), color on silk, 28.4X65.7cm, archived in Art and Archaeology Museum of Nanjing University.

Fig.2 (Center) Wu Wei(1459-1508), *The Ear-Cleaner* (partial photocopied image), color on silk, 144X101.5cm, collection of the Culture Relics Shop of Shandong Province.

Fig.3 (R) Xia Jing Shan, *Arhat (Nagasena)*; partial image), 1985, color on silk, 44X37cm.

翰〈挑耳圖〉中人物美髯袒胸，案上展開卷軸，顯示出其文士身分；而〈洗耳圖〉中的許由則是理想的高士代表。〈羅漢圖〉（圖3）中那迦犀那的身體姿態，與前兩者十分接近。與此同時，畫家並未在那迦犀那形象上繪製頭光或背光，除了身後有一力士捧壺侍奉以外，畫面幾乎沒有神祕的意象，流露出羅漢與人世的親近意味。

rolled in front of him, which shows his literatus status. On the other hand, *The Ear-Cleaner* is a portrayal of an ideal image of a sage. The posture of Arhat Nagasena depicted in the painting Arhat is similar to the aforementioned two depictions. (Fig.3) Moreover, the artist has chosen not to illustrate the Arhat with a halo or backlight. With the exception of a guardian behind him with a pot in hand, the painting is nearly stripped of any mysticism, which projects a sense of closeness between the Arhat and the mortal world.

In the *Arhat* series Xia painted in 1995 (Fig.4), the artist has stripped the paintings of background images, with the characters highlighted to show a composition that is close to the genre of portraiture. Amongst the series is an especially simple painting of an Arhat

夏荆山於1995年繪製的一組〈羅漢圖〉(圖4)取消畫面背景,突出人物形象,接近肖像畫的安排。其中持杖羅漢一幀畫面尤為簡單。羅漢高鼻長耳,左袒赤足,坐醜石,扶杖靠肩,目光看向斜上方。這幅羅漢繪像,雖然沒有神祕意象,但人物的獨特相貌和裝扮卻凸顯出神祕身分。有趣的是,畫家讓

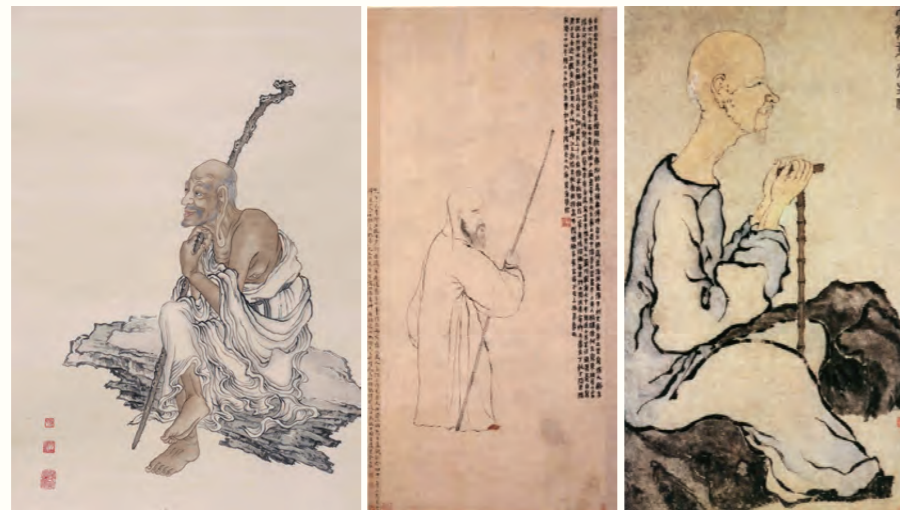


圖4(左) 夏荆山,〈羅漢圖〉,1995,水墨設色絹本,67X46cm。

圖5(中) (清)金農,〈自畫像〉,紙本墨筆,131.4X59cm,北京故宮博物院藏。

圖6(右) (清)羅聘,〈丁敬像〉,設色紙本,108.1X60.7cm,浙江省博物館藏。

Fig.4 (L) Xia Jing Shan, *Arhat*, 1995, ink and color on silk, 67X46cm.

Fig.5 (Center) Jing Nong (Qing dynasty), *Self-Portrait*, ink on paper, 131.4X59cm, archived in The Palace Museum, Beijing.

Fig.6 (R) Luo Ping (Qing dynasty), *Portrait of Ding Jing*, color on paper, 108.1X60.7cm, archived in the Zhejiang Provincial Museum.

holding a cane. The Arhat depicted has a tall nose and long ears, and with the left side of his upper torso exposed, he is seen bare-foot and sitting on a crude piece of stone. The cane he is holding is leaned against one of his shoulders, and his gaze is tilted upwards. This painting of an Arhat is bare of any elements of mystique, but the character's unique features and attire do, nonetheless, emphasize his enigmatic identity. An interesting point is that the artist has chosen to depict the Arhat holding a natural wooden cane and not a uniquely shaped precious staff. Portraits of Qing dynasty figures are commonly seen holding canes, as seen with *Self-Portrait* by Jin Nong (Fig.5) and *Portrait of Ding Jing* by Jin's disciple, Luo Ping. (Fig.6)

羅漢手持自然有致的木杖,而非造型獨特的寶杖。持杖是清代人物肖像中常見的姿態,如金農〈自畫像〉(圖5)及其弟子羅聘繪製的〈丁敬像〉(圖6),皆以持杖為像主姿態。

與文士題材畫像相比,挑耳羅漢與持杖羅漢畫中皆有少量的畫面信息透露出兩個人物的非凡位格,但從身體姿態的高度相似中可以看出,夏荆山先生畫出的羅漢以世間像為主旨。而世間像又不僅在身體姿態上向傳統文士題材繪畫取經,在畫面暗含的典故上,也有許多為文人文化所共通者。

### 畫中典故：濯足與望月

#### ALLUSIONS IN PAINTINGS: FOOT-WASHING AND MOON-GAZING

夏荆山先生的羅漢畫中包含豐富的文士典故。如1985年羅漢組圖中有一幀〈過江羅漢〉(圖7),圖中水邊涯石覆滿青苔野草,半高的蘆葦叢生於岸邊。兩塊涯石之間,一童子着布衣

Compared to literati portraits, minimal information is provided in these paintings of ear-picking or cane-holding Arhats to reveal the unusual status of these two characters. However, from the similarities shared by the gestures and postures of the two, it is observed that the Arhats painted by Xia are predominantly set in the mortal world. Mortal portraits not only draw references from the genre of traditional literati painting in the way physical postures are depicted, but also share some commonalities with the literati culture in the allusions suggested by the images portrayed.



圖7 夏荆山,〈過江羅漢圖〉,1985,設色絹本,44X37cm。

Fig.7 Xia Jing Shan, *River Crossing Arhat (Viryapavata)*, 1985, color on silk, 44X37cm.

The Arhat paintings by Xia are full of rich literati allusions and references. In the series of Arhat paintings he created in 1985 is the painting, *River Crossing Arhat (Viryapavata)*; (Fig.7) The image is set in a riverbank with moss-covered rocks, weed, and protruding reeds. In between two rocks is a child dressed in simple cotton garb. The child is seen standing with his hands folded in front of him in a respectful manner, and with a subtle smile on his face,

拱手立，微含笑意，目光向前望去。他身前一羅漢交腳垂足坐於涯石之上，兩腳似乎踏着浪花，腋衣顯得特別低，露出肚腹大部。右袒，右臂上有朱紅飾物，手腕戴有串珠，手撫右膝。羅漢左手垂直撐於地面，彷彿支撐一身重量，面色略顯凝重，目光如炬，遙望江面，若有所思。

流水在中國文士傳統中，具有清除俗情，保持高潔的意味。「濯足」典故出現在畫面中時，其

his gaze is directed to the front. Before the child is an Arhat depicted with his feet draped over a rock, and his feet seem to be making water splashes. His robe appears to be hanging quite low, with his belly exposed. On his exposed right arm is a decorative objective in the color of cinnabar, and he is wearing a string of beads on his wrist, with the hand placed on top of his right knee. His left hand is propped against the ground, seemingly holding up his entire body weight. The Arhat is depicted with a rather stern facial expression, with his attentive gaze directed towards the water, as he appears to be contemplating about something.

In Chinese literati tradition, flowing water is a symbol for cleansing of mortal sentiments and suggests a state of maintaining noble and pure. The allusion with “foot-washing” depicted in the image shows a liberated subjectivity, as long as a sense of nobility is upheld.



圖8 夏荊山，〈高仕圖〉及其局部，1990，設色絹本，64X51cm。  
Fig.8 Xia Jing Shan, *Scholar Gathering* (partial image), 1990, color on silk, 64X51cm.

行為主體的選擇較為自由，只要其具備「高志」的特點即可。

作為個人修行的最高目標——羅漢的「高志」似乎有其局限性，尚未達到普度眾生的境界。但如果將畫中羅漢視為在中土世界的世間像，即羅漢轉生的中土得道高僧，那麼其「高志」則符合中土佛學的理念。這一點，也可以從畫面中羅漢形象與中土僧人的高度接近上窺見一斑。

在夏荊山先生的〈高仕圖〉（圖8）中，一位臨流縱飲的道人形象與前揭過江羅漢有相似之處。〈高仕圖〉以臨水修禊為構圖主旨，圖中群賢畢集，或暢飲水岸、放鹿崖間，或松下圍棋、梅邊清話。居中一人左袒欲臥，枕流豪飲，層折如雲的衣紋與前揭持杖羅漢頗為相似。而繫於腰際的葫蘆，透露其道家身分。這幅〈高仕圖〉中的人物，介乎求道者與得道仙人之際，終非凡夫俗子，行為卻又與世間高人相似。如果說〈過江羅

The ultimate goal of personal training- an Arhat's “nobility”- seems to be restrictive by nature, because it is unable to attain the state of freeing all sentient beings from suffering. However, if these Arhat paintings are considered images set in the mortal Middle-earth, or the Middle Kingdom (China) and the Arhats are reincarnated into eminent monks in the Middle Kingdom, in which case, the Arhats' “nobility” would align with the principles of Middle-earth Buddhism. This point is also apparent from the depicted Arhats and the Middle-earth monks' similarities in height.

Xia's *Scholar Gathering* (Fig.8) depicts a Taoist figure sitting by a river and enjoying some intoxicating spirits. The image shares some similarities with the aforementioned river crossing Arhat. *Scholar Gathering* depicts a scene of a riverbank gathering, with a group of intellectuals gathered at the spot to drink by the river, rest by the cliffs, play a game of chess under a pine tree, or have a conversation next to the plum blossoms. Amongst the group of people gathered is a man that is shown reclining with his left chest exposed. He appears to be inebriated, and the multiple cloud-like folds on this robe appear quite similar to the aforesaid Arhat with a cane, and the gourd flask tied to his waist reveals his Taoist identity. The figure depicted in this *Scholar Gathering* seems to be at the crossroads of being a Taoist seeker and a Taoist immortal; in any case, he is certainly not an ordinary person, but his behaviors are similar to those exhibited by enlightened mortals. The painting of the *River Crossing Arhat* (*Viryapavata*) showcases allusions with the motifs of flowing river and washing of the feet, and the image of the sage with his left chest exposed in this *Scholar Gathering* also references river and drinking. The difference between Buddhism and Taoism is observed in the notion of the enlightened path. The mortal paintings, in this case, show commonalities shared by the two.



漢圖》中含有臨流、濯足的典故，那麼這幅〈高仕圖〉中的左袒高士形象背後則有臨流、縱酒的典故。佛與道只是兩個形象求道路徑之別，而世間像則是兩者的共同特點。

夏荊山先生於1989年創作的另一幀〈過江羅漢圖〉（圖9）中，於童子、江流之外，又增加了松與月的意象。圖中童子一身素服，衣紋卻如雲卷雲舒，與四年前的童子形象相比，顯示出非凡的位格。江流擊打岸邊的岩石，掀起雪浪。松針卻臨風不動，暗示中心人物的定力。羅漢着袈裟，端坐一平滑如鏡的涯石之上，合掌仰首，望向空中的一輪圓月。

臨流望月，在中國古典詩文中更是一個經典的意境，與之相關的詩文更是汗牛充棟。當畫家將羅漢形象置於這樣一個傳統詩文意味濃郁的場景之中時，羅漢的望月，與詩人的望月比較起來，似乎賦予了望月以一種「截斷眾流」的新意味。

Xia painted another *River Crossing Arhat (Viryapavata)* in 1989 (Fig.9), and in addition to the child and the river, a pine tree and the moon are also included in this rendition. The child in this painting is dressed in simple clothing, but the folds and creases on his robe appear like curls and layers of clouds. Compared to the child depicted in the painting created four years prior, this more recent depiction of the child appears to hold a more unusual status. The river is crashing against the rocks on the riverbank, with waves of splashes made. However, the pine needles appear firm and static despite the wind, which symbolizes the character's intense concentration. The Arhat is wearing a monk's robe and sitting on a smooth, mirror-like slab of stone. With his palms pressed together, his gaze is tilted up towards the full moon in the sky.

To be at the riverside gazing at the moon is another iconic setting that often appears in classic Chinese poetry and literature, with a copious amount of poems written in association with the specific scenario. The artist has made the decision to place the Arhat in this highly traditional poetic setting, and when the moon-gazing Arhat is compared to that of a moon-gazing poet, the act of moon-gazing seems then to take on a new meaning which cuts off all other thoughts and puts to rest myriad impulses.

圖9 夏荊山，〈過江羅漢圖〉，1989，設色絹本，50X40cm。  
Fig.9 Xia Jing Shan, *River Crossing Arhat (Viryapavata)*, 1989, color on silk, 50X40cm.



## 畫中物像：經籍與書籍

### OBJECTS DEPICTED IN PAINTINGS: SCRIPTURES AND BOOKS

恰如前揭〈高仕圖〉中左袒高士的葫蘆標誌出其道家身分，夏荊山羅漢畫也很注重擇取具有高度符號意味的物像予以表現，起到側面闡釋人物形象的作用。

創作於1985年的一幀羅漢群像（圖10）中，讀者可以清晰地看到石桌上擺放的筆與貝葉。貝葉是古印度僧人寫經的載體。雖然石桌邊的四位羅漢在衣飾和體態來看皆似常人，但貝葉的出現卻顯示出四人不凡的來歷。左下方的羅漢正在口述，中心上方的羅漢俯首傾聽，四人彷彿像釋迦涅槃後的弟子集

As seen with the gourd flask carried by the sage with his left chest exposed which tells of the character's Taoist identity in the aforementioned *Scholar Gathering*, Xia pays close attention to objects of highly symbolic meaning depicted in his Arhat paintings, as the objects serve to indirectly show the identities of the characters portrayed.

In a painting depicting a group of Arhats (Fig.10) that Xia painted in 1985, writing instrument and palm-leaf manuscripts are seen clearly illustrated on the stone-slab table. Palm-leaf manuscripts were used as writing materials by ancient Indian monks for documenting scriptures. Although the four Arhats around the table appear like ordinary people due to their general appearance and the way they are dressed; however, the presence of the palm-leaf manuscripts reveal their unusual status. The Arhat on the bottom left corner is giving an oral recount, and the Arhat in the middle is leaning in and attentively listening. The four seem to be disciples engaged in a meeting after Śakyamuni Buddha attained Nirvana, as they write down oral recounts to pass down Buddhist scriptures to future generations.

圖10 夏荊山，〈羅漢圖〉（賓羅跋羅多尊者、蘇頻陀尊者、戊博迦尊者、伽諾伽伐蹉尊者）及其局部，1985，設色絹本，44X37cm。  
Fig.10 Xia Jing Shan, *Arhat (Pindola Bharadvaja, Subinda, Jivaka and Kanaka the Vatsa; partial image)*, 1985, color on silk, 44X37cm.



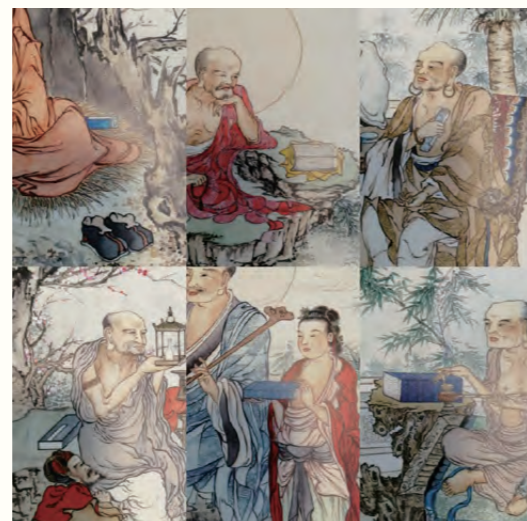
會一樣，用口述筆錄的方式將佛教經典存留後世。

有趣的是，在 1989 和 1995 年創作的諸多羅漢畫中，貝葉不再出現，象徵佛經的物像被更換成了線裝書。這一組十八幀羅漢畫中有六幀（圖 11）都出現了線裝佛經，比例竟高達三分之一。可見畫家在當時的創作心境中對於佛教經典的重視。而線裝佛經入圖，也更加凸顯了羅漢的文士意味。可以說，從貝葉到線裝——這一物像的變化賦予了羅漢畫強烈的文士風格。這一點在 1995 年創作的另一幅羅漢畫中更為明顯。

畫面中的芭蕉羅漢伐那婆斯（圖 12）側坐於芭蕉大葉之上，暗示金剛不壞之身對因緣聚散的超越。有趣的是，伐那婆斯右

圖 11 夏荊山，〈羅漢〉中的線裝經書六幀，1989，設色絹本，50X40cm。

Fig.11 Xia Jing Shan, *Arhats*, 6 paintings from the series have depictions of thread-binding scriptures, 1989, color on silk, 50X40cm.



Interestingly, palm-leaf manuscripts never appeared again in Xia's numerous Arhat paintings created from 1989 to 1995, as the artist switched to depicting line-bound books to represent Buddhist scriptures. In a series consisting of 18 Arhat paintings are 6 seen with line-bound Buddhist scriptures, which takes up one-third of the entire series. (Fig.11) This shows the artist's focus on classic Buddhist scriptures when creating these paintings. The depiction of line-bound scriptures also highlights the Arhats' literati image. From palm-leaf manuscripts to line-bound books, this shift made with the depicted objects gives the Arhat paintings an enhanced literati style, and this point becomes even more apparent in another Arhat painting that Xia created in 1995.

In this painting, Arhat Vanavasin (Fig.12) is seated on a large banana leaf, and the image suggests that its invincible Vajra-body has transcended beyond all mortal affairs. Notably, Arhat Vanavasin is depicted with his right hand placed on top of two exquisitely bound scripture books. The books are adorned with fine silk covers and

圖 12 夏荊山，〈羅漢圖〉及其局部，1995，設色絹本，67X46cm。  
Fig.12 Xia Jing Shan, *Arhat(Vanavāsīn; partial image)*, 1995, color on silk, 67X46cm.



手倚在兩函裝幀精美的線裝經書之上。函套飾以精美的緞面，雙象牙籤，題簽留白，一函八冊，端正大方。與羅漢流動的衣紋相對比，這兩函經書彷彿江流中的孤嶼，又象徵着迷津苦海中的航船。經籍在此不僅是賦予羅漢畫文士風格的物像，更是畫家賦予世間文士以追求羅漢果的鼓勵。

ivory placards with no inscriptions, and the entire collection of eight books appears quite legit and substantial. Juxtaposed next to the flowing folds on the Arhat's clothing, these two sets of scriptures appear like a secluded island situated in the midst of a rampant river, or a boat set adrift on a vast, treacherous sea. The scripture books illustrated here not only give the Arhat a literati appeal but also serve as a token of encouragement from the artist to inspire literati in the world to pursue after "Arahatta-phala", or fruition of the worthy one or perfected one.

### 證道的階梯

#### STAIRS TO REALIZATION

夏荊山先生的佛教題材繪畫中，在羅漢題材的處理上明顯汲取了中國古代士人題材繪畫的傳統，使其羅漢題材繪畫自成一種文士風格。石守謙先生在研究文徵明、仇英〈寒林鍾馗圖〉的過程中提出了自十六世紀起獨立自覺而自成體系的文人文

Amongst Master Xia's Buddhist art oeuvre, the subject of Arhat clearly shows elements extracted from traditional ancient Chinese literati paintings, which has allowed his Arhat paintings to take on a distinctive literati style. In a study by Prof. Shih Shou-Chien on *Zhong Kui in a Wintry Grove* by both Wen Zheng-Ming and Qiu Ying, Shih points out a literati culture that began in the 16th century through the formation of a sense of independent self-awareness. Shih also argues that Wen and Qiu both selected to depict the popular subject of Zhong Kui, which led to a well-accepted transformation in

化，並認為文、仇選取鍾馗這一大眾文化喜愛的題材，予以了文人文化所樂於接受的改造（石2015）。這一見解對我們理解夏荊山先生的羅漢圖具有啟發價值。文人文化和大眾文化的分野之外，佛教題材繪畫尚有一層度化眾生的追求。筆者認為，文士風格的羅漢畫在溝通儒、釋精神，啟發文士探尋佛法方面，也許具有更高一層的價值。

十八羅漢的形象在夏荊山先生筆下不再顯出濃郁的胡人風貌或神格張明的莊嚴寶像，而顯出凡是受過傳統中華文化薰陶者都能體會到的親近感，這種親近感即源於文人文化。在夏荊山先生創作於1998年的一幅〈釋迦牟尼佛〉（圖13）畫像中，釋迦牟尼跏趺坐於蓮花座上，示說法印。左右脅侍菩薩各二，座前文殊、普賢菩薩分別騎乘青獅、白象之上。七彩祥雲包裹着釋迦牟尼與六位菩薩，延伸到畫面下方，十八羅漢分左右兩隊踏於祥雲之上。

the literati culture (Shih, 2015). This insight provided us with further understanding on Master Xia's paintings of Arhats. Different from literati culture and popular culture, Buddhist art also seeks to provide a sense of enlightenment for people. The literati style demonstrated in Xia's Arhat paintings also seem to convey the ethos of Confucianism and Buddhism, and act as a source of inspiration for literati to seek out the teaching of Buddhism, which arguably offers values that are of higher significance.

The eighteen Arhats in Xia's paintings are not depicted with the strong features that the nomadic people of Hu are known for, nor do they project an imposing image associated with divine deities. Instead, they are portrayed with a sense of accessibility, especially for those that are familiar with traditional Chinese culture— an accessibility that originated from literati culture. In the painting, *Śākyamuni Buddha*, (Fig.13) that Xia painted in 1998, the Buddha is depicted seated on a lotus throne, with his hands in the gesture of a mudra. Two celestial guardians are positioned on both sides of the Buddha, and in front of the throne are Bodhisattvas Mañjuśrī (Monju) and Samantabhadra (Fugen), whom are riding on a blue lion and a white elephant, respectively. Śākyamuni Buddha and six Bodhisattvas are enveloped by colorful auspicious clouds that extend down to the lower portion of the painting, with the Eighteen Arhats split up into two troupes positioned on top of the clouds.

From the relationships between the characters, Master Xia reflects on the relationships between the various Buddhist celestial beings and deities— Arhats, Bodhisattvas, and Buddha. If a practitioner wishes to find the right path for enlightenment, the course that one must take would progress from personal training as an Arhat, leading to freeing all sentient beings from suffering as a Bodhisattva, and then attaining the supreme spiritual realm of Buddha. Upon closer

圖 13 夏荊山，〈釋迦牟尼佛〉及其局部，1998，設色絹本，370X130cm。  
Fig.13 Xia Jing Shan, *Śākyamuni Buddha* (partial image), 1998, color on silk, 370X130cm.

在人物關係看來，夏荊山先生用畫面反映了羅漢 - 觀音 - 佛陀的佛教諸神位格關係，修行者若要尋得門徑，自然要從羅漢的個人修行，進而觀音的普度眾生，終於達到成佛的無上境界。細看的話，畫面下方一位文士正攙扶着老羅漢向中心走去。這位文士頭後沒有頭光，但他卻有資格站在羅漢身旁，顯然是一位得道的世間高人。也許，畫中這位文士正是夏荊山先生所作羅漢畫像的理想讀者，只有在兼通儒、釋、道三教經典的基礎上，才能理解畫家的畫外之意，才能與畫中近乎文士的羅漢們見性明心。

備註：本文由基金會編輯部節錄自作者莫崇毅發表於2019年「第一屆荊山論壇：佛教圖像文化學研討會」原文。



inspection, an old Arhat is walking towards the center of the painting with the help of a literatus. Although he's without a glowing halo atop his head, he is, nevertheless, qualified to stand next to an Arhat, which shows that he is an enlightened mortal sage. Perhaps, this literatus depicted in the painting represents the ideal viewer for Master Xia's paintings of Arhats, because only someone who has acquired a foundation formed by the teachings of Confucianism, Taoism, and Buddhism could comprehend the meanings intended by the artist that extend beyond the images depicted and is able to connect and resonate with the literatus-like Arhats in the paintings. 📖

Note: Selected by the editorial department of the foundation, this essay is translated from a paper first published by Mo Chong-Yi in 2019 for the 1st Jing Shan Forum.

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# East Meets West; The Influence of Chinese Landscape Painting on European Romantic Landscape Painting

*A Comparison Between Xia Jing Shan's Watching the Tides (2010)  
and Caspar David Friedrich's Wanderer Above the Sea Fog (1818)*

## 東西交會的一種可能

論中國山水畫對歐洲浪漫派風景畫之影響，  
以夏荊山與弗烈德里希為例

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夏荊山·〈望潮〉·2010·水墨設色紙本·130X65cm。  
Xia Jing Shan, *Watching the Tides*, 2010, ink and color on paper, 130X65cm.



1473年8月5日，年輕的達文西（1452-1519）創作了西方藝術史上第一幅風景素描，這幅充滿神祕感且動人的作品，描繪山川河流奔馳的美景。該作品以自然風光為主的視角，在當時前所未有且極具重要性。傳統上，風景是畫作的背景，若無達文西的創舉，風景無法躍升為創作主題。

此作堪稱西方風景畫之始。反觀中國山水畫傳統則追溯至幾世紀前。早在達文西繪製這幅風景畫前350年，北宋畫家李公年已創作〈冬景山水圖〉，其夢幻、陰鬱的氛圍加上光影明暗對照手法，彷彿是領先全世界藝壇、且早於達文西的先知。文藝復興義大利大師是否知曉中國傳統繪畫呢？越深入這些作品，越難撇除這隱晦的連結，即使尚無確切證據足以證明，但仍可不悖常理地推測：見聞廣博且又醉心於各類文化的達文西，可能受到中國山水畫陰鬱美感的啟蒙。

在中國宋朝（960-1279）之際，歐洲各國正深陷蠻橫十字軍東征和自相殘殺的戰事中，而中國藝術家則不斷地發展極為精細的繪畫技巧，來描繪大自然無限美景與鄉村風光。

On August 5th, 1473, the young Leonardo da Vinci (1452-1519) made the first ever landscape sketch in the story of Western art. A mysterious and evocative work, depicting mountains with a river flowing through the rocks, it has huge importance as up until this point the idea of focusing on the natural world per se was completely unprecedented. A landscape might have appeared as a background, but up until this point it would never have been depicted as a subject in its own right.

That is in the West. The traditions of landscape painting in China of course go back centuries earlier. Over 350 years before Leonardo's study, the master Li Gongnian made his *Winter Evening Landscape* in China. With its dreamy, melancholy mood and atmospheric chiaroscuro, it looks for all the world like a forerunner of the Leonardo. Was the great Italian Renaissance master aware of the Chinese traditions? The closeness of the works makes it hard to believe otherwise. Although there is no concrete proof, it seems not unreasonable to speculate that Leonardo, with his wide ranging research and known fascination with other cultures, had initially been inspired by the melancholy beauty of the Chinese landscape tradition.

As far back as the Song dynasty (960-1279), whilst the majority of European countries were engaged in almost constant barbaric crusades and internecine warfare, artists in China were developing skills of extraordinary delicacy and finesse in depicting the endless drama and beauty of rural China.

為何中國會在這個時間點上發展山水畫？同時期的歐洲與其他文化裡，藝術家均投入畢生精力於宗教畫和戰爭畫；中國畫家則獨愛探究自然界神祕與詩意的美感。

有許多可能的推論隱藏於中國文化錯綜複雜的脈絡之中，然而最具影響力的是來自於已傳入中國超過千年的佛教，其所蘊涵的唯心論，開創了豐富的詩詞歌賦與沉思內省的文化傳統。

受到儒家重視實踐與理性的影響，中國藝術家開始以自然美景為主創作，以山川大地作為精神寄託，一種反映與抒發儒者先天下之憂而憂的胸懷，儒家有道是：「仁者樂山，智者樂水。」

長久以來，宋朝被尊為中國藝術發展的璀璨時代。這時期的傑作均受佛教和道教的啟發，而這創意迸發的輝煌時期也與宋朝科技發展有關，例如宋瓷工藝的發展。

中國繪畫常連結至隱世和逃避。史上最著名的例子，便是宋徽宗著迷於夢幻的藝術世界，導致最後丟失龍冠。蒙古人征服中國後，藝術與反

Why did China invent landscape art at this point in history? Whilst artists, not only in Europe but in other cultures too were preoccupied largely with the depiction of gods and battle fields, Chinese artists were clearly far more drawn to contemplating the mysterious and poetic beauty of the natural world.

There are a number of possible reasons for this which indisputably lies deep within the complexities of Chinese culture. Yet one of the most compelling inspirations are clearly linked to the spiritualism inherent in Buddhism which spread to China over a thousand year, launching a rich culture of poetry and contemplation.

Inspired by the influence of Confucian culture, which values practice and reason, Chinese artists began the tradition of taking the beauty of nature, in particular, rivers and mountains as a kind of spiritual sustenance, a way of reflecting but also soothing man's inherent melancholy. Confucius famously wrote; "The wise love water and benevolent mountains".

The Song period has long been admired as one of the greatest achievements of Chinese art. It is widely agreed that the masterpieces made in this period were inspired by both Buddhism and Taoism. But this rich period of creativity was also connected with the technical achievements of the Song era; achievements which would lead to the perfection of porcelain for example.

Painting in China has always been associated with retreat and escape. The story is well known that the Song Emperor Huizong's dreamy fascination and preoccupation with art was at least in part responsible for him eventually los-

抗勢力緊密串連，知識分子放棄提心吊膽的朝廷生活，轉而深化內在，描繪錦繡花園、撰寫美詩、提筆畫下精細凜冬枯樹。

就是這種自由、主觀、生動描繪自然世界的表達方式，最終能在西洋藝術上找到共鳴，並於十八世紀晚期開啟浪漫派風景畫。艾德蒙·柏克 1757 年出版著名的論文《崇高與美之源起》，即是探討「崇高與美兩種概念的哲學思辨」。首次以哲學概念完整畫分出美感與崇高兩者各自的理性範疇。

柏克認為美是完整呈現美感，而崇高則具有影響力和危及世人的破壞力。崇尚崇高過於美的轉變，恰巧銜接新古典主義到浪漫時代。

柏克最具原創性和影響力的論述著眼於美的觀點，美感的理解絕非按照傳統上美感的定義，如比例、形狀得宜或完美與否。柏克定義的崇高不同於美的架構，其真正的成因是挑戰恐懼，尤其是死亡的恐懼。如同約翰·米爾頓（1608-1674）的史詩巨作《失樂園》（1667）對大自然浩瀚無垠的描寫，正是所謂崇高的展現。

ing his throne. After the Monguls conquered China, there was a strong association of art with the rejection of power. Abandoning the perilous life at court, intellectuals turned increasingly to the cultivation of an inner life, creating beautiful enclosed gardens where poetry was written and delicate expressive scenes of wintry trees were painted.

It was that free, subjective and expressive way of depicting the natural world which would eventually find echoes in the story of Western art, most especially in the art of Romantic landscape painting which developed in the late 18th century. Edmund Burke's celebrated essay the *Sublime and Picturesque*, written in 1757, was a "philosophical enquiry into the Origin of Our ideas of the Sublime and Beautiful" It was the first complete philosophical exposition for separating the beautiful and the sublime into their respective rational categories.

According to Burke, the Beautiful is that which is well formed and aesthetic whereas the Sublime is that which has the power to compel and destroy us. The preference for the Sublime over the Beautiful was to mark the transition from the Neoclassical to the Romantic era.

The most original and influential aspect of Burke's argument is that in his view, Beauty cannot be understood by the traditional bases of beauty; proportion, fitness or perfection. The Sublime, according to Burke, has a casual structure that is unlike that of beauty. Its formal cause is the passion of fear, in particular the fear of death. The immensity, infinity and magnificence of the great outdoors is instrumental in the realisation of the Sublime as expressed in John Milton's (1608-1674) great epic poem *Paradise Lost* (1667).

約瑟夫·馬羅德·威廉·透納（1775-1851）可說是柏克崇高與美概念的忠實擁護者，並將此概念運至英國風景畫中。透納生於倫敦柯芬園的平民家中，其豐富作品同許多浪漫派風景畫家般傳世不朽；被譽為「現代藝術之父」。知名的「透納獎」便以他為名，每年於英國頒給當代藝術家，紀念其打破藝術界限的偉大成就。

J.M.W Turner (1775-1851) is perhaps the greatest exponent of the Burkian concept of Sublime and Picturesque in the story of British landscape painting. Born in humble circumstances in Covent Garden in London, the extraordinary variety of his work as a Romantic landscape painter has had an enduring legacy; he is often referred to as "the Father of Modern Art" The famous Turner Prize, named after him and awarded annually to a contemporary artist in the United Kingdom, is a reminder of his achievement as a highly original, ground-breaking artist.

### 夏荆山〈望潮〉與卡斯巴·弗烈德里希〈霧海上的旅人〉作品比較

#### COMPARISON BETWEEN XIA JING SHAN'S *WATCHING THE TIDES* AND CASPAR DAVID FRIEDRICH'S *WANDERER ABOVE THE SEA FOG*

筆者於此文的第二部分試圖比較夏荆山的〈望潮〉（2010）與日耳曼浪漫時期風景畫家卡斯巴·弗烈德里希（1776-1840）的〈霧海上的旅人〉（1818）。

夏荆山為全球知名中國傳統藝術家，曾於各大師門下習畫，青出於藍，因其畫藝，成為中國書畫一代大家。

夏荆山先生出生於 1923 年山東濰坊市，1954 年拜南亭法師為師，皈依佛門，四年後成為南懷瑾老師的門生。

In the second part of this paper, the author would like to compare a painting by Xia Jing Shan, *Watching the Tides* (2010) with the painting *Wanderer Above the Sea Fog* (1818) by the German Romantic landscape painter Caspar David Friedrich (1776-1840).

As a globally famous Chinese traditional artist, Xia Jing Shan has studied under numerous masters throughout his illustrious career and has become recognised above all for his skills as a Chinese brush painter.

The artist was born in Weifang City in Shandong Province in 1923. In 1954 he was introduced to Buddhism by Nan Ting, Master in Buddhism. Four years later he became the protégé of Nan Huai-Chin. In 1971, Xia Jing Shan moved to California

1971年，移居加州進修西方藝術。2006年，協助修復建立於北魏時的山東青州龍興寺。

2009年，夏荊山《佛像典藏》畫冊出版。2011年，於家鄉山東舉辦個展；2012年，於洛杉磯辦展。2014年於臺灣成立財團法人夏荊山藝術文化基金會。

夏荊山的書畫藝術，佛陀教義的實踐為其主要基底。其藝術觀點一向致力推廣佛教精神傳承的精髓。書畫作品注重道德典範。2014年出版的《佛像的欣賞》卷壹中，他曾寫道：「繪佛像靈氣；寫聖言真諦。」以闡明所有藝術創作之宗旨。觀者如藝術家所言，「人與大自然的清淨和寧靜有心靈交感的喜悅，這美妙的精神感受與體驗」，啟迪人心。

### 卡斯巴·弗烈德里希，〈霧海上的旅人〉，藏於漢堡美術館

**CASPAR DAVID FRIEDRICH, WANDERER ABOVE THE SEA FOG, KUNSTHALLE HAMBURG**

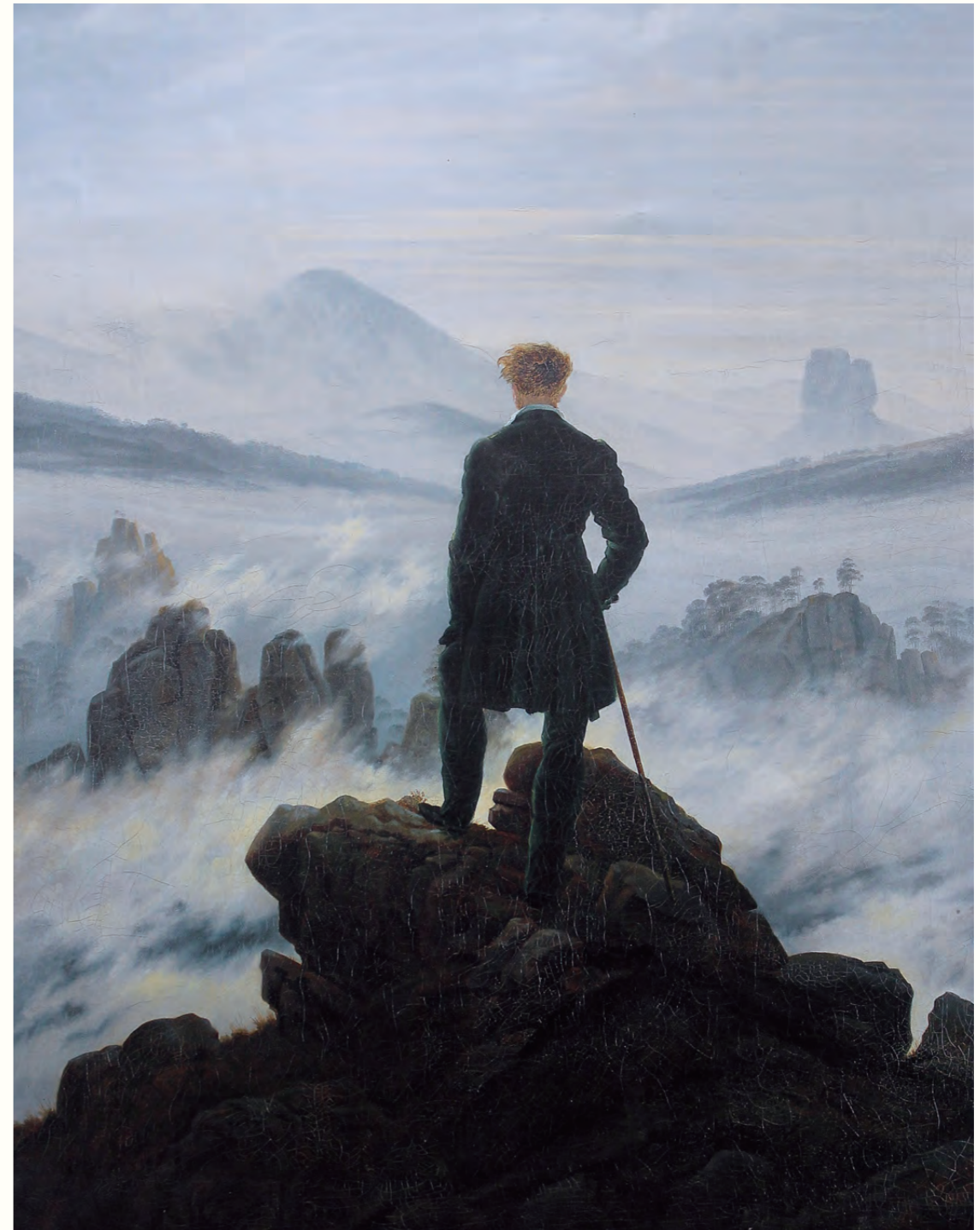
〈霧海上的旅人〉從德文可譯為霧景中的登山者，被視為浪漫畫派代表巨作之一。

to study Fine Arts. In 2006, he helped repair the Longxing Temple, originally established in Qingzhou, Shandong back in Northern Wei dynasty.

In 2009, Xia's paintings *Buddha Collection* were introduced. In 2011 he had a one-man exhibition in his hometown Shandong and in 2012 he had an exhibition in Los Angeles. In 2014 the Xia Jing Shan Arts and Culture Foundation was founded in Taiwan.

In Xia's calligraphic arts, the artist lays the foundation of Buddhist practices. His art constantly and consistently promotes the essence of the spirituality inherent in Buddhism. His calligraphic art aims always to teach morality. In his work on *The Appreciation of Buddhist Painting* (2014) the artist stated that "painting the spirit of Buddha and writing the holy word of truth" underpinned all his creative activity. The viewer, as he expresses it, can be inspired by the "joy of integrating spirituality with cleanliness and the serenity of nature; the beautiful and mysterious spiritual feeling and experience".

*Wanderer Above the Sea Fog*, sometimes translated from the German as *Mountaineer in a Misty Landscape*, is seen as one of the masterpieces of Romantic painting.



卡斯巴·弗烈德里希，〈霧海上的旅人〉，1818，油彩畫布，94.8X74.8cm，藏於漢堡美術館。  
Caspar David Friedrich, *Wanderer Above the Sea Fog*, 1818, oil on canvas, 94.8X74.8cm, archived in Kunsthalles Hamburg.

這壯麗風景靈感來自易北河砂岩山脈，靠近弗烈德里希生地。這座山脈可能是羅森貝格山，而岩石的靈感則可能來自於拉騰附近的甘瑞格。

前景為一名站在風口上的青年，探究身前白茫茫一片山景，背對觀者，身穿墨綠大衣，右手拿著手杖。他身前的海面上湧起濃厚海霧，遠方林間樹影依稀可見。

這幅作品具有浪漫主義的特點，觀者直接面對畫中正凝視著大自然的主角。他似乎能控制並擁有這片壯美景致，但同時他的存在卻又矛盾地被全然的廣大無垠所限縮著。儘管我們看不到這位青年主角的臉，仍可強烈感受到他溢於言表的激動神情——讚嘆大自然浩瀚莫測，朝我們席捲而來。

冬日山裡畫中主角感受到危險正襲來的不安，正為弗烈德里希作品常見的情緒氛圍。此畫作確實以艾德蒙·柏克撰寫《崇高與美之源起》為靈感，敘述面對自然的恐懼與畏怕。

而這位藝術家太了解冰雪所帶來的危機。1787年，弗烈德里希十三歲時，

The dramatic landscape was inspired by the Elbe Sandstone Mountains close to where Friedrich was born. The mountain is probably Rosenberg and the rocks inspired by Gamrig near Rathen.

In the foreground a young, windswept man surveys the icy, panoramic scene beneath him, his back to the viewer. He wears a dark green coat and clutches a walking stick in his right hand. The seascape before him is engulfed in a thick sea fog whilst forests of trees can be glimpsed in the distance.

The painting is characteristic of Romanticism in that the viewer is confronted with the individual as he contemplates the natural world. Simultaneously he seemingly commands and owns the beauty whilst also appearing, paradoxically, dwarfed by its sheer immensity. Although we do not see the face of the young protagonist, a strong sense of his feeling of being overwhelmed—over awed—by the strange wildness of the natural world is conveyed to us.

The feeling of the inherent danger in the mountainous wintery landscape as perceived by the protagonist is also discernible as is so often the case in Friedrich's work. This is truly a painting inspired by Edmund Burke's essay on *the Sublime and Picturesque* where a feeling of dread, even terror before nature is conveyed.

The danger of the ice was something only too familiar to the artist. In 1787 at the age 13, he nearly drowned when the ice he was standing on suddenly gave way. His younger brother, Johann Christoffer, saved his life but himself

他站在融冰上，當冰滑動的瞬間差點溺死。他的弟弟約翰·克里斯多福為了救他，卻命喪於此，這悲劇就此縈繞藝術家一生。畫裡的冬景寓懷畫家個人的際遇，與柏克對於弗烈德里希作品的影響。

### 夏荆山，〈望潮〉

#### XIA JING SHAN, WATCHING THE TIDES

這幅作品來自夏荆山鍾馗系列。

這幅畫作中，鍾馗獨坐於懸崖頂端，思索著大自然的美麗，彷彿沉浸於自己的思緒中。藝術家畫拱型樹樑護著主角，意謂其被大自然包圍。山的高度更增添鍾馗孑然一身的對比，只有自己的思緒陪伴，而下方的狂浪則暗示他暫時避開俗世的危險風暴。

畫裡沒有其他同伴在旁，而靠近樹梢卻有隻黑色長臂猿，顯示鍾馗並不孤單。作品底部有隻白鶴，象徵安全與光明，恰好與暗潮洶湧的海浪形成安詳的對比。畫作構圖分為三部分：波濤大浪、鍾馗獨自坐在懸崖石頭上、及前景下端平靜的白鶴站在花叢裡。

drowned in the tragic accident that would haunt the painter for the rest of his life. His motif of winter landscapes thus has an autobiographical as well as a Burkian influence in Friedrich's work.

This painting is from Xia Jing Shan's Zhong Kui series.

In this painting Zhong Kui sits isolated at the top of the cliff, contemplating the beauty of the natural world, seemingly immersed in his own thoughts. The way Xia paints the tree arching over his protagonist suggests that he is almost literally enveloped by the bounty of nature. The height of the mountain adds to the sense of Zhong's isolation with only his own thoughts for company whilst the drama of the wild sea below gives the impression that he is taking temporary respite from the potential chaos and danger of the world beyond.

There are no other fellow humans to accompany him, but a black gibbon near by on the tree top indicates he is not completely alone. Likewise the white crane at the bottom of the painting, which symbolises safety and brightness, forms a contrast of serenity in comparison with the turbulent waves above. The composition appears to be divided into three distinct areas; the raging waves, Zhong Kui in isolated splendour on the cliff top, and the peaceful pres-





夏荆山，〈望潮〉，2010，水墨設色  
紙本，130X65cm。  
Xia Jing Shan, *Watching the Tides*, 2010,  
ink and color on paper, 130X65cm.

夏荆山常用流動的線條表達自身個性的語彙。前景蒼鬱的綠草映照後方灰白海浪，展現完美色彩對比。

## 結論

### CONCLUSION

據上所述使我們知道，自宋代以來中國山水畫的傳統乃受到佛教文化的影響，且很有可能中國山水畫啟發了義大利文藝復興畫家達文西於 1473 年創作其首幅風景畫，而這也成為歐洲風景畫之始。

十八世紀浪漫派風景畫受到柏克的影響外，筆者認為浪漫派也與具佛教色彩的中國山水畫有所關聯。畫裡的風景不僅只是探索自然美景，而是開啟天人合一（人與自然關係）的思索。正如浪漫派詩人濟慈（1795-1821）的作品〈憂鬱頌〉所表達的，人類的愁緒與善感，展現於人與自然的認同感與探索自然所得到的撫慰。

ence of the white crane, surrounded by flowers occupying the lower foreground.

Xia Jing Shan is as ever highly adept at using flowing, expressive lines to describe his characters. The gorgeous rich, malachite green used in the foreground provides a perfect color contrast to the palette of greys which describes the sea beneath.

We have seen that there is a very real possibility, even probability, that the traditions of Chinese landscape painting, begun in the Song period, inspired by Buddhism, initially inspired the Italian Renaissance artist Leonardo da Vinci to make his first landscape painting in 1473. This painting was the beginning of the story of European landscape.

Romantic landscape painting, inspired by Edmund Burke in the 18th century, also, in the author's opinion, has connections with the spirituality inspired by Buddhism inherent in Chinese landscape painting. Landscapes are not solely created to contemplate the beauty of the natural world, but to shed light on man's relationship with nature. The Romantic poet John Keats' (1795-1821) sense of melancholy being inherent in the human condition as expressed in *Ode On Melancholy* (1819), finds both confirmation of this and solace in the contemplation of nature.

By finally comparing the landscapes of *Watching the Tides*

比較夏荊山的〈望潮〉與弗烈德里希的〈霧海上的旅人〉，勢必點醒世人正視中西山水與風景畫的抽象意涵。夏荊山身為當代藝術大師，作品蘊含深奧的精神意義，可直接溯源至早期佛教影響的中國山水畫。

弗烈德里希與夏荊山雖活在不同時空背景，藝術家探索自然、共享自然的樂趣與成就值得我們珍視。

by Xia Jing Shan and *Wanderer Above the Sea Fog* by Casper David Friedrich we are forcibly reminded of the symbiotic nature of the Chinese and Western traditions of landscape painting. Whilst Xia Jing Shan is a contemporary Master, the deep sense of spirituality imbued in his works without doubt goes back to the earliest traditions of Buddhist inspired Chinese landscape painting.

Although Caspar David Friedrich and Xia Jing Shan were working in different centuries and on different continents, the shared sense of the artists' joy and wonder in the spirituality they perceive in the natural world is inescapable. 🌿

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# Learning to Look: Buddhist Art and Xia Jing Shan

學習 · 觀看

佛教藝術和夏荊山書畫的倫敦觀點

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夏荊山·〈白衣觀世音〉·2012·水墨設色紙本·81X49cm。  
Xia Jing Shan, *White-robed Avalokiteśvara*, 2012, ink and color on  
paper, 81X49cm.



這是一篇從問題出發來探究佛教藝術和夏荊山書畫的文章。當世人在欣賞佛教藝術，特別是夏荊山的書畫作品時，人們看到了什麼？人們在尋找什麼？這些畫作對觀者產生什麼影響？我們如何得知？我們在這樣的欣賞過程中想要得到什麼？

就我個人的佛教藝術賞析導覽經驗，大多是在大英博物館附屬藝廊和特展中的佛教展品，我帶著成年會員、研究所學生、教師、藝術相關院校學生等一同欣賞。這樣的景象愈來愈普遍，現今全球有越來越多人受到佛教藝術的吸引。曾有位策展人評論觀眾欣賞佛教藝術和其他收藏品的轉變與成長時提到：「現在的觀眾看展都有自己的想法與成熟的心態。」(Willis 2015, p. 147; cf. Paine 2013, pp. 32-34) 也許博物館領域的研究者才剛開始正視這樣的轉變？過去我們都太過於專注在博物館和藝廊上，且只把注意力放在藝術家、策展人、作家與教職人員，卻忽略了觀眾或學生。

當我開始和財團法人夏荊山文化藝術基金

圖 1 〈龍椅〉，十八世紀，漆雕木芯椅，藏於維多利亞與亞伯特博物館展間 44。

Fig.1 *Throne*, 18th century, Carved polychrome lacquer on wood core, Room 44, V&A.

This is going to be a study in response. What do people see in Buddhist art and particularly that of Xia Jing Shan? What are they looking for? What effect does it have on them? How can we know? What do we want to happen in these encounters?

My experience of interpreting Buddhist art has been mainly through objects in the British Museum's (BM) galleries and exhibitions, working with adult members of the public, mature and MA students, teachers, art and school students. This is a rapidly evolving scene—today many more people are drawn to Buddhist art across the world. One curator has remarked on this changing and growing audience for Buddhist and other collections that “visitors now arrive with their own agendas and well-developed attitudes.” (Willis 2015, p. 147; cf. Paine 2013, pp. 32-34) Perhaps we have only just started responding seriously? Too often we focus in museums and galleries on the intention of the artist, the curator, the writer, the educator, rather than the visitor or student.



會合作後，我才體會到在世界各地的博物館、美術館的佛教展覽工作裡，還有許多新觸發和從未發現的問題。這樣的發展是必然的，也會引起更多的討論。

Beginning to work with the Foundation has raised for me a lot of new responses and unasked questions from my own work with Buddhist collections in museums here and abroad. This is inevitably work in progress and is intended to provoke discussion.

### 促進感同身受的機會，啟動最初的悸動與同理心

#### SENSITISATION: GETTING STARTED - INITIAL IMPACT AND EMPATHY

我們都知道，人類的同理心若是越早萌芽，就越能茁壯發展。耶穌會教士尤其了解；習主席也是。我對亞洲的熱愛始於 1950 年代，當時一位對東方充滿好奇心的小學老師與一位曾到中國當交換學生的劍橋科學家結為連理，我們因此在學校進行了一些與中國有關的教學計畫，而這些計畫把我從郊區的住處帶到了其他的地方。著名的英籍漢學家潔西卡·羅森告訴年僅八歲的我說，她也是在八歲那年迷上中國的。柯律格教授（前維多利亞和亞伯特博物館策展人與牛津大學藝術史教授）描述他小學時首次在維多利亞和亞伯特博物館看到中國皇帝龍椅的那份悸動，龍椅變成了一個象徵、啟發和連結：中國皇帝確實曾坐於此，就像一件聖物一樣，與過去的歷史有直接的聯繫。（Clunas 1991；圖 1）

We know that empathy is stronger when it starts early. The Jesuits famously knew that and so does President Xi. My interest in Asia began with the orientalist exotic in the 1950s with a primary teacher married to a Cambridge scientist who had been on an exchange to China so we did projects at school about China and these transported me from a suburban housing estate to somewhere else. I was eight years old. Leading British sinologist Jessica Rawson told me that's when she got hooked on China too. Craig Clunas (former curator at the Victoria & Albert Museum (V&A) and professor of the history of art at Oxford) describes the overwhelming impact of seeing the Chinese emperor's throne in the V&A as a schoolboy. (Fig.1) It became an icon, a trigger and a connection: a Chinese emperor had actually sat on this object. Like a holy relic it was a direct connection to a past. (Clunas 1991)

If we want a less random result in terms of public responses to Buddhist or any Asian art then we need to build in exposure earlier. Those who do develop a curi-

如果我們希望引發大眾對佛教或任何亞洲藝術的反應，那麼應盡早準備與推廣相關事宜。那些後來因此發現對亞洲藝術有興趣的人，或許會前往博物館或相關展覽獲取知識；其他人可能就如預期地止步於博物館展覽前。維多利亞與亞伯特博物館的創辦人亨利·柯爾堅信，就算沒有受過藝術教育，人們仍有可能透過藝術本身的力量改變生活。明尼亞波里藝術學院在前任總監凱伊·費爾德曼的帶領下，開始探究如何將「感同身受」放入藝術博物館中，並研究藝術賞析是否真的能增進同理心。(MIA 2019) 心理學家長期對於同理心的議題充滿興趣。(Coplan & Goldie 2011) 我開始對博物館裡伊斯蘭藝術產生同樣的提問，而且現在也有許多研究現存宗教、宗教物品、博物館與同理心之間的關聯。(Reeve 2012, 2018)

對學齡兒童和其家庭教育及早開始接受藝術薰陶，是博物館和藝廊教育人員與老師的任務之一，學校的教育日趨狹窄，人們

圖 2 (左) 《佛教：藝術與信仰特展》書籍封面，1985。  
圖 3 (右) 《西藏唐卡生命之輪》，十九世紀，藏於大英博物館。  
Fig.2 (L) Catalogue Cover *Buddhism: Art and Faith*, 1985.  
Fig.3 (R) *Tibetan Thangka with The Wheel of Life*, 19th century, archived in British Museum.



osity later may turn to museums and their programmes; others may be unexpectedly stopped in their tracks by a museum exhibit. The founder of the V&A, Henry Cole, firmly believed in the power of art to transform the lives of people without any art education. Minneapolis Institute of Art under its former director Kaywin Feldman has been exploring how best to embed “empathy” in the art museum, and researching whether looking at art actually contributes to greater empathy. (MIA 2019) Psychologists have long been interested in empathy. (Coplan & Goldie 2011) I have begun to ask similar questions about Islamic art in museums; and there are many others researching the relation of lived religion, religious objects, museums and empathy. (Reeve 2012, 2018)

Starting early is part of the mission of museum and gallery educators and art teachers, with a growing emphasis on early years and family learning outside the increasingly narrow school curriculum not only in the UK. Perhaps this may become part of the mission of the Foundation? In the UK policymakers are slowly waking up to the

應盡早認識英國以外的世界。或許這可成為藝術基金會的主要推廣項目之一？英國教育政策制定者已逐漸意識到過去對於刪減公立學校主要藝術相關課程，所造成相關損害。博物館與基金會必須積極扮演藝術教育之推手，提供許多孩童無法於學校學習的藝術教育。尤有甚者，我們的孩童長大後，所面對的世界是由亞洲主導，應盡早認識其文化根源。

### 渴求佛教藝術

#### WANTING BUDDHIST ART

在英國，印度、日本與伊斯蘭藝術的展覽和節慶已成為英國大眾熟習亞洲文化的重要途徑。我認真投入佛教藝術始於 1980 年後大英博物館「西藏瑰寶展覽」（1981）與大英圖書館「佛教：藝術與信仰特展」（1985；圖 2），這兩場展覽均由已故策展人祖沃德籌畫。我從中看到許多潛在機會，藉此傳達佛教文化的深度與廣度；並吸引更多不同觀眾投入。我也因此了解人們各式各樣的回饋與期待：冬日傍晚藝廊有一雙鞋子整齊地擺在廊邊，似乎有位虔

圖 4 《金剛經》，敦煌，868，藏於大英圖書館。  
Fig.4 *Diamond Sutra*, Dunhuang, 868, archived in British Library.

damage done by removing the arts and particularly art from the core curriculum in state schools. Museums and foundations have a role in offering what is not available to most children. It is especially important that our children who will grow up in a world dominated by Asia should understand more of its cultural roots.

Exhibitions and festivals of Indian, Japanese and Islamic art in the UK have played a major part in exposing British publics to Asian cultures. My serious involvement with



圖 5 2019 年大英博物館何鴻卿爵士中國館裡的參觀者與中國佛教雕像。  
Fig.5 Visitors in the Sir Joseph Hotung Asia gallery, British Museum in 2019 with Chinese Buddhist sculpture.



誠的佛教徒盤坐在度母像前冥想，也有人會在大英圖書館對著敦煌來的《金剛經》靜坐。（圖 4）

抑或某個週六上午，有位女士氣喘吁吁地抵達藝廊，參加由我主講的佛教藝術講座，嚷道：「這講座最好夠精彩！」她為聆聽講座，推辭掉其他活動，講座某項主題吸引她，必須來此獲得更多新知。身為博物館的教育工作者，常遇到的挫折是往往聽眾藉此嘗鮮，但之後卻再也不會見到這群人。藝廊或博物館講座是一種可以滿足好奇心、彼此又易於理解的溝通形式和文化媒介，或許也算是另類的團體治療。導覽或主講者的角色從行動圖書館到薩滿巫師都有，有如牧師布道般解釋著宗教圖像，充滿類似神奇效果。（Skinner 2018）

當史密森尼學會訪問 2004 年「佛陀再世」特展的觀眾為何會來看這個展覽，受訪者表示不僅只是對亞洲藝術和文化的興趣，同時也希望有悠閒的逛展經驗以及期盼能欣賞到不同、特別且真實的展品。（Smithsonian 2004）臺灣的佛光山佛陀紀

Buddhist arts began after 1980 with the BM exhibitions “Heritage of Tibet” (1981) and “Buddhism: Art and Faith” (Fig.2), with the British Library (BL; 1985) both curated by the late Wladimir Zwalf. I learned a lot about the potential of the BM and BL collections to convey the extent and depth of Buddhist culture; and to attract and engage very diverse audiences. I also began to learn about the variety of their responses: the neatly parked shoes in a deserted late afternoon gallery in winter, as a Buddhist meditated in front of Tara— just as in the *Diamond Sutra* in the BL from Dunhuang. (Fig.4)

Or the lady who arrived breathless for my Buddhist art gallery talk on a Saturday morning declaring— “this better be good”— as she had cancelled something else to come, something had gripped her and she had made a commitment and wanted to go further. The frustration as always for the museum educator is that they have this glimpse and perhaps never see that person again.

念館，2018 年有近百萬來自全球二十五個國家的參觀者，眾人一起認識佛陀生平、尼泊爾藍毗尼聖地考古挖掘及其出生地的展覽（2018 年「與佛同行」特展）。有位觀眾對此展回應道：「我非佛教徒，然而透過此展覽引發我更多興趣，想認識佛陀、祂的生平事蹟與其教導內容。」（佛光山佛陀紀念館 2018）

接下來呢？當觀眾進入展覽會後，會發生什麼事？這又會產生什麼意義？依據建構式學習理論，使我們知道學習和瞭解是透過主動學習者和提供刺激的訊息之間產生的化學反應。（cf. Hein 1998）然而，通常主流派、甚至是全球各地的博物館教育工作者只依單線策展模式運作，由上而下地傳遞某官方策展單位認為大眾必須知道的訊息，如此一來，迴響受限，也降低回訪率。卡洛琳·藍與我在為我們的書《亞洲新興博物館展覽實務》進行資料研究時，發現亞洲博物館（包含在中國的博物館），正大幅運用更多較有創意、與觀眾互動或以觀眾為主的展覽方式。（Lang & Reeve 2018）

在我參與推廣佛教藝術的工作裡，可清楚看到其所帶來的影響。在國際專家莫里斯·

Giving a gallery talk in a museum or gallery is a very curious and understudied form of communication, cultural mediation or perhaps a weird kind of group therapy. The role of the guide or gallery talker ranges from walking library to shaman. Explaining religious imagery is alarmingly akin to the original role of a priest in doing so. (Skinner 2018)

When asked by the Smithsonian why they had come to the “Return of the Buddha Exhibition” in 2004, visitors mentioned not just an interest in Asian art and culture but also a desire for a relaxing experience; and a desire to see something different, unique, real. (Smithsonian 2004) In Taiwan at the Fo Guang Shan Buddha Museum, one million people, from 25 different countries, visited an exhibition in 2018 that explored the life of Buddha, centred around archaeological excavations at Lumbini in Nepal, his birthplace. (Walking with the Buddha exhibition 2018) One visitor remarked, “I’m not a Buddhist, but going through the exhibition triggers my interest to discover more about Buddha, his life and what he teaches”. (Fo Guang Shan Buddha Museum 2018)

What happens next? What is going on once they enter— what meaning are they making? In constructivist learning theory we know that learning and understanding are about the chemistry between an active learner and a stimulating source. (cf. Hein 1998) All too often, however, mainstream and even museum education worldwide, let alone curatorial practice, is stuck in a top-down mode of telling people what someone thinks they need to know with limited impact and diminishing returns. There are



圖 6 2017 年 2 月 27 日 博物館裡的瑜珈。  
Fig.6 Yoga in the museum on February 27th, 2017.

哈格里夫斯曾評估參觀者動機的模型，顯示參觀博物館的觀眾只有 3% 是因為其中 14% 的展間對他們有心靈或精神意義，而來看展。有些觀眾本身就是佛教徒，而其他則因想提升自己或改變生活型態，比如包含參加博物館舉辦的瑜珈課程。(Sullivan 2015, pp. 35-48; 圖 6) 英國醫生現在也會開立參觀博物館作為舒緩壓力或降低焦躁的處方。

### 佛教藝術消費心態

#### CONSUMING BUDDHIST ART

2019 年二月，某個週五下雨的午後，在大英博物館裡參觀何鴻卿爵士中國館的觀眾，有 75% 為亞洲人，大多是華人，此時這是農曆新年假期。(圖 7) 其中 10% 觀眾正專心聽語音導覽，彷彿與外在世界隔離，只專注在導覽內容。有些參觀者沒帶導覽

increasingly encouraging signs of a more creative, engaging and visitor-focused approach in Asian museums including from China, as Caroline Lang and I discovered when researching our book *New Museum Practice in Asia*. (Lang & Reeve 2018)

What is clear is the impact of seeing Buddhist art on those I have worked with. The model of visitor motivation used by international experts Morris Hargreaves suggests 3% museum visitor motivation is spiritual with 14% for galleries. Some are themselves Buddhists and others increasingly into wellbeing and alternative lifestyles including holding yoga classes in museums. (Sullivan 2015, pp. 35-48; Fig.6) UK Doctors now prescribe museum visits for stress and depression.

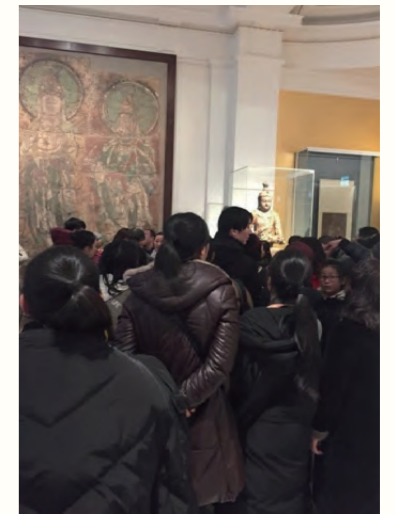
It's a wet Friday afternoon in February 2019 and 75% of the people in the BM's Hotung Asia gallery are Asian, mostly Chinese, it's the New Year Holiday. (Fig.7) About 10% are listening to the sound guide attentively—a way to eliminate the outside world and to focus. Even without that there is quite a lot of slowed down attentiveness and browsing: two young guys animatedly discuss how

機，仍聚精會神且緩慢地欣賞展品：兩位年輕人比手畫腳討論某件展品的製程、一位年紀稍長的女士畢恭畢敬望著佛陀像、一對中年伴侶佇立於現代印度雕塑前端詳近五分鐘。博物館作為社會學習場所，而每個人有各自的學習方式：有的喜歡聆聽、有的喜歡閱讀、有的只喜歡觀看。社群媒體和語音導覽各有偏好。哈佛大學發展心理學家霍華德·加德納描述多元智能的開發決定我們成為建築師、芭蕾舞者、足球員、藝術家或會計師。(Gardner 1993)

許多來博物館的觀眾都處於連續的消費模式中：參觀博物館、採買紀念品、飲食、其他旅遊景點。平均花在每件博物館展品或藝廊的畫作上可能僅止於幾秒鐘。時任英國國家藝廊總監尼可拉斯·潘尼曾說到，他努力的目標之一就是希望觀眾能放慢速度並仔細觀賞展品，而非只是大略瀏覽。近期一篇報紙文章指出英國泰特美術館建議世人「慢慢欣賞」皮耶·波納爾的特展。美國作曲家約翰·凱吉也發表類似論點，聆聽其音樂大作《4 分 33 秒》，正為欣賞其作品所需的安靜時間。

巴黎布朗利河岸博物館也嘗試協助參觀者放慢速度，並運用一開始黑暗無光的繞行

圖 7 2019 年大英博物館之何鴻卿爵士中國館湧入大量的華人團體參觀。  
Fig.7 A large Chinese group in the British Museum's Sir Joseph Hotung Asia gallery in 2019.



something was made, an older woman is looking in awe at a Buddhist figure; a middle-aged couple spend five minutes in front of a modern Indian sculpture. Museums are about social learning and everyone learns differently – some like to listen, others to read, others just to look. There are varied preferences for types of social media and audio-guide. Howard Gardner of Harvard describes the types of multiple intelligences that help determine whether we become architects, ballet dancers, footballers, artists, accountants. (Gardner 1993)

Many museum visitors live in a continuum of consuming—a museum visit, shopping, eating, other tourist attractions. The average time spent in front of a museum object or gallery painting can be just a few seconds. When appointed director of the National Gallery, Nicholas Penny said that one of his aims was to get visitors to slow down and look rather than browse. A recent newspaper article

坡道讓觀眾收心，再進入明亮的藝廊空間。在《材料與媒介：美學論述》中，作者特雷弗·帕特曼論道：「傳統上，我們西方繼承了對藝術品給予適當關注的觀念，這種關注與崇拜有些類似，幾世紀以來不斷演變，也互為影響。」當然有大量著作認為博物館是神聖廟堂；也有持反論。（Paine 2013, pp. 23, 68, 72; Reeve 2012; Willis 2015, pp. 145-52）

全球知名藝術史家詹姆斯·埃爾金斯曾討論到藝術史是具有整體性，（Elkins 2007）且「觀賞是帶有期盼、渴望……不僅只是蒐集範本與資料。」（Elkins 1997, pp. 21-22）神經心理學家理查·古格理曾告訴世人：主動的視覺感知為基本現象。（Gregory 1966）藝術家兼評論家朱利安·貝爾透過自身視角與感知，融合西方和其他世界藝術，而寫下新形態的藝術史。（Bell 2007, pp. 131, 142-3, 71 seq.）哲學家格雷厄姆·奧迪透過其著作《我們在博物館看到什麼？》，從另一不同視角提問；（Oddie 2016）而許多美學作家則認為他們可能知道這問題的答案。（cf. Pearce et al. 2018）

reported that Tate recommends “slow looking” at Pierre Bonnard exhibition. John Cage made a similar point about listening with his *4minutes 33*, a precise span of silence.

The Musée du quai Branly in Paris tries to help visitors to slow down and focus by sending them up a winding ramp from initial darkness into the gallery spaces. *In Materials and Medium: An Aesthetics*, Trevor Pateman remarks that “our [Western] inherited notions of what it is to give proper attention to a work of art are analogous, and possibly modelled on, notions of worship which have evolved over several hundred years”. (Pateman 2016) There is of course a substantial literature on museums as temple, sacred places— or not. (Paine 2013, pp. 23, 68, 72; Reeve 2012; Willis 2015, pp. 145-52)

Global art historian James Elkins has argued that art history is global (Elkins 2007) and that “Looking is hoping, desiring... never merely collecting patterns and data”. (Elkins 1997, pp. 21-22) Neuropsychologist Richard Gregory has taught us about the basic phenomena of active visual perception. (Gregory 1966) Artist and critic Julian Bell has written a new kind of art history fusing Western and other world art through the lens of his own painterly perceptions. (Bell 2007, pp. 131, 142-3, 71 seq.) Philosopher Graham Oddie asks from a very different angle *What Do We See in Museums?* (Oddie 2016) Writers on aesthetics think they may know. (cf. Pearce et al. 2018)

## 接觸

### CONTACT

或許佛教藝術觀眾期待藉由各式展覽的不同思考與呈現脈絡下，能觸發實質、甚至發自內心的感動連結（如柯律格教授）？佛教徒觀眾蒞臨大英博物館時，對於能看見早期佛教的文物，如比馬蘭舍利塔（圖8）或南印阿瑪拉瓦提大塔的雕像，總是特別興奮。阿育王時期殊勝佛陀聖物過去分布在南亞各地，如今傳播到西方的博物館裡。

當宗教藝術想要傳達訊息和故事時一開始所面臨的挑戰，至今仍存在於博物館中。參觀者繞行展品觀賞是可行的，但是絕不可能實際碰觸展品，除非像何鴻卿爵士中國館中有志工進行文物接觸活動。而依照過去經驗，最讓人想碰觸的為度母像。

Are visitors to Buddhist art perhaps looking for a physical, even visceral, connection (like Craig Clunas), with a different system of thinking and representing? Buddhist visitors to the BM are especially thrilled to see the earliest depictions of the Buddha, such as the Bimaran reliquary (Fig.8), or sculptures from Amaravati a major stupa from southern India. Ashoka's sacred national grid of Buddha relics distributed around south Asia is now extended to Western museums!

The initial challenge for religious art of communicating message and story is still alive in the museum. Circumnavigation is possible but physical contact with objects isn't possible except at the volunteer-manned handling table in the Sir Joseph Hotung Asia gallery among others. In the past Tara was especially tempting to touch.

圖8（左）〈比馬蘭舍利塔座〉，西元一世紀，藏於大英博物館。

圖9（右）大英博物館，《阿瑪拉瓦提大塔的佛腳印》，此為牛津阿什莫爾博物館近期展覽手冊封面。

Fig.8 (L) *Bimaran Reliquary Casket*, 1st century archived in British Museum.

Fig.9 (R) *Buddha's feet from Amaravati* in British Museum, on the cover of recent exhibition catalogue of Ashmolean Museum.





圖 10 美國史密森尼亞洲藝術博物館藏傳佛教佛堂。  
Fig.10 Tibetan Shrine Room in Freer Sackler Gallery,  
Smithsonian Institution, USA.



2011年，大英博物館特展「天國瑰寶」，虔誠基督徒藉由在展櫃旁翻閱聖經並念誦祝禱詞，找到可接觸聖骨與聖物實體的方式。（Berns 2017, pp. 83-91）文化史學家康斯坦絲·克萊森甚至於《感知的博物館：體驗藝術與藏品》中闡述近期研究發現：中世紀時人們可親吻聖物，但時至今日虔誠的教徒在博物館卻被禁止碰觸聖物。（Classen 2017）華盛頓佛瑞爾美術館與賽克勒博物館（合稱美國史密森尼亞洲藝術博物館；圖 10）則採行大眾認可的做法以解決此困擾：設計藏傳佛教佛堂，彷彿身歷其境，點上如燭光般的小燈，為金身佛像與文物打光。策展人戴博拉·戴蒙德說道：「有些民眾連續三個月每週都來；有位職員每天來靜坐。許多觀眾在問卷中提到：『這讓我慢下來……』，整座博物館讓民眾放慢，因為這樣一個非常特別的空間。」（Catlin 2017）

在傳統的博物館中，關於宗教藝術的體驗通常不會沉浸在任何精神和感官的感受上——即使某些特定人士希望如此。在一

In a BM exhibition in 2011, "Treasures of Heaven", devout Christians found ways to make contact with reliquaries and holy objects by sliding Bibles along the outside of the showcase and reciting prayers. (Berns 2017, pp. 83-91) More widely, Constance Classen has explored, "The Museum of the Senses: Experiencing Art and Collections" in a recent study (Classen 2017) including the medieval kissing of relics, and in the modern world the problem for the devout when physical contact is closed off in the museum. The Freer Sackler in Washington has created a highly popular solution to this problem with an immersive Tibetan Buddhist Shrine Room, with flickering candle-like lights and scores of golden Buddha statues and artefacts. (Fig.10) Curator Debra Diamond says, "Some people came once a week for three months. One staff member came every day, meditating. People wrote a lot of comments that said, "this helped me slow down"... The whole museum helps people slow down but this was a very special space". (Catlin 2017)

The conventional museum experience of religious art is not usually immersive in any spiritual or physical sense—yet that is clearly what some people hope for. Providing

般世俗的博物館裡提供神聖空間給朝拜者確實存在著挑戰。大英博物館曾在地下室提供類似空間給伊索比亞基督徒來接觸部分聖物。加州大學洛杉磯分校前策展人肯定這項作法，不論當下展覽展現何種信仰，「其他信仰團體或新時代追隨者可能期望能藉此神聖空間會面或靜思冥想——博物館就順勢提供這樣的場域。」（Reeve 2012）

### 女性特質

#### FEMALE QUALITIES

在大英博物館的何鴻卿爵士中國與南亞展廳裡，有個展品可解釋成當代消費世界丟棄的殘餘，形成蓮花莖、開花、向上延伸成度母（圖 13），而這個展品成為館藏中觀眾欣賞與仰望的焦點。這亦是夏荊山藝術裡關注的主題之一，部分佛教徒認為男性千手觀音形象轉化為女性度母、觀音和日本觀音。佛教東傳，在女性身上慈悲、寬懷與憐憫的特質比男性顯著。博物館觀眾認同這樣的概念，特別在度母上，許多觀眾與參加博物館規畫課程的學習者都是女性。珍妮特·貝克曾討論這些女性化的轉變（Baker 2015, pp. 126-128）與神聖美感中「無性別體現」（ibid. 132）的關係。2004年「佛陀再世」的展覽中，佛教藝術

sacred spaces in secular museums for active worshippers is a real challenge. The BM provides such a space (in the basement) for Ethiopian Christians to access some of their sacred objects. A former curator at the UCLA Fowler Museum acknowledged that, whatever the faith on show in its current exhibition, 'other faith groups or new age followers may wish to take advantage of such a "sacred" space in which to meet' or meditate- and so she provides one'. (Reeve 2012)

To paraphrase the original source, out of the dross of the modern world of consumption emerges a lotus stem from which a flower bursts open revealing... Tara (Fig.13), a focus for admiration and even adoration in the BM's Hotung gallery. One of the themes which Xia's art also focuses on is the transformation of certain Buddhist ideals from male as in Avalokiteśvara to female as in Tara and Guanyin and Kannon. Qualities of empathy, reassurance and pity were clearly felt to be more feminine than masculine traits, as Buddhism spread eastwards. Museum visitors respond to this idea and to Tara, especially since most museum visitors and learning programme participants are also women. Janet Baker has discussed this feminisation (Baker 2015 pp. 126-8) as also the often "genderless embodiment" (ibid. 132) of divine beauty. Androgyny in Buddhist art was one of the surprises for visitors to the "Return of the Buddha Exhibition" in 2004.

的雌雄同體讓觀眾驚艷。英國古典學家瑪麗·畢爾德也撰文討論許多宗教藝術展覽裡隱晦與低調的女性形象。(Beard 2018)



圖 11 (左) 〈觀音領路〉，九世紀，敦煌，藏於大英博物館。  
圖 12 (右) 夏荊山，〈童子拜觀音〉，1996，設色紙本，95X65cm。  
Fig.11 (L) *Leading the way: Avalokiteśvara*, 9th century, Dunhuang, archived in British Museum.  
Fig.12 (R) Xia Jing Shan, *Avalokiteśvara and a Boy Worshiper*, 1996, color on paper, 95X65cm.

## 正統與權力

### AUTHORITY AND POWER

這些佛像與夏荊山書畫藝術均透過女性圖像傳達力量與寧靜。大英博物館與伯明罕博物館也有巨大佛陀雕像，展現權威與力量，並表達國家的支持。伯明罕博物館兩公尺高的佛像儼然已成為標的，每年佛誕

The low profile of female images in many exhibitions of religious art is discussed by Mary Beard. (Beard 2018)



圖 13 (左) 〈安心：度母〉，九至十世紀，斯里蘭卡，藏於大英博物館。  
圖 14 (右) 夏荊山，〈白衣觀音〉，2012，水墨設色紙本，81X49cm。  
Fig.13 (L) *Providing reassurance: Tara*, 9th-10th century, Sri Lanka, archived in British Museum.  
Fig.14 (R) Xia Jing Shan, *White-robed Avalokiteśvara*, 2012, ink and color on paper, 81X49cm.

What these sculptures and Xia's art convey is both power and serenity through the female figure. Both the BM and Birmingham Museums also have examples of major Buddha figures as authority and power, expressions of state patronage. The 2-metre high Birmingham Buddha has become iconic and is venerated with Buddhist ceremoni-



圖 15 (左) 伯明罕博物館佛像，七世紀，印度蘇丹甘吉，攝於 2018 年伯明罕博物館。

圖 16 (中) 〈阿彌陀佛〉，585，藏於大英博物館北面階梯。

圖 17 (右) 〈靈鷲山上的佛陀〉，八世紀，敦煌，刺繡，藏於大英博物館。

Fig.15 (L) *Birmingham Buddha*, 7th century, Sultanganj, shot on Buddha Day 2018 BMT.

Fig.16 (Center) *Amitabha Buddha*, 585, north stairs, British Museum.

Fig.17 (R) *Buddha at the Vulture Peak*, 8th century, Dunhuang, embroidery, archived in British Museum.

節的佛教慶典裡會接受大家的禮讚。(圖 15) 這正是馬克思·韋伯所定義充滿感召力的展品，以及人類學家格爾說的「引人入勝的工藝」。受到展品感召的觀眾會想要觸碰展品且通常會這麼做。(Macleod 2011; Paine 2013, pp. 38-39; Wingfield 2010) 有些佛像現在還被立傳記，理查·戴維斯教授曾寫到各群團體會追隨這些宗教物，一路顛簸地從寺廟到博物館的玻璃箱中來朝聖。(Davis 1997, 2015)

al each year at Vaisakh. (Fig.15) It is an example of Max Weber's "charismatic" object and Gell's "technologies of enchantment". Enchanted onlookers want to touch and often do. (Macleod 2011; Paine 2013, pp. 38-39; Wingfield 2010) This is one of a number of Buddhist sculptures which now have biographies. Richard H. Davis (1997, 2015) has described how "various communities of response" follow religious objects on their often tortuous journey from temple to glass case.

A museum gallery or an exhibition of Xia's paintings offers a dialogue between power and humility of the personal and the

當中國接受佛教後並創造巨型阿彌陀佛像（圖 16），而博物館藝廊的佛教藝術展覽或夏荊山畫展，即提供權力（政治）和弱勢（個人）的對話。

## 傳統

### TRADITION

而夏荊山的書畫作品與夏荊山文化藝術基金會向全球藝術家與設計師徵件的「荊山經典文創藝術獎」則引起另一個議題，即以傳統佛教藝術來刺激創作靈感，而非限制其創作，這也是現代主義所教育我們的。看著「荊山經典文創藝術獎」入選作品，著實讓我詫異於創作自由的包容度，參賽者運用自己的創意自由詮釋夏荊山的作品，而許多作品仍保有原創作品的精神，甚至更進一步翻轉其圖像意義。我也發現大英博物館裡，尤其與亞洲藝術家共事的所有藝術科系學生也有類似意圖。接連幾個國際展均顯見佛教藝術影響當代藝術家作品的跡象。（Bass & Jacob 2004）

political, as when the Chinese state adopts Buddhism and creates massive art like this Amitabha Buddha. (Fig.16)

Another issue raised particularly by Xia's work and by the ethos of the "Jing Shan Classic, Cultural and Creative Arts Awards" to artists and designers is that of tradition in Buddhist art as stimulus and not as restraint, which Modernism has taught us to believe it is. I have been struck by how freely entries for the awards have treated Xia's work as a springboard for their own creativity; and how so many entries convey the spirit of the original source as well as manipulating the imagery. I have found a similar response from art students of all ages working in the BM galleries often with Asian artists. Several international exhibitions have explored the impact of Buddhist art on modern artists. (e.g. Bass & Jacob 2004)

## 幽默與狂暴

### HUMOUR AND TURBULENCE

此外，在夏荊山書畫及佛教藝術裡，還更寬廣地包含了幽默、趣味與奇想，甚至是狂暴的特質。而這些特質吸引了許多設計師或藝術家參與「荊山經典文創藝術獎」的比賽，例如，收妖伏魔大師鍾馗憤怒像常入畫。（Wang 2018 pp. 113-117）類似的主题也出現在大英博物館展廳中，特別是日本佛教藝術展，如不動明王（圖 19）背後熾熱火焰，有退敵與光明之意，而這也是歌舞伎劇中常見的主角。

我參與幾次關於日本文化雙年展「日本藝術特寫展」（2004，2015），充滿佛教文化與夏荊山作品二元對比：祥和／暴亂；平靜／憤怒；沉默／投入和活躍。

Alongside these themes there is also the humorous, the playful and the whimsical, but also turbulent, side of both Xia's work and Buddhist art more widely. This has appealed to many of the entrants for the "Jing Shan Classic, Cultural and Creative Arts Awards". For example, the agitated figure of demon slayer Zhong Kui who often appears to have just landed. (Wang 2018 pp. 113-117) You can follow a similar theme in the BM galleries especially for Buddhist art from Japan, with Fudo Myo-O for example, fierce slayer of illusion and of the enemies of enlightenment. He is also a stock kabuki character. (Fig.19)

I have explored some of the binaries in Japanese culture in "Japanese Art Close Up" (2004, 2015). They pervade Buddhist culture and also Xia's work: peaceful/violent; calm/agitated; withdrawn/engaged and active.

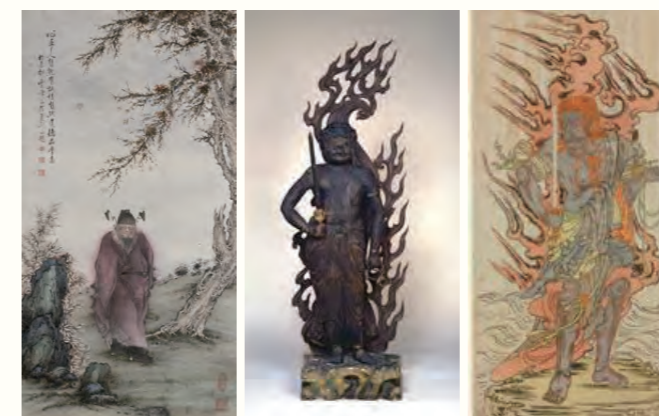


圖 18 (左) 夏荊山，〈鍾馗〉，2008，水墨設色紙本，140X73cm。

圖 19 (中) 〈不動明王〉，木雕，12 世紀。

圖 20 (右) 勝川春章，〈歌舞伎役者繪〉，1760，藏於大英博物館。

Fig.18 (L) Xia Jing Shan, *Zhong Kui*, 2008, ink and color on paper, 140X73 cm.

Fig.19 (Center) *Fudo Myo-O*, wood sculpture, 12th century.

Fig.20 (R) Shunsho, *Kabuki Print*, 1760, archived in British Museum.

## 結論

### CONCLUSIONS

史密森尼美國藝術博物館的觀眾留下許多觀後感，分享於本文中：

許多受訪者表示喜歡實質體驗大於靜態資訊的提供。他們有的會詳細地、或是強力地表達他們在觀展時的感受，而不是談到他們透過展覽學到了什麼。其他意見回饋分類如下：

#### • 精神意義

「我滿懷敬意，彷彿眼前一切極為殊勝。」

「當你進入這殿堂，宛如向祂們祈禱。」

「該展覽具有平和神聖的氣氛。」

#### • 祥和

「我深受感動，這股祥和之氣是我在其他藝廊無法感受到的。」

「當你走進展間，發自內心感到如教堂般的寧靜。」

「我們需要心境平和，定住自己的心。這些佛像散發出安定之氣。」

#### • 驚喜

「我來此之前，不知這展覽如此美好。裡面真的很精彩。」

(史密森尼美國藝術博物館 2004)

The visitors to the Smithsonian exhibition have now left and are sharing their reactions:

Many of the interviewed visitors stressed the experiential component of their visit above the informational component, talking at length and sometimes in forceful terms about how they had felt in the exhibition, rather than what they had learned.

[Other reactions are categorised as:]

• **Spiritual** ("I was feeling a sense of awe, as if in the presence of something sacred". "When you go in there it is almost like you are praying to them". "There is a peaceful and holy feeling in the exhibition".)

• **Serene** ("It moved me, because there is a serenity there that I don't feel when I go to the other galleries". "It's almost visceral when you walk into the room- and peaceful, like a church". "We have to be peaceful, at peace with ourselves. These statues- they are at peace with themselves".)

• **Surprising** ("I didn't know how wonderful this would be. Inside is really amazing".)

(Smithsonian 2004)

博物館能提供完整且全面性的文化脈絡，將展出的片段拼成全貌。當這些片段連結宗教與各類藝術傳統，其成果十分耀眼，不論在視覺上和情感上，如同我們剛剛看到的那些回饋，真實呈現了觀眾的感想。就佛教藝術而言，大英博物館在其展館中展現一趟橫跨亞洲之旅——從印度、巴基斯坦到中國、西藏和斯里蘭卡，甚至觸及韓國與日本，我們期待不久的將來，能延伸至東南亞。這是結合身心靈的體驗。而夏荊山佛畫藝術展同樣能帶給我們這樣的效應，讓我們佇足、關注其他世界和現實，甚至啟發年輕藝術家和資深或剛啟蒙的男女老少觀眾。



圖 21 夏荊山，〈羅漢（迦葉尊者）〉，1985，水墨設色絹本，44X37cm。

Fig. 21 Xia Jing Shan, *Arhat (Mahākāśyapa)*, 1985, ink and color on silk, 44X37cm.

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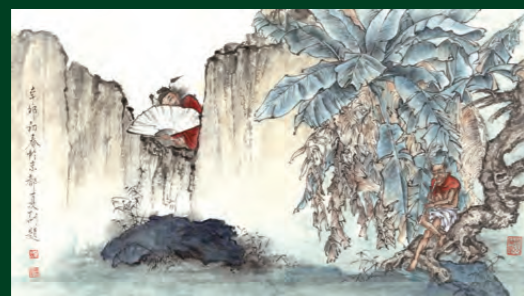
# FRONTISPIECE

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