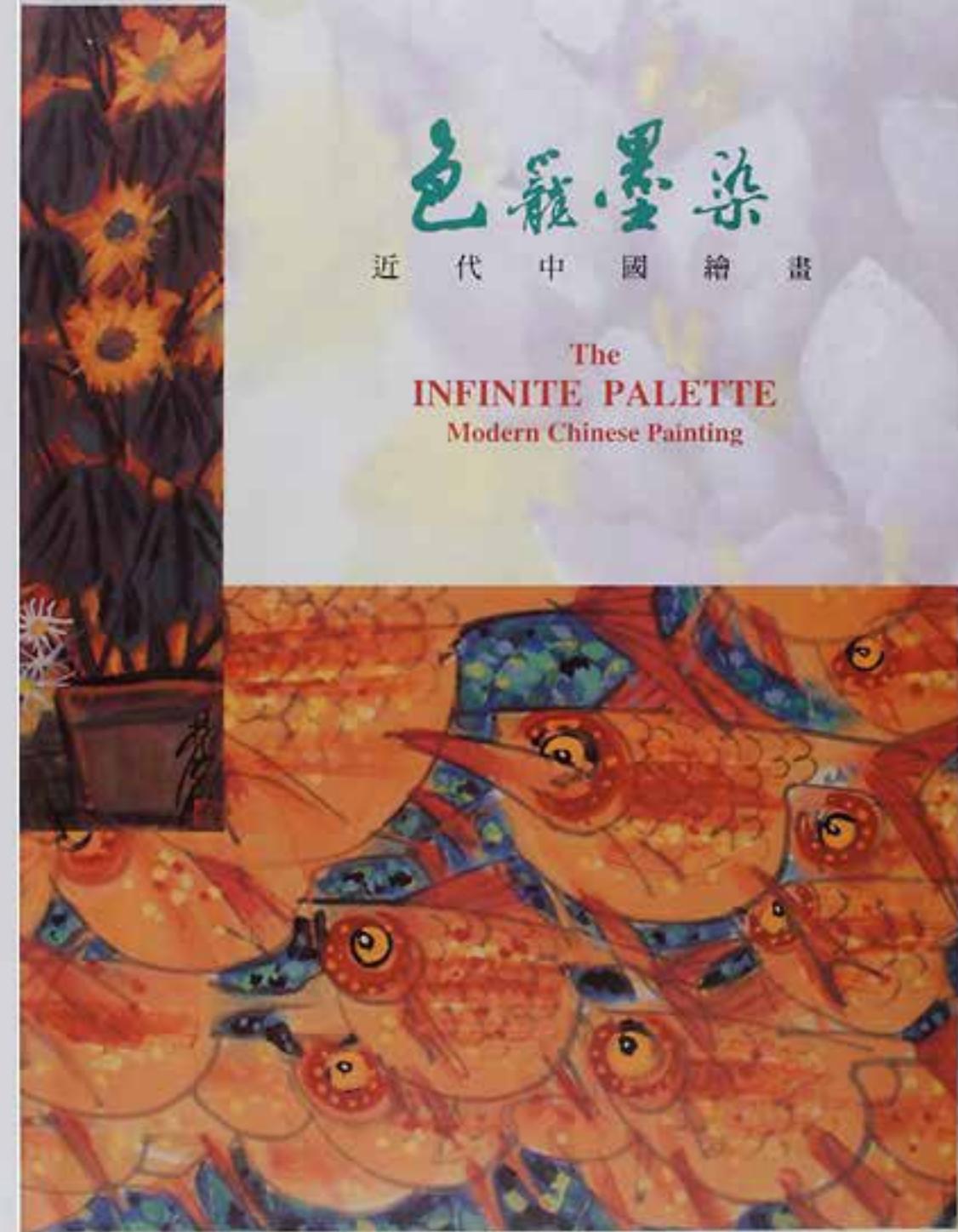


色龍·墨染

近代中國繪畫

The
INFINITE PALETTE
Modern Chinese Painting



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聯齋古玩號舉辦
Organized by Luen Chai

色·龍·墨·染

THE INFINITE PALETTE

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序

「五色帝人主官」。一幅色彩複雜的色彩世界令人心醉神迷，使感官境界更顯豐富多姿。

近百年以來，諸多中國畫革新浪潮迭湧，中國繪畫的色彩世界也日益華麗，不但令觀者耳目一新，同時也揭開了中國繪畫的新一頁。

進入二十世紀，面對藝術新潮流潮起，畫家得享更大自由，從各方面汲取靈感養分，在中國繪畫藝術領域中作多元化探索。除繼承傳統用色外，他們更取得不少突破。在傳統沒色風格方面，吳昌碩、齊白健推進青綠山水；黃賓虹、錢瘦齋滿好用淺綠設色；于非闇以工筆重彩重現宋元花鳥畫風格，均能發揮出絢絕精華。齊白石、崔子范等擅於利用墨色與紙紗、洋紅、石青產生強烈色彩對比。林風眠、周冠中引入西洋繪畫設色風格。張大千更融合古代諸家精華，晚年創「潑彩」畫風，磅礴淋漓，空間生面。陳錦善、尤詒晉在中西文化交流中心的香港將油畫用色注入國畫；陳樹人、趙少昂等嶺南派名家延伸「東洋繪畫設色韻味」，他們在色彩運用上的創新嘗試和卓越成就，令中國色彩世界更見輝煌景象。

現代中、港、台中青一派畫家在選舉染色方面享有無限自由，通過不同技巧和風格各創新生面，抽象且具象而有之，令中國繪畫更具藝術效果，引起觀者共鳴，同時更使中國繪畫具有現代精神。

在色彩用料方面，除了傳統礦物和植物顏料如硃砂、赭石、石綠、藤黃等外，近、現代畫家更可廣泛採用洋彩、水彩、水粉彩、油彩、丙烯彩等。司徒明善、王衍曾擅用丙烯彩，畫匠方愛用英國進口的水彩顏料，朱楚珠採用傳統的水粉彩，趙春熙在丙烯之外還利用油畫料，皆為其中例證。這些畫家令中國藍色碳素形豐富，由此可預期中國繪畫在染色上的發展將別開蹊徑，正如名畫家陸繼少先生所說：「自科學昌明，西洋顏料傳入中土，則國畫所貴以賦彩者，大開門路，又何必斤斤於赭石花卉，無古無今，不今不古，不妨自取豪爽。」

點點漿彩翠煙界，色繪墨染出精神」，由此可預期中國繪畫色彩運用上的擴展，將令中國繪畫藝術更見深度和廣度。

我們這次「色籠墨染 —— 近代中國繪畫研究」是繼以往多個展覽後，以另一專題探討現代中國繪畫發展和創新路向。我們力圖搜集各名家代表遺作，希望從橫跨地圖上二十世紀名家中中國繪畫設色上的探索及成就，所基於時間和地

題所限，不免有所取捨。我謹此特於六香港中文大學藝術系主任李國楨先生及
何潤卿先生撥冗專陪港大深表謝意。並感謝書法家歐陽民任先生書寫贊文及各位
提供寶貴意見人士。最後，我謹希望各位不吝指教，謹此致謝。

吳穎達

一九九三年七月

後記

本出版物以畫家的經歷，並於很多篇章都述為人熟知的名稱，或對計畫的色彩都列
出在一些著者之書中提及，以示別。但在整理過程中發現少部分著者生平年份在
不同版本中有出入，例如「水月風光」日錄中有施拉漢畫的生平資料有誤，得根據吳
天章《二十世紀中國繪畫》一書改正，初作白石是1864-1957，更正的生年份是1992，
而少則是1905。

PREFACE

"The five colours are deeply enchanting" - a quotation from the *Classic of Mencius* compiled over two thousand years ago tells us how our ancestors were obsessed with the wonders of colours. Indubitably, colour is one of the sources of pleasure from mankind's sensuous realm.

The last hundred years have witnessed a fantastic revival of colours in Chinese painting after centuries of restriction to a severe palette of blacks and ochres. A whole gamut of brilliant colours have bloomed with unprecedented pageantry marking the rise of a new epoch in the history of Chinese art.

The emergence of successive art movements in the 20th century has given Chinese painters more freedom and inspiration to experiment with different artistic ideas. While some artists prefer to stay with the traditional palette, taking in as much or as little innovative elements as they like, others have chosen to abandon completely the old styles and to put on a radical new look. Wu Hufan and He Tianjian were known for their inheritance of the blue-and-green colouring technique; Huang Binhong and Qian Shoushi for their light reddish-brown and pale-green landscapes; Yu Feisan for his revival of the fine-line and heavy colour works of flower-and-bird initiated by the Song academy painters. Qi Baishi and Cui Zizhan were noted for infusing ink, cinnabar red, aniline red and azurite blue pigments to work out sharp colour contrasts; Lin Fengmian and Wu Guanzhong for their introduction of the Western palette; Zhang Daqian for his successful assimilation of the stylistic essence of the past masters and in his late years, the fantastic creation of the "splashed-colour" style in a vigorous and freehand manner. In the metropolis of Hong Kong where Chinese and Western cultures interact, Luis Chan and Jackson Yu have tried oil painting techniques on Chinese paintings while senior masters like Chen Shuren and Zhao Shao'ang vest their works of the Lingnan School with a Japanese flavour. Their experiments with different colouring techniques have proven to be successful in bringing Chinese painting to a new spectrum.

Contemporary painters from Mainland China, Hong Kong and Taiwan enjoy infinite freedom in the use of ink and colour. Through a wide range of technical devices and styles including both abstract and realistic, they inject freshness, creating a new style. This has rendered Chinese painting a modernity and visual attraction for a wider and more appreciative audience.

Compared with their predecessors, contemporary Chinese painters have a much larger variety of pigments to choose from. In addition to the conventional selection of mineral and vegetative pigments such as cinnabar, ochre, azurite blue, malachite green and gamboge yellow, there are also imported colours, watercolours, oils and acrylics etc to make up a rich repertory of hues. For examples, Luis Chan and Jackson Yu are fond of the charming effects of acrylics, Xiao Shufang is particularly interested in English-made watercolours, Nancy Woo uses gouache imported from Germany while Zhao Chunxiang incorporates oils and acrylics in his works. With the efforts

of all these artists, it is foreseeable that the palette of Chinese painting will be an "infinite" one which validates to the statement of the renowned master Lu Yanshao: "With the introduction of Western colours, the palette of Chinese painting has been much enriched. Why should painters still be restricted to the conventional pigments of ochre and indigo? I take the liberty to create a style that is neither old nor new, neither ancient nor contemporary."

"Breadth and essence is created by applying colour in accordance with subjects; spirit is engendered through the merging of colours and ink." It is anticipated that Chinese painting will see a broader and deeper vision as its colouring techniques and styles further develop in the days to come.

"The Infinite Palette - Modern Chinese Painting" is our fifth thematic exhibition which aims at exploring the new trends and transformations in modern Chinese painting. The best representative works by selected artists from the 20th century have been collectively displayed to reveal their pursuits and accomplishments in the use of colours in Chinese painting. I would like to express my sincere thanks to Mr. Lee Yun-sun, Head of the Fine Arts Department of the Chinese University of Hong Kong and Mr. Tong Kam-tang who have spent much time to write academic articles for our exhibition catalogue. Special thanks are also due to those who have given valuable advice and assistance. I would also like to thank Mr. Yip Man-yam, highly regarded seal-carver and calligrapher, for writing the exhibition title in his fine calligraphy. Lastly, may I take this chance to invite viewers and critics to give suggestions and comments on our present show.

Ng Kai-unen

July, 1993

Remarks

We have made our artists' biography at the last section of this catalogue a brief one because detailed information of these renowned artists can easily be found in most artists' dictionaries. However, in the course of compiling the biographies we noticed that different figures were given by different sources regarding the year of birth or death of some of the artists. Moreover, errors have been found in the birth year of a few artists provided in our earlier publication, *In the Infinite Tradition - 19th and 20th Century Chinese Paintings*. Corrections have been made according to information provided by Kao Mayching's *Twentieth Century Chinese Painting*. For example, Qi Baishi was born in 1864 and died in 1957; Zhu Qizhan was born in 1892 and Zhao Shao-ang 1905.

中國繪畫的賦彩

李潤恒

簡單一視即一簡單，應該是一派成長變化的規律。中國繪畫的賦彩問題，存文化進步的過程，與考古學上的發現，自新石器時代（約公元前五千年前二千年）到商周時代，就有三原色為主，兼用紅色、白色的色彩。「先民的日常生活，取用的材料，利用價值，作爲思想感情表達的媒介。」

問題資料不足，史前的歷史，無法詳切，何況保存困難的繪畫。但就先秦古籍記載，我們即可了解進入文明以後，色彩「被廣泛利用」：

《周易·繫辭上》：

「虞虞之事，離方色。……虞尚少，謂之文；虞尚白，謂之素；虞尚黑，謂之辟；虞尚青，謂之數。云采唐，謂之緝。……緝四時五色之位以象之，謂之巧。凡畫指之事，後素功。」

《儀禮·益稷》：

「昭曰：……子思觀古人之廟，日月是經，山麗華蟲，作會玄極。深衣紩木，廟殿純緝，以五采和諸于五色，作服，設列。」

及後，很可能已經達到著色的地步。因此，

《老子》：

「五色令人目盲；五音令人耳聾；五味令人口爽。」

《詩·載詩》：

「上九，白晝，无咎。王孫生云：「諸卦之終，神於反覆，故在其質素。不勞文飾，而無聲也。以白為飾，而無惡惡，得忘者也。」

《荀子·大略篇》，情況亦同：

「直服弱白，貴乎安本。」

上述數條，可見在社會的進化，物質生活的富裕，與空氣度的需求下，色彩的繁簡演變情況；及其過於繁複，於是哲人又提出要心的告誡。從此（約公元前二千至一千紀），周（約公元前十一世紀—770），戰國（公元前475—221），後來流傳後世的貴族使用到工藝品的納罕華麗，我們正可以理解他們的心。

所謂「古質今妍」、「質以代形，形因象焉」，屬秦（公元前221-206）以後，趨事增華。近年始發現的秦簡版畫，極為古朴（公元前206-公元前213），而王堆帛畫，其質變更無論矣（六朝：265-589）；後漢，質證數程矣，社會豪奢，迄漸行作彩繪，質不未有不施色彩而為繪畫的。南齊：479-507，謝朓（450-535）論畫方法，「向日隨類賦彩是也」，足為印證。所以今日流傳晉代（265-420）顧愷之（345-406）《洛神賦圖》、《女史箴圖》之繩，或皆襲經；而以《遊覽台山賦》而評，亦有「凡天及水色，盡用空青，或素子子以映日」，「作樹石如堅碧者五、六枚」，「衣服采色殊鮮微」，明顯標明顏色之使用。

此外印度佛教來傳，二教壇場相處，木釋成阿彌陀也同色彩相映，而周出於南北日麗，各開樹畫，俱不應求，及於隋代（589-618）名家製作，不復在「白畫」，而復「二人為色」，「加以佛敎物理之辨悟人」，大乘正要空有之論，亦日漸影響於社會。「色即是空，空即色也」，「諸相非相」，深明佛理的藝術家如王維筆，遂有一大進步中，本象而上，肇自然之性，或透化之妙。張惠誥有稱：「山水始於吳，成於二李」，是則全取青綠，盡絕設色的大小李時輩的繪畫，開始有以簡括用筆，本著渲染的開拓了畫風的發端；亦由於安史之亂以後，繁富藻麗的法可唯識，一變而為空諸依傍的禪心，色彩之消亡，並可在這種思想導引之下而發生。

《詩經名畫錄》稱：

工畫《宣和畫譜》作王洽，不知其名，善瘦筆，畫山水，得人致
謂之子雲。……凡所畫滿壁，先以淡墨，醉酣之後，以淡墨點之，或笑或
吟，顰蹙手足，或胡或裸，或淡或濃，題其形狀，殆山石而已，所謂
為杏、瘦子、通意……。觀而不只其筆心之所……。

可見水墨更發展為瘦筆，縱橫筆法，色彩等相混，與淡墨、枯筆等狂草
書畫同等造詣。

宋氏（960-1279）理學的發展，一花一世界，一葉一如來。文人崇尚平淡，書者，詩者之餘，善之餘，寄心翰墨，更促使文人畫之發展而與
染畫家之分途。此即厚黑繼承，在不得不走向宋理的規格。除大型的道釋小
像被畫家保留在莊嚴瑰麗的院體外，武宗元、李公麟、米芾輩均已水墨相
應，山水亦早由韓趙於水墨的確鑿。韓熙載，五代（907-979），以米擅長，擅
時，重澤，巨然。李成、范寬、趙彥、二米、高克謙宋（1127-1279）李唐、
劉松年、馬遠、夏圭，大多以水墨性主，其間惟米芾氏，為除青綠之風而
已。尤為有所過譽，宣和時代有瘦筆，「精於設色，體態如生」。外，五代

黃筌「富春」，徐熙「野逸」，徐氏並發展「落墨花」，南宋濱院花為一門，
以黃筠之用及描寫自然，極以色彩為主，無法常舉，與墨打一起，亦開作
有元小隱花在一起。

元（1271-1368）、明（1368-1644）兩朝之後，大抵士流所貴，以水墨為
尚，兼能隨便，沒色之以樸實古厚為尚。錢昆華、趙孟頫就是也。元季四家之鮮有
重彩，黃公望、王蒙筆底以「淺綠」著色而已，倪林在深——「作」，王源在
古，實始水墨无拘，有明四家；沈周、文徵明、唐寅、仇英之中，唐、仇則重
彩色，沈、文則具體而顯，非所不足，自由返向所貴。林良、陳淳、徐渭乃至
四者可以水墨取勝，不斤斤於色彩也。而其試彩，亦以秀逸清雅相宜。沈周賦
彩，集老蓮工筆為詩行，其色古厚（影響及於清朱耷，任伯年）。清代
(1644-1911) 沈源平、馬元馳為說：王昌、錢昆華擅；及於海上，則不免於輕
巧矣。

存清宮廷繪畫，山水一以西王氏主流，涼尚董文敏、元四家，亦即以水墨
淡綠為尚。花鳥則仍尚體質尚，以質的为主，而既外揚作畫法，務為雅致，設
色之濃+瘦墨而已。

由此可知，大概中國繪畫在唐代以前，以墨彩相尚，自隋代開始有以水墨
為主的山水發展。至於宋代，已開辟水墨之人物花鳥。而建東色彩者，仍以專
業畫人為主。士流所貴，古淡天然，雖足不水顏色真，以此之故則宋有全面積
極的發展。

以西方繪畫早自佛教傳入中國而引起刺激，而足夠之民間藝術畫人物已有明確法，榮代張僧繇始作凹凸花，善用暈染法，實開日後山水皴擦渲染之先河。至於晚明耶穌會教士利瑪竇傳入宗教畫像，並復歸於佛。又徐渭1500年技
法寫生，顯得人主蕭何，官廷以外，影響不大。清末洋務運動，學校期設圖畫科，兼以西洋教學，中國繪畫所受衝擊尤大，故自民國以後，畫派多變，而海
內之，大致可分為傳統、學院、及海外三方向。

甲、傳統畫家

自清末而往，任曉、任薰、任伯年、任伯、任伯年，弟為繼以書法金石人
物，筆墨氣厚，力紹任氏。任伯年之極巧之極，設色亦少模擬。弟子陳之曾以詩
學世家，採土人遺稿之厚，撰有《中國文人畫之研究》。齊白石以翰道門下，被
薦於樊增祥，足知其深得師旨，此體於任伯年，筆力雄浑，色彩厚實，極富抒情
之趣；尤善作紅花墨葉，如紅蓮、牡丹、山茶、紅梅之類，水墨輕，蟹、青蛙之屬，古樸生動可愛，不假著色。黃賓虹山水，力求渾厚平正，晚年筆墨交
錯，兼不顯色，也不顯墨，讀者以為善得破墨之法。吳昌碩、張大千設色精
緻，而猶多創意。張氏晚年變法，另辟蹊徑，影響更鉅。于非闇以工筆花鳥為

一代而止，對色彩之研討，尤有心得，著有《中國畫物色研究》，為近代研究中樞繪畫色彩經典之作。其他畫家如凌天路、黃子翠、齊心齋、李研山、黃若煙、謝稚柳、江寒汀、王西諤、所思……等，或多古意。

乙 學院畫家

由純清留學生出國，研習西洋藝術者，返國後多受聘於院校，其中留日、留法者尤盛。及至林風眠由拿破立所那羅美學院，任色彩主修北平藝專學院，建立西方模式之藝術院校，研粹學有專長，風格不同之藝術家任教，成為新一代中國藝術人材之培植搖籃。影響尤深。在曾受現代西方藝術教育的學院畫家，如徐悲鴻雖參用西方的素描寫生方法，但仍然注重毛筆線條的筆觸效用，乃至色彩、墨色的同時變化，以處理人物、體裁，在此一極大，卓有成就，可惜山水方面嘗試較少。林風眠利用水、粉彩方法運動制人物、風景，乃至花鳥，雖然較多西法，但由於富有趣味感，亦有他的特點。及後傅抱石、李可染到日本，透過對大自然的寫生觀察，「作」為「用」，利用中國特有的筆墨訓練，將山靈動（傳），沈鬱（秀）氣格的內山、齊白石、黃賓虹以西洋畫探，追求現代人物，亦沒有它壞中國毛筆的特性效用。這在都這樣學到出身的藝術家的成就，頗得監賞者的肯定與欣賞。

在學院畫家發跡之際，頗有一些先頭學有根基，再來度扶桑的畫家，如高劍父、高劍峰兄弟、陳樹人、鄭少川等，又結合前自中國的「日本畫」中傳統沿襲風氣，寫生表現的畫法，開創「新畫」一派。高氏兄弟先後沒有眷戀舊記文人風情投從，弟子如陳年、黎雄才、趙少昂均為嶺南畫家。鄭少川沒跟隨高劍父，較晚香港，在讀者不深。餘冠英洪、陳、潘幾舟新南畫風所繼承，於傳統之外，別樹一幟。

丙 海外畫家

自四十年代後期，畫家長期留居海外，隨時直接受到世界藝術之變化，中國繪畫的確發生很大的轉變——中西融合的領地。畫家王紀平以傳統弟子，由最傳統的筆墨訓練，融入西方版畫的印染技巧，嘗試「蟲蟲急就」，「漁人報道」之製作。張大千因耳疾11後，不射紙筆，加以西方抽象畫風之影響，乃如叶人「飛墨」所衍生「潑彩」。著名畫家梵高心奇，繼之者如劉尚榮、謝稚柳、宋文治……等，皆有新意。王、張二氏色彩濃重，而大千尤擅複雜。此時期後期脫離形體，以紅黑點綴為表達之媒介，大致繪畫的發展，似欲陷入「色空」之境。而早在五十年代，麥加利因為毛筆作水墨畫《門爭》組畫，和純水墨單色的畫面處理，乍產生色彩以外的特殊效果。七十年代以後，赴法畫家趙無極、朱德群亦有毛筆水墨的製作。在尚榮的油畫色彩之後，重拾「黑白」的樂趣。傳統畫家的汲取西方色彩，與及學習西方繪畫的畫家對中國藝術的回歸，上述藝術家的作為，正好標誌說明現代中國繪畫所面對的課題。

現時主人吳錦達先生，藏「秋雲」、「冰月飄流」、「五郎三停以外」，「不枯葉」諸幅壁之後，以近半視窗所得，將此布於香港藝術中心，稱之曰「色道場」。色道畫作，實包括傳統、學院、及海外諸名家。自吳昌碩以後，傳統畫家有陳頭翁、齊白石、黃賓虹、吳湖帆、張大千、于非闇、謝稚柳……輩。學院諸巨則有林風眠、李可染、丁衍庸、黎澍中……等。繼而畫家白瑞豐系者庭祖父母外，有陳樹人、趙少川及楊善深。海外畫家，旅美則有王紀平、丁東泉、曾衍禪、趙春根；台灣則有余永暉、許金培、于靜；香港則有呂弄璇、陳福善……洋洋大觀，或方或圓，或新或舊，各采各悉，各擅勝場，其中妙引，自有面目。觀者可以臨風，可以吸清，可以參考，實為藝術勝事，後生擅詮勝談也。

公元一九九三年七月并誌於誠明館藝術系

注釋

1. 錄自吳昌碩《印譜說書心》。《列古書罕題長印譜文化》1輯。中國社會出版社，文物出版社，1982，北京。
2. 有關論文可參考：

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 - 3. 見田崇德著《歷代名畫錄》，《Q東京外研所藏畫錄》一章。
 - 4. 此特紀「前言」標題，此外并有「對話」之類，多特註舉其作名，可見「C.C. Wang Landscape Painting」Introduction by James Cahill, 1986, Hong Kong.

李潤桓（簡歷）

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1964年香港中文大學新亞書院民藝研究學系，文學士。
1972年香港大學哲學系（中國美術）。
1976年至今於香港中文大學藝術系講師，現任系主任。
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著作

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The Palette of Chinese Painting

Lee Yun-won

Like most other artistic developments, the palette of Chinese painting also began with primitive naivety, and gained sophistication as it evolved, then swung back to simplicity after reaching the peak of resplendence. Archaeological evidence has revealed that pottery painted mostly in black, and sometimes red and white were produced during the Neolithic period (c. 5000-2000BC). Colour, aside from decoration, also served to lodge people's sentiments.

Owing to the lack of sufficient historical data, the use of colours in the pre-historical period can hardly be explored further. However, in the early stages of historical China, people already established their code of colours. It is recorded in the *Rituals of the Zhou Dynasty* that paintings were executed in the "five colours" of black, white, blue, red and yellow with various icons assigned to each combination of two colours. The *Classic of Documents* also mentioned the application of "five colours" on clothing. Later, the palette became so dazzling that the great Daoist master Laozi claimed that "The five colours make people blind"; the *Classic of Changes* and Lin She's *Commentary on Literary Writings* also contained the message, simplicity is something to be valued.

Here we see how the palette's pendulum swings from simplicity to complexity, keeping pace with the ever-complicated cultural developments and social institutions. The elaborately painted handicrafts made for the Shang (c.1600-1100BC) and Zhou (c.1100-277BC) nobles were already an alarm to some sages who never had the chance to realize that more exuberant colours were to bloom in the next millennium.

Since then, we have seen the brightly painted terra-cotta of the Qin (221-206BC) Mausoleum, the gorgeously coloured silk painting of the Han (206BC-AD220) tomb of Mawangdui and the luxuriously tinged painting of the extravagant and effeminate Six Dynasties (265-589). Consequently, one of the six canons of Chinese painting suggested by the Southern Dynasty (420-589) aesthete Xie He is, "Colour the objects as they appear to be naturally". The famous painting, *Godess of River Luo* and *Admonition of Ladies*, works said to be produced by the Jin (265-420) painter Gu Kaizhi, were also richly coloured. It was clearly stipulated in his miscellany *Hua Yantishan* that the sky and water should be in blue, the rocks in purple and the clothing in all kinds of bright hues.

The eastward expedition of Buddhism into China brought fascinating religious sculptures and paintings decorated with the most brilliant colours, but with the increasing demand of monastic wall paintings during the Tang

period (618-907), most famous painters would only work out cartoons known as "white sketches" and leave the application of colour to the craftsmen. The Buddhist ideal of attaining spiritual enlightenment and its philosophy of "all images and colours are just illusions" began to change people's view of life. The impact was especially vital to Buddhist inclined artists like Wang Wei who considered ink painting the most elegant form of painting and the best means of capturing the verve of nature. Artists began to look for something simplicity to release the pressure they received from living in a comparatively chaotic society towards the second half of the Tang Dynasty. The rising of the Chan sect of Buddhism further persuaded them to leave behind all complications and to strive for instant enlightenment. It was against such a backdrop that the brilliantly coloured "gold and green landscape" of Li Sixun and Li Chaodao gave way to the ink painted landscapes with abbreviated brushwork produced by Wu Daozi and other masters.

Gradually, all the colours on the palette except black and its infinite shades lost their significance. Monochrome painting using ink as the only media was to predominate. The fun of ink painting can be seen from a passage taken from the book *Tangzha manhua lu* (Famous Tang Paintings) describing how the painter Wang Mo produced his ink landscapes: "Whenever he wanted to paint, he would get himself half drunk first, then dance around splashing the ink frantically onto the silk, spreading it out freely with his hands or sweeping it with a brush to obtain different intensities. The shapes of the ink splashes were to suggest what objects they were going to be: a mountain or a piece of rock, a stretch of water or a piece of cloud. Every movement was free and improvised. The result was fascinating and highly dramatic." Traditional painting techniques were no longer applicable and colours except for black and its numerous gradations became unnecessary. In this respect, Chinese painting shared the same essence with the wild cursive scripts produced by the famous calligraphers Zhang Xu and Huai Su.

With the predominance of Neo-Confucianism thinking in the Song Dynasty (960-1279), the literati became more philosophical and found immense pleasure in working with brush and ink. Painting, calligraphy and poetry were considered as the "three essences". It was from this point that Chinese painting began to diversify into the different styles of literati and academy. In fact, academy painters were adopting a subtle and simple palette catering to the general aesthetic taste. Thus, with the exception of most religious works which still clung to resplendent colours, paintings from late Tang onward were largely monochrome. Prominent artists like Wu Zongyuan, Li Gonglin and Liang Kai favoured ink painting. Lu Hong, Zhao Gan, Dong Yuan, Ji Ren, Li Cheng, Guo Xi, Fan Kuan, Mi Fei and Mi Youren of the Five Dynasties (907-979) and Northern Song Dynasty (960-1127), academy painters Li Tang, Liu Songnian, Ma Yuan and Xia Gui of the Southern Song Dynasty (1127-1279) all produced landscapes in ink. An exception was the "blue and green landscape" favoured by the Song emperors. As for bird-and-flower, the

palette remained rich from Tang to the Five Dynasties with Bian Luan and Huang Quan producing the most vividly coloured paintings. Those produced by Song academy artists were mostly coloured ones which were highly naturalistic and decorative while other painters looked for innovation. For instance, Xu Xi of the Five Dynasties flickered ink onto his works to create additional enchantment while the monk painter Fachang painted in a much freer and expressive style. Painters noted for depicting ink bamboo brought about the practice of painting flowers in ink during the Yuan period.

Throughout the Yuan (1271-1368) and Ming (1368-1644) Dynasties, ink painting with its simple elegance remained the most preferred form of painting. Even coloured pieces were intentionally reduced their brilliance, as seen in works by Zhao Mengfu, Qian Xuan and other Yuan Masters Huang Gongwang, Wang Meng and Ni Zan. The "light reddish-brown landscape" of Huang and Wang were in fact ink painting with pale colour wash while only a few coloured works were produced by Ni. It was during the Yuan period that the ink flower was first introduced by Wang Yuan. Amongst the Four Ming Masters, Taeng Yin and Qiu Ying were more inclined toward coloured works while Shen Zhou and Wen Zhengming favoured ink painting although they could all master colours. Lin Liang, Chen Chun, Xu Wei and the four monks Kuncan, Shitao, Bada Shanren and Jianqiang also had very limited palettes aside from ink. The coloured works of Chen Hongshou of late Ming was archaic in tone yet most elegant in style, which provided much inspiration for the late Qing painters Ren Xiong and Ken Yi. In the Qing Dynasty (1644-1911), Yun Shouping and Ma Yuan's palettes were unadorned yet elegant; those of the masters of the Yangzhou School, Jin Nong and Luo Ping were characterized by an archaic flavour with a sense of simplicity while the Shanghai painters were noted for their carefree and enchanted treatment of colours. The realm of court style, orthodox painters such as Wang Shiming, Wang Jian, Wang Hui and Wang Yuanyi produced mainly "light reddish-brown landscapes" in the style of Dong Wentian and the Four Yuan Masters while academy-style bird-and-flower remained decorative.

The change of aesthetic interest during the Tang period had led to the emergence of monochrome works as a substitute for a rich palette. Ink landscape first came to light during the Tang Dynasty and later, ink figures, birds and flowers were adopted by Song painters. Resplendent colours were mainly reserved for use by professional artists including the academy painters. The belittling of coloured works by most literati had subsequently hindered the development of coloured paintings in general.

Light and shade have never been of any great significance to pre-Han paintings; colours were put down with no variation in tone. With the introduction of Buddhist art at the end of the Han Dynasty, Chinese painters began to learn that appropriate shading could improve the solidity of an object. The Six Dynasties painter Zhang Sengyao was particularly eminent in

using the wash technique to enhance the solidity of flowers. Textural wrinkling strokes and wash techniques widely used in future landscapes were probably influenced by them. From late Ming onward, China was in more frequent contact with Western art. The religious paintings brought by the Jesuits and the life drawings of the court painters Castiglione and Sickertarne were only a mild start. By the end of the 19th century, Western art concepts and techniques were more readily accepted with the emergence of the Westernization Movement and also art lessons were introduced into the school curriculum. The 20th century has been an epoch of tremendous changes for Chinese painting and our painters can broadly be classified into three groups according to their artistic routes.

Traditional Painters

This assembly of painters include Wu Changshuo whose works, boldly executed with calligraphic elegance and modestly coloured, were a great contrast to the creations of the Shanghai School; Chen Shizeng, a student of Wu from a literati family, showed his devotion to literati painting by writing the book *Study of Chinese Literati Painting*; Qi Baishi, a carpenter in his early years and later studied under Chen Shizeng and Xu Beihong, who produced extremely vivid works of flowers and aquatic creatures by using bold strokes and sometimes elementary colours; Huang Enhong, a distinguished landscape painter, who was especially eminent in the handling of ink and colour in his old age; Wu Hufan whose elegantly coloured works are highly original; Zhang Daqian whose colour-splash works produced during his later days were to have a tremendous impact on contemporary Chinese painting; Yu Fei'an, writer of the classical book *Study of Colour in Chinese Painting*, who was a distinguished painter of birds and flowers in the fine-line style; and many more including Pan Tianshou, Zheng Wuxiang, Pu Ru, Li Yanshan, Huang Junbi, Xie Zhiliu, Jiang Hanting, Wang Xuetao and Tang Yin etc., all proficient in handling the conventional Chinese palette.

Academy Painters

Since the end of the Qing Dynasty, artists returning from overseas, especially from France and Japan, would usually devote themselves to the nurturing of young artists by teaching in art academies. The most prominent of them were Lin Fengmian of the West Lake National Academy of Fine Arts and Xu Beihong of the Beijing Academy of Fine Arts, both known for their bold adaptation of the Western mode of artistic training and invitation of artists from different schools to give lessons. Despite their training in Western art, some painters among this group still find the brush works and colour concepts of traditional Chinese paintings practical and fascinating, especially in the depiction of figures, trees, birds and flowers. The opera figures and landscapes painted by Lin Fengmian in watercolour and pastels are strongly Western yet very unique with the presence of folk touches. The captivating landscapes of Fu Baoshi and Li Keran, the figure sketches of Jiang Shaoben and Ye Qianyu combined their close observation of nature with the brush.

techniques of traditional Chinese painting. Works by these academy painters are all eminent paintings to be treasured by art connoisseurs.

Also included in this group are the Lingnan School painters Gao Jianfu, Gao Qifeng, Chen Shuren and Bao Shaoyou, who initiated the "eclectic style" by applying the techniques and mood of Japanese art. The Spring Slumber Studio and Tianfenglou Studio were established in Guangzhou by the Gao brothers. Guan Shanyue, Li Xiongcai and Zhao Shao'ang were among their students. Bao Shaoyou established his own academy in Hong Kong fostering young artists. Their influence on the painting style in these two cities has been remarkable.

Overseas Painters

A considerable number of painters left China after the 1940's and the impact of Western art is even more obvious in their works. Wang Jipan, a student of Wu Hulan and presently a painter in USA, combines traditional Chinese brush techniques with skills adapted from Western prints producing the effect of textural wrinkles. Zhang Daqian, with failing eye-sight in his later years, successfully merged Western abstract art with the ink-splash of Tang painting resulting in the exotic colour-splash technique which inspired the works of other contemporary artists such as Lu Haisu, Xie Zhiliu and Song Wenzhi. The zexi paintings of Lu Shonkun are highly philosophical with only abstract images built up by simple dots, lines and patches in red and black. Picasso's ink painted sketch "Bull-fighting" of the 1950's has urged Western artists to explore the monochrome world of ink painting. In France, Zhao Wuji and Zhu Dequn produced similar creation in the 1970's. The simple palette of ink painting is once again being treasured for its freshness amongst the vast sea of coloured works.

"The Infinite Palette" exhibition to be held at the Hong Kong Arts Centre is the most recent in a series of exhibitions presented by Luen Chai Curios Store. Nearly a hundred paintings from over eighty distinguished painters have been selected to give a comprehensive palette of twentieth-century Chinese painting. Some of the exhibits are remarkably traditional while others show distinctive characteristics of the academy or overseas artists. Certainly this is one of the most significant painting exhibitions in Hong Kong recently.

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Chinese University of Hong Kong

Condensed translation from the original Chinese article

Biography of Lee Yun-won

1931 - Born in Hong Kong

1964 - B.A., Fine Arts Department, CUHK

1972 - M.Phil (Chinese Art), HKU

1976 until now - Lecturer of the Fine Arts Department, CUHK, and currently the head of this Department

1979 - Award winner of the "Chinese painting category" in the Contemporary Hong Kong Art Biennal held by the Urban Council, Hong Kong

1981 - Award winner of the "Chinese calligraphy category" in the Contemporary Hong Kong Art Biennal held by the Urban Council, Hong Kong

Publications

Painting Album of Lee Yun-won

Chinese Painting for Beginners (co-author)

Ni Tsan (Ni Zan) - A Study of the Life of a Yuan Poet Artist

A Study of the Calligraphy of Ni Zan

Questions about the Extant Paintings and Calligraphies of Ni Zan

The Derivation of Shen Zhou's Painting and Related Questions

The Essence and Route of Chinese Painting and Calligraphy

二十世紀中國畫色彩

四〇

二十世紀的中國畫，出現了前所未有的巨變。西方文化藝術的衝擊，對中國藝術家們產生了不同的影響，尤其在色彩表現上，出現了許多不同的風貌。對二十世紀的中國畫色彩進行探討，是很有意義的，因為其中得失，使領導我們借鑑，以便再別創出進步。

(一) 检查与治疗

從色角度而言，中國繪畫的發展主導，是由工筆重彩到水墨而演的。周《公元前十一世紀—256》，秦《公元前222-206》。傳世的遺物中，不少是色彩豐富之作。漢代《公元前206-公元220》長沙馬王堆和臨沂金雀山的帛畫，更是典型的精美的重彩繪畫。晉《265-420》顧愷之《東宮白月記》「凡人及水色，盡用丹青」，所記以石青色暎滿天空，幽麗極美，可以想見。而南朝《420-589》謝赫《列品》：「工筆淡」，「有隨類附彩」一項，對畫法並無提及，可見當時對色彩的重視遠不如色彩。隋《581-618》、唐《618-907》時代仍以重彩風格為主，傳世之作如張子虔《六朝紀帝七世纪初》《遊春圖》、大小李思訓《李思訓653-718，李昭道，約七世纪》的金碧山水，都是全彩繪塗之作，故梁子雲《292年卒》的淡彩《吳裝》，在當時被視同特務了。然而唐代對墨的製作和使用亦較前代進步，亦如張大千《歷代名畫記》：

大故而得喜，萬物皆化，天地化育，神工圓運，草木敷榮，不得往游之時；當者既無，不得始終而已；山不休者有面翠；葉不休者五色同輝。於以應斯而名曰石竹，謂之得其意，在於天理，則物象通矣。

五代（907-960）時劉蕡詩力地行韓柳重法相承。五代周太祖《七言》云：

大畫有六要：一曰氣，二曰韻，三曰思，四曰筆，五曰墨，六曰形……筆者而忘氣，形者而忘神，文者而忘思，似者而忘筆。

可知皇室和學的地位已無對等，藝術方法見演變。傳世畫路，特別是山水畫方面，以水墨為主，色彩寫輪的作品甚多。五代、北宋（960-1127）時，水墨畫和青色畫向可以分離的處。到了南宋（1127-1279），水墨畫發展更進，馬遠（十三世紀）、夏圭（十三世紀）一派的所謂水墨真跡即成稀罕品，其他如林椿（約1261年）、米芾（十一世紀）等水墨畫作，更是南宋畫史上重要的題材。此外如王希孟所著《千里江山圖》的青綠畫，也不足受人重視。

三代 (1271-1368) 以后，国策崇尚本源论，尤其在军事的运用上，强调固守城池（明：1368-1644）、淡（1644-1911）治军，基本禁止人侵攘为王法，而

卷之三

安士能（1573-1657），董其昌（1555-1636）等人標示了文人畫後，水鄉題詠為一脉。二、三、四以來，除了一些反映避諱山有重利之作外，可說全是水鄉和錢塘江的詩了。

¹五代以後有著色畫的確落，其原因大概如下：

——中國傳統思想的影響，無論儒學講求的中庸之道，道家強調的自然之理，佛家宣揚的出世之義，其思想綜合而言，是崇尚寧靜致遠，反覆無解，滌盡半明的境界，更通過直抒懷、灑脫超逸的性情，本來就是耽於特性的，最能體現這些特色，吸引無數畫家，特別是士大夫畫家的探研。他們對於這項繁複的繪畫手段，不將一顧，抨擊其畫法子虛和泛氣；但研讀中國書畫史，吟咏是植物音韻科，無論在選料、研磨、以至設色程序，均十分繁複，自然受到鍾情水墨草草，追求直抒胸臆的畫家所厭棄。這些士人畫家，一般均身處高位，且善為文，對水墨畫的攝揚，才令畫風形成，形成一種新的力量。

(二) 五代以後，無論製墨技術的改進，以至紙本的普及，這些各個的條件，為墨法的可塑性提供了基礎。而利用的植物質顏料，價格低廉，且耐水性好，自魏晉及，而植物質顏料，價格較便宜和易於使用，故淡設色的風格和色彩效果顯得更強，也更富於藝術表現力。

水鄉該對審美的扭曲，一直到清末才有所改變。這種轉變，主要原因是外國文化的衝擊所致。外國文化傳入中國，主要有四次：一、西周西方藝術的逐步接觸，譬如明朝萬曆（1573-1619）年間傳教士來華後，然而當時的接觸是被限制的，故沒有造成多大的影響。十九世紀末葉，中國國力衰弱，西方文化統治著社會，經濟和科技的優勢，衝擊著我國固有的傳統文化藝術。民族的自卑感，令中國人於是每一門小事都落後，與其他學科一樣，自發地向西方學習，出國留學，蔚然成風。這些留學生學成回國後，歸國人朗作外，更興辦學校，演講和教學，培育了一代，是早期國人學習西方藝術的主要途徑。

二十世紀初至今，中國畫重視色彩表現的風氣又再大行其道，究其原因，有以下數點：

(一) 西方藝術革新色彩，啟蒙以降，各種主義和流派興起。炫目的色彩，
過前吸引不少追隨者，比較科學的色彩學，也使很多中國畫家或美術教師
感到喜，此之為即拓中國畫色彩的希望。西洋畫更成為學校美術科主要
內容，直接提升了人們對色彩的認識和應用。

(二)政治和社會的轉變，文人畫家和職業畫師的身份變得模糊，拉低文人畫

的理論舉得等級，改存於於用色一進，並未受到承認。

(三) 改色的因素，工藝品和地下陪墳的出現，使色彩和式外藝術才漸受重視。這些色彩豐富，對比強烈的民間工藝題材，亦廣為中國畫家所吸收。

(四) 中國繪畫水墨沉沒的畫法稱世數百年，筆墨的發揮可算達到極致，要多走一步，極不容易。而色彩方面，相對而言，沉寂至今，頗其突破的界限；此外，從藝術發展的規律而言，這種轉變，可說之為一種對本源的反動。

(五) 自從乾隆(1736-1796)年間，蘇州盛澤序豆開始製造顏料，消費者們提供了方便，有即他們研磨的工具；部分顏料已塑造成膏狀，此時只要加水化開即可，使用方便；其後更以合成化學顏料製成便宜的新管製成顏色，使用便捷。此外，外來顏料如木粉、廣告粉、丹絛粉等，色彩豔麗，價格便宜，使用簡單容易，吸引了不少畫道家採用，甚至取代某些國畫顏色。

(六) 世界資訊發達，各國文化藝術交流廣泛，自然造成影響，而現代社會，報章攝影，參與其中，明顯不適應。

二十世紀中國畫色彩的復活躍紀年，畫家們透過不同的方式和途徑，進行了各種多樣的嘗試，對於這些努力的得失，今後路何如何，是相當值得探討的。

(二) 颜料使用
有關中國畫顏色的範疇，其實包括了一個廣泛，即顏料使用，用色觀念和用色技巧。清高劍《繪事原義》云：

著色之道，凡有八義：一曰取材必博，二曰洗練必精，三曰本底必潔，四曰營構必確，五曰主輔必明，六曰傳染必審，七曰烘托必均，八曰點染必妙。

前四義是有關顏料選等材料，即「博采」和「洗練」，則針對使用顏料的章句，中國畫家對使用的顏料自古便有高論。張彦遠《歷代名畫記》云：

「丹青大半之方，猶以之少，越萬之紅紫，過萬之鮮麗，研羅也大，深淺也輕粗，林立也齊齊，兩向也威威，空中也靈靈，受中也靜靜，毫阿之密密，漆姑之潔潔，並為重采，畫而用之，古畫不用顏料大矣，故其精華，深而厚之，古之神妙之蹤，丁解不利。」

此之即簡單的古代畫師，畫上的顏色仍保持一定的脂潤圓滑，這必須在選料和使用方法上有極高的水平，才能達至。雖然本港尚無畫風，但元明以來大張，然而運用色的優良傳統，仍然掌握在畫家手中，特別是所謂「行家」¹的畫家。清代所刊行的幾部有關顏色的著作，如王鑑(1645-1710)《芥子園畫傳》，鄒一桂(1688-1772)《小山畫譜》²，以及《十八世紀末——十九世紀初》《繪事原義》³等，均有詳細地述說了中國畫顏料的選料、研磨、處理和應用等方法，可見古代畫家對顏色的學習和研究程度是相當高的。

前面提白乾壁年間，蘇州吳江仔堂製造國畫顏料⁴，其後所製造的質地和顏料製成畫顏色，當然對畫家們帶來不少方便，然而慢慢地，畫家們對中國畫顏色的掌握和應用力大不如前了。于希閭(1888-1959)《中國畫顏色的研究》云：

中國畫的顏色，對於顏料要選擇，顏料又分紙張，有人製作，這對於畫家來說，是一種方便；不過，中國畫家們，如果不明白中國畫顏色的選擇、研究、理解的方法，僅憑習慣的拿來使用，在工廠的彩色畫來說，那就很容易作到輕鬆自在，就久不變了。」

丁氏是近代研究中國畫顏色最力的畫家，擅長工筆重彩花鳥畫，曾隨武同處士學習研製顏色，所著《中國畫顏色的研究》，是這方面的專著。書中不斷提到如何用色才能保持顏色歷久不變，這是傳統中國畫家非常重視的，他們以連身衣之名，希望作品永駐綠之永遠。二十世紀的中國畫家，有部份是民間畫工出身的，也有機會向畫工學習，這些畫家及其學生們的作品，對於顏料的性能的掌握得很好，雖然作品風格私較保守，然而他們作品的色彩或相對穩固和有光澤，這與一些留學回來或較年輕的畫家的創作態度恰恰不同⁵；受到洋為中用和不擇手段的論點影響，許多國畫家都用上了不少的外來顏色，如水粉、廣告粉、丙稀粉和染料等。

其實，外來顏料已被吸收使用，由來已久，前述張彦遠《歷代名畫記》中所載顏料，有即使用中國本土材料；此外，如馬來半島的藤黃，中亞細亞的河青、紹特、西薩爾等的大青藍綠染料⁶，特別是1582年以後被使用的西洋紅，一直沿用至今，幾乎成為國畫家必備色。丘師《繪事原義》對此色評價甚高：

「洋紅取水即化，著物透徹，其色青白，或明或暗，濃而不黑，淡而不白，細如絲，而其繪畫之色，必美入湖月，白晝桃花之色，鮮與霞水鏡三分白……洋紅在五色之外，而置之五色外，必獨出而超羣者矣。」

由此可知，中國畫家並非盲目排斥外來顏料。⁷近年畫家使用廣泛的钛白

代替傳統的白石，其優點是顏色潔白，質地細緻，不退色變黃，也不變色。故此技術外來顏料，並無不足，只是要稍作其法，因指面以外來顏料和中國畫的格調相適應而已。其次，是粉水珠油混合顏料以保變色，且這些顏料所用黏著劑多為防腐劑，均可能影響色彩甚至紙張的持久性。丙烯彩顏色雖與其他顏料不能相合，仍未有定論¹⁰，至於近來有研究者使用水筆和噴漆，則比問題遠大了。

傳統成畫顏料，在使用上，都有一定的程度和方法，尤其是礦物質顏料，手續也較繁複，所消耗之必需，甚於目的，其規律性由清華學，結合膠糊糊糊而發而成，是古代重著色或顏料持久不掉的主要原因。舉例而言，于昇誠《小窗畫顏色的研究》中記載了使用石綠的方法：

「這種薄的深綠色石綠，如果還嫌這著色彩不夠，仍可以加點石綠，在那石綠以前，就必須加上一層淡墨水，等乾再磨。就是石綠深染已時，在火爐旁這樣放置，燈心燒上一層淡墨水，體大變濃，當再接不用石綠抹一下，看看顏色深淺不相合……於是使用石綠完了，就必須加一層淡墨水，用火燒一下，為的增加它的耐著力。」

這種著色後再以免燒火的方法，在元李衎《竹譜記》中亦已記載¹¹。然而當代畫家中，不知尚有幾人仍用此法？反之，有些畫家在使用顏料時，尤其重著色（即國內稱水粉色），筆毫忽揮，以至附著力差，加上中國畫的裝裱形式，是常招惹人更容易造成脫落和掉色的現象。其實，西方古行的藝術家，對顏料的使用方法也許講究，重視顏色的持久性；二十世紀風人主義的出現，造就了許多個性堅強、追求新穎的畫家。他們強調自由自我的表現風格和作畫態度，對顏色的持久性漠於次要地位，以致縮短了作品的壽命，或財添博物館不少修復保護工作。明顯作品的持久性，似乎是時代世界的普遍現象！

中國繪畫用色觀念的不同，起於形觀象和換色方法的不同。中國畫用線作為表現形體結構的主要手段，並無紅著相隔相成的作用；而西方繪畫可以色彩表現形體，強調色彩的關係。因此，前者有色彩統一的傳統，這樣便可用有象徵性的「固有色」方法，而重複的畫風就是相應。傳統中國畫對用色的要求，要簡質之，是謂厚積薄發，質和體醇，無譴毫之弊，淡雅色或重色色畫，要淡雅醇是一貫的。諸列是（1714-1748）《東莊遺稿》三：

「尋綠泛與淡色有別，此真難得，要青潤而虛和，清淡而濃深，要在心得淳化，無迹可拘，若太實往往，則人意退矣。」

又齊白石（1863-1957）《清秋雜記》亦云：

「設色不可深淺絶離，離於彩色相和，約略神氣生動，否則形神死然，謂無生意。」

在用色總的要求是以雅致而，這樣美，是顏料較少的萬，然而效果則要求渾厚，最忌堆塗過紙，所謂「濃不堆塗，淡不輕薄」，這大笑，出自《繪事叢考》三：

「墨以少爲貴，筆色以輕爲妙。加朱若使之以漸，僵硬者病於山瘠也。」

又《繪事叢考》亦云：

「用綠之法宜用多墨，二三紙上，微其青墨，然後盡染，其色始相厚而有光，切不可過擦，致不勻和且不潤澤，更忌其峻拔耳。」

和會而貴，淡色的效果要多是渾厚，飽滿，明麗和潤澤，相反的是鬆懈，淡薄，晦暗和乾枯。

二十世紀的中國畫家，不可避免地受到外來文化藝術的衝擊，現代中國藝術的發展，體現在畫家對外來文化藝術的不同態度和取向上。從用色觀念的吸收而言，可分為兩大類，即外來的和本土的。前者除歐美的影響外，也包括了日本的影響；後者則承認傳統繪畫的特色，也有在民間藝術和其他少數民族藝術裏，吸收養份。當然，同時受多種影響的畫家也大不乏人。

西方文化藝術，在二十世紀後，不斷地演變，因此，不同時期的中國畫家便受著不同時期的西方藝術影響。早期的影響，主要在寫實的技巧上，尤其是光影的描寫，現代中國畫作裡，對微光，逆光和倒影的應用，頗為普遍，其中代表者，要數李可染（1907-1989），黃永玉（1894-1993）等。起於人的頭腦，則明顯地表現大氣下的光色趣味。宋屺瞻（1892生）和劉雨農（1896生）等，他們所受的影響，來自印象派，故作品用色較輕浮單，強調直觸的表現。野獸派大師馬蒂斯（Henri Matisse 1869-1954）作品的色彩，強調鮮豔純正的原色和對比效果，強烈單色輝煌，並接近中國畫用色的質感，但更強烈。丁衍禮（1902-1978）在造型和色彩上，吸收了馬氏的影響，在線條和墨法上的更多地從朱耷（1624-1705）來。宋屺瞻和丁衍禮二人，早年均曾留學日本，而日本在大正後期（1912-1925），其作中國繪畫成為了各種流派的現代畫派，故當時不少留學生是由日本間接地學習中國繪畫的。野獸派後的拉斐爾前派，對色彩的強烈表現，甚至將色彩提升至畫面的獨立構成，圓點、線和面的形式表現，吳冠中（1919生）的作品明顯地看到這些痕跡，而翁春暉（1913生）的畫作，在

（三）用色觀念

可見到這些大膽而強烈的色塊。至於設計對畫面帶來的重視，則其影響更為首選了。

後來影響色彩以西方藝術為重要，但日本畫的影響亦不能忽視。二十世紀初，日本很多畫家將傳統大和繪，融合了西洋繪畫的寫實技巧，早川高祖父（1879-1951）等入學留日，正是受到這些畫家的影響，有一些西洋繪畫的光色和透視等寫實技巧，融入了中國畫裏，形成所謂「新畫」，然而日本畫的東洋趣味，亦帶進了國畫；這種畫面渲染，頗向氣氛的營造，是其主要特徵。而在日本畫對國內的影響上，戰後的日本畫，仍然不斷地發揚，除了橋山人觀，下村觀山和栗田春草等人的「膠羅體」，唯有發展外，在技法上則從線描手段向沒骨法方向發展；在色彩上從單色向複色和多色方向發展；在畫法上也是從單次的墨筆揮寫向著用繪物顏料多次塗寫的方式發展。」加上傳統大和繪的美的概念逐漸化趣味，也是現代日本畫的特色。日本畫的東洋風味，影響中國工筆重彩畫不少。它們的共同特徵是搞繪精細，重視多層渲染，尤其是全畫統一，營造幽玄氣氛，畫面風格甜美。若分析當前近年國內畫家在這方面的創作，將不難發現這種受傳統中國畫家所影響，渲染過度之作，比比皆是。

從傳統繪畫方面吸收的畫家，所佔比例不少，他們秉承傳統繪畫用色的豪華，有在地守成，也有稍稍更跨出一步，如彭錦明（1908生）將石頭與染於麻的染色方法，即「發酵」，而點步娘（1917生）則善於於水、墨和色的變化上，他們所用顏色雖無簡單，然也仍能自成一格。此外，也有一些畫家吸收民間藝術和其他少數民族的色彩趣味，作品採用強烈大膽的色彩，甚至大量使用赤色，造成鮮豔燦爛的效果。而基於政治因素，以致畫家對紅色色彩的敏感，相信是二十世紀中國處色彩的一種特殊現象。

(四) 著色技巧

傳統中國繪畫用色講究的技巧並不複雜，與西洋重染設色畫的技巧尤為簡單，基本唯單用色如粗獷的方法進行，即應用墨法中的破墨和積墨等方法，主要靠水份的控制，直接點寫而成，有時則一筆蘸多色，同時而成，又或以大指頭畫紙，鮮豔如染。工筆重彩畫的技法則較多樣，大體可分成幾大類，一種是不分深淺的設色技法，如平塗、橫托、背染、渲染和勒色；另一種是有深淺變化的技法，如分染、烘染、對染（以上三種只用一色），接染和渲染。其技法大概如下：

平塗—以不透明礦物色平切地塗於所有位置。

橫托—是將所繪物像以外的空白處，以不透明礦物色，不分深淺地填滿。若使用石膏則稱托青，其他如有礫綠（石綠）、和瑠金，是頗具裝飾趣味的技法。

接染—又名反襯，運用於薄紙或絹上，於其背面所塗成半乾石色，以增強畫面色彩的深厚感覺。

渲染—以透明的植物色，不分深淺地塗出。

勒色—以顏色重複地在墨線上勾勒，是一種「擦」的技法。完全不繩此技法的一種。

分染—先著一色，然後以另一色之筆，將色洗開，造成由深至淺的漸變效果，多用於打底色之用。

烘染—是將所繪物像以外的空間，由深至淺地暈開去，例如畫白色花朵時，以花卉點染在身以外的背景，無者多加白粉，而加強於花朵的潔白感覺。

點染—先著一色，然後以清水之筆，以打圈的方式暈開開去，由深至淺，多用於人物面部。

積色—先著一色，將乾時，點上另一色。這是類似複色的方法，可使色彩略富，但與複色所強調的複數效果不同。

以上衆多的著色技法，基本仍以手繪、渲染、分染和勒色四種為主，歷代許多名畫，便是交替地使用這四種技法而完成的。這四種技法對於講求用筆和物象結構的情懷中成畫，確已足夠。此外，如噴色、噴水、撒色、撒粉和擦粉等方法，於古代畫作中屢有找到，然而終究是罕有的例子。其他如「二次噴彈劑」的技法，一般畫家均以生人之特技說之，亦鮮有採用。古代畫家常常自裁贊揚，不要過份追求技巧表現，以免流為工匠之流。因此古代畫家甚少強調某些技術的效果；及至清代郎闓（1811-1865）、胡佩（1828-1904），大量地使用噴水、撒粉等技法，成為一種較個人的風格；後來布列寧等結合日本畫對色彩的寫實技巧，使這種技術運用得更出神入化，成為極端畫派的特色之一。此外，日本畫常有使用的噴色、噴水之法，亦為早年留學日本的陳之佛（1896-1962）所借鑒，以之表現那種燦爛的色彩。這種效果強烈的用色技巧，一直影響至今，尤其是新一輩的花鳥畫家，都大量地採用。

西方現代藝術不同流派的畫風，其多樣性的表現技法和形式，對中國畫家造成極大的衝擊，尤其是極度的轉變。以前的畫家重自然抒情而輕畫理營造，轉變急劇的現代西方流派，使畫家們帶去心力，創造新的表現技法。影響所及，二十世紀的中國畫家，對「不擇手段」的論點普遍接受，因此才發掘了不少新的技法，特別是從現代水彩畫移植和借鑒。原因自然是因為二者同屬水溶性顏料的畫種，其中的顏面提到噴水、噴色、撒水、撒粉等技法，水彩畫技法

中都有，其他技法如濕中濕、沉澱法、加鹽法、加蠟法、礬石法、調壁法……等。”其次，版畫的技術和效果，亦被不少著者有所肯定，如凹版印刷、彩色法、白色法等；不同流派的油畫技法，特別是個體性的特殊技巧，亦大舉地被應用於圖畫裡，如直接將顏料用溝、點、拌、流等方法，在帆紙上，甚至利用噴槍把顏料噴染在紙上，其他形狀式的技巧，不一而足。

當代中國畫五光十色的操作裡，川流各端碰撞，然而對這各新的嘗試，往往迴響不大。致力創新的畫家對那些非議者反唇相稽，認為他們過於保守，不合時宜；而後者則往往認同前者根本不明白傳統，甚至西方藝術的失敗，可以說是沒有形式的營造而已。在衆多的嘗試裡，強大于1899-1983)的顏料還是最為藝術所肯定的。無論是重視傳統，強調民族文化的國粹派，抑或是高聲疾呼無界藝術大同的現代派，對張氏的身軀畫都有不同程度的肯定。關於這樣畫作的成就和態度，論者謂：

不但恢復了色彩傳統，而且變其發展了唐宋以來點綴顏色的大青綠和明代開闢的小青綠畫法的道路。將傳統山水中淡雅、清麗和大、小青綠的技法結合運用，並吸收了西方抽象藝術和現代藝術的美學因素，開闢了化樸為純、色墨融合、工寫兼施、沒有底目的繪畫新方法……可以說大膽生動開創的是立足傳統、融合山西、一脈相承、直追風格的道路。¹⁰

其實這種實驗破了前人，自成風範，創造性極高！獲得的是畫意完全是由畫的鮮明與美。張大千曾說：

一個純粹西洋畫派到中國畫裡來，看起來完全是隔離的神靈，不容易毫無外貌，這一定要有絕俗的天才和非同尋常的用心才能有此成就，稍一不慎，便入魔道。¹¹

雖然，能達至這次成就，天資與功力，缺一不可；張氏的絕對優於六十歲後，一切操作成熟後才創造出來。張氏從洋畫研習中國畫五十多年，對各種技法非常嫵熟，尤其精擅各種用色的技巧，對顏料的性能了取于懷，這和他長期從事工業重彩畫的鍛練和教學授畫的反複點擊不可分的；如果沒有這些功力，雖然有西方藝術的底蘊，也不可能孕育出這樣畫法。當代畫家中使用顏色色彩技術的，亦不乏人，然而對顏料視知不足，以致畫出的顏料浮在紙上，未能與紙面的墨色融合。此外，張氏畫面亦有表現骨法用筆之處，如枝幹、苔草，增加不都是畫面重要的構成，中國畫獨有的韻味，亦賴這些收拾功夫所致，老一輩的傳統國畫家，未必就能大手的色彩畫，然而他們都堅信，唯有大手的滑

彩比題大為明，這些顯現功力的筆墨表現，是主要的關鍵。沈士鳳(1642-1715)《印窗隱跡》云：

設色即尼筆墨，用意尚以純筆墨之不足，取筆墨之妙處，今人不解此意，色白爲色，筆墨自爲筆墨，不白山水之勢，不人網羅之音，無足紅綠光影，可得可識而已，故不重取舍，專主取財，於筆墨之外存，逐漸解出，而西山氣發，不空不虛，自然脫文，非可以端心從事也。究已能知曉時，則尤寡薄，當存樹色，更須於時留心，淡於真性，暢於相合，要在心得，則此法之可之矣。¹²

文中對色、氣、筆、墨之關係，輕重陰陽和收拾處理之功等，均論析透徹，雖本非指繪畫而言，但其妙處實相貫通，對於進深出新的方法，大有啟發和成功之道，是值得後人者參效的！

何況近來二百數百年來的東方色彩統，因為種種原因，又再進到紀元，二十世紀至今，畫家們創作了不少色彩繽紛之作，然而過於偏側的創作風氣並不難見，猶枉過正亦應謹防。沈氏《印窗隱跡》云：

急目橫勢，頭髮斜置，時繁帶怠散，則別興迷蹤，見次要蕭疏，而見何確証，或強作解事，以淡墨爲皴，以淡粉爲骨，不知畫面何確而之，科而不僵於板，水墨對濃而無解於俗，在乎其人也。¹³

水墨與重著色本存並無高下之分，一存乎其人而已，因此能夠對等地評價二者，是必要的。然而，現代社會色彩繁衍，多用色彩更能顯時代精神，然而水墨畫和植物科學和山人之物的獨特個性，在這個競逐的城市，是有其自身的價值，仍具一種獨特的時代性。

對於清代中國畫色彩的開始，雖然不應拉步過封，然而二十世紀以來，畫家們都一窺靜地向西方取經，對傳統中國畫色彩的研究反而鮮有關注，且強調中國畫色彩落後，必須向西方學習，儘管他們所講的色彩學，甚至使用更多他們的顏料，以平衡前者的顏色的不足。其實我國的色彩，也是如人們想像般簡單落後，只有花青、藤黃、赭石、硃砂、石青、石綠……等幾種。王世襄《中國畫顏色的研究》中就有不少現今已沒有製造和使用的顏色。國內近年以科學技術分析了幾幅歷畫的顏色樣品，發現我國古代畫家所使用的顏料異常豐富。學術研究，其中白色系列的顏色，包括有白堊、滑石、雲母、石膏、方解石、雨蠶石、翠鵝卵石、白青石、卓然石、菱鉛石、石英及白色乳鈣礦類等共十五、六種。¹⁴《中國的古代色》列舉中國傳統色共二三十種，而繪畫用色則佔了一百一十多種。¹⁵其他古代文獻所提到的顏色，亦極不少。¹⁶以此，傳統的

結語

中國畫色彩，還有許多「未得之地」，需要我們發掘、研究和整理，以致能達到新的推陳出新。

現代國畫家使用的顏料美國畫顏料，因而是由染色胚上調配而成，經不起空氣中的氧化腐蝕，故發售傳統礦物質顏料是必要的；中央美術學院王金野教授溫馨美術材料進行研製和生產了不少礦物質顏料，現在可以就到的已達四十多種。「這種顏色純正，光澤好，厚薄適宜，堅而不裂，不怕光曬，不畏酸鹼腐蝕，水不變色。」⁴¹這些顏料的生產，對中國畫重着色的發揚，是起著積極的作用的。

日本畫在工具材料方面的發明，是頗值得我們借鑑的。他們的礦物色（日本稱天然色），研磨極細，粗獷石色都可以分成十石種，而我國石色和石膏石種等只有頭、二、三、四等四級深度，相去甚遠。此外，他們又研製出兩種物色性質相同的「人造天然色」，這是一種共通色，價格便宜，其色相品種甚多。這兩種顏色的總數加起來多達千種。其他如墨色和臘林色的練習色亦有生產，對於普及方面是很有作用的。⁴²喜歡使用外來顏色的中國畫家，似乎更應考慮日本畫的礦物色，因為其原料和製作等與機械中國畫礦物色是相同的，至少無須擔心不同顏料會產生干涉色，影響其持久性。

「色彩妙者無定法，合色妙者無定方」。⁴³用色彩不在乎色相和技巧的多寡，色彩之於中國畫，只是其中一端而已，其他如筆墨，以至個人修養所起的作用更大。只是追光逐色，錦上添花，是不可能創造出偉大的作品的！

唐錦鵬（簡歷）

唐錦鵬先生於1982年畢業於中文大學文系，隨即在職於訓示，負責管理行動教材；1991年獲哲學碩士（中國美術史）學位，現為博士研究生。研究生方向為新中國畫研究，自1984年開始在香港中文大學校外選修課，教授「中國畫色彩」和「色彩子畫」等課程。1989年志同道合者聯合的邀請，舉行「達西滿的專題講學」，講題為「中國畫的色彩」。

注釋

- (41) 顧正義《現代色彩》(D)，三五，載《美術與色》第一卷，頁71，上海人民美術出版社，1982。
- (42) 諸紳《古畫品錄》，載《美術與色》第二卷，頁169F，上海人民美術出版社，1986。
- (43) 朱(1)、卷二，頁23。
- (44) 朱(2)《CR30》，載《美術與色》上卷，頁73，香港中華書局，1977。
- (45) 季天壽《錢大昕與馬王堆帛書》，載《中國繪畫史》，頁282-301，上海人民美術出版社，1983。
- (46) 朱(2)《繪畫難處》，載《美術要錄》，頁1，台灣中華書局，1967。
- (47) 朱(1)、卷二，頁24。
- (48) 行將就木的晚晴，或比方熱切的歲暮，之後即將被遺忘的歲末。這是柳宗《四家考》，載《詩說通解》，頁139-148，北京中華書局，1981。
- (49) 王蒙等編《芥子園畫傳》，北京中華書局，1991。
- (50) 鄭一桂《小山露語》，載《畫論叢刊》下卷，頁748-800，香港中華書局，1977。
- (51) 朱(2)《繪畫用色》，載《美術要錄》，台灣中華書局，1967。
- (52) 諸紳著《傳統色彩》，這是序言的範例序言，始自顏山於蘇州開門內的小橋，自己覺得在橋上寫之，今稱為「蘇州山隱序言題畫顏料」。
- (53) 朱(2)《中國畫顏色的研究》，頁24-25，北京朝花夕拾出版社，1985。
- (54) 孫伯英著，1980年11月25日中國先生向中文大學藝術系，說明有關色彩的創作原則包括色彩的冷暖、顏料、色彩換色及改變色彩的問題；林立成認為繪畫的社會文化是通過顏色的表達出來的狀態和感受，其他時代的問題不用管（註：大概是指色彩）。這種論點和陳序作的了解極為容易。
- (55) 朱(1)、卷二，頁23。
- (56) 朱(1)、卷二，頁22。
- (57) Ralph Mayer, *The Artist's Handbook of Materials and Techniques*, Estes Smith, ed., 10th edition, London: Faber & Faber Limited, 1992, p.20.
- (58) 朱(2)《現代色彩達西滿》(145)，台北誠品圖書有限公司，1993。
- (59) 朱(1)、卷二，頁29-36。
- (60) 朱(2)《色彩》，載《畫論叢刊》下卷，頁826，香港中華書局，1977。
- (61) 本指貴賓和用酒，今移出於此。
- (62) 朱(2)《宋元畫風》，載《美術與色》上卷，頁261，香港中華書局，1977。

- (23) 方英《山海經圖說》一文，載《美術研究》下卷，頁445，香港中華書局，1977。
- (24) 同(26)，頁11。
- (25) 同(11)，頁21-22。
- (26) 袁道均編著《中國色彩學史論》，OK，中國人民美術出版社，1987。
- (27) 利麗玲編著《色彩的藝術·可樂與可樂·星光》《色彩藝術》第16期（1981年4月），頁64-65。凌李忠編《古今色彩法研究·色彩理論與色彩設計》有限公司，1983。
- (28) 丁光文《色彩的藝術·色彩的色彩設計》，《色彩設計》第27期（1984年8月），頁4-12。
- (29) 高祖柏編《四大才子畫》，頁6，香港東方藝術公司，1961。
- (30) 朱祖謀《白香山集》，載《唐詩選》上卷，頁204，香港中華書局，1977。
- (31) 同(24)，頁1。
- (32) 周漢信《古代顏料的色彩研究》，《色彩研究》，1984年第10期（1984年8月），頁61-68。
- (33) 王定理、王瑞源編《中國色彩學》，東京吉日本文化研究所出版社，1983。
- (34) 胡中正主編《色彩設計》，所載內容三十多幅，復旦《色彩設計》之四「色彩七」，頁1-6。
- (35) 王定理《色彩研究》，《中國書》，1984年第4期，頁71。
- (36) 有關日本色彩的研究，參見高山良輔《日本畫人》，東京大學出版會，1999。
- (37) 同(25)至(23)，頁443。

The Palette of Twentieth-Century Chinese Painting

Tung Kam-tang

The 20th century has been an epoch of tremendous changes for Chinese painting. The addition of Western art and culture brought significant influences, especially a new gamut of colours to the works of most artists. A close look into twentieth-century Chinese painting to find out how its palette has evolved would surely provide us with a better insight into this subject as a whole.

I. Historical Survey

Richly coloured paintings in the early stage of historical China were seen from archaeological findings of the pre-Han dynasties. The brilliant silk paintings from the Han (206BC-AD200) tomb of Maizhangdui and the extant works of the Jin (265-420) painter Gu Kaizhi have further proved the predominance of exuberant colours up to the 4th century. Theories of colour application were also put forward by aesthetes, including the famous saying, 'Colour the objects as they appear to be naturally' by Xie He of the Southern Dynasties (420-589). Early Tang (618-907) paintings were still heavily coloured but significant changes were noted towards mid-Tang when Wu Daozi chose to adorn his works in a more subtle way. Artists began to explore the fascinating monochrome world with numerous shades created by ink alone.

By the turn of the 10th century, ink, sometimes supplemented by a little colour, was widely accepted by literati as the most elegant media to present landscapes; brush and ink were always considered an integral whole. The following few centuries had actually witnessed a steady decline of coloured works which gradually gave way to ink paintings, particularly in the scope of landscapes. Southern Song (1127-1279) artists such as Ma Yuan, Xia Gui, Liang Kai and the monk Muqi were most proficient in manipulating ink landscape which became the mainstream of literati painting. It was in the Yuan period (1271-1368) that ink works reached their zenith of development, creating an impact that remained vital throughout the Ming (1368-1644) and Qing (1644-1911) Dynasties, vesting literati painting with the necessary characteristics that distinguished it from the brilliantly coloured works produced by the academy painters.

The followings might help to explain the critical changes that took place after the 10th century:

- With the prevalence of Confucian, Daoist and Buddhist thoughts, literati had learned to cherish internal placidness and spiritual extrication which, to their delight, could be achieved through painting with ink. Since it was believed that simplicity could bring them closer to nature, unnecessary complications including a rich palette were considered tedious and vul-

gar. The elaborate procedures in preparing traditional colour pigments were obviously unwelcome.

2. The easier accessibility of paper and improved quality of ink after the Five Dynasties (907-960) had made ink painting much more feasible and economical compared with heavily coloured works using expensive mineral colours which needed elaborate preparations. More subtle pigments extracted from plants obtainable at a lower cost became substitutes whenever colour was needed.

Chinese painting continued to be shrouded in a monochrome or nearly-monochrome world until the end of the 19th century when China, now weak in national power, was intruded relentlessly by Western culture. Out of introspection and a sense of inferiority, artists of the following century allowed themselves to take in Western elements; many had gone to study abroad and brought back what they had learned to effect a significant impact in the painting of modern China. The palette of Chinese painting, after being neglected for nearly a millennium, once again blooms with infinite hues. The causes are noted as follows:

1. The prime importance of colour in Western painting, analysis of colour as a scientific subject and Western art lessons in schools have brought people more knowledge about colour and its application.
2. The boundary between literati and professional artists is no longer obvious. Little opposition has been raised against colourful creations.
3. The change in political view has elevated the social status of the peasants, raising with it the status of richly decorated folk art.
4. Ink painting seems to have reached the limit of its development after centuries of dominance and it is time for the pendulum to swing back to the long-neglected world of chromatic exuberance.
5. Ready-to-use colour pigments first available in Suzhou at the end of the 18th century saved the artists much effort from the complicated procedures in the preparation of pigments. Some were glued and made into the form of water soluble sticks or cakes while others with synthetic material added, were packed in aluminum tubes. Later, the introduction of Western oriented watercolour, poster colour and acrylics etc at inexpensive prices offered artists more choices and sometimes they were used as substitute for traditional pigments.
6. Highly developed communication of all sorts have brought arts from all over the world within easy reach, compelling the artists to open up new horizons.

It is against such a backdrop that the palette of twentieth-century Chinese painting put on a more variegated look.

II. Preparation and Application of Pigments

The critique of coloured painting should be based on three criteria, namely the preparation and application of pigments, the choice of palette and the technique of colouring. Detailed records of how the first criterion could be met are found in Qing publications such as Wang Gai's (1645-c.1710) *Jizuzuan huazhuan* (Painting Manual of the Mustard Seed Garden), Zou Yigui's (1688-1772) *Xiaoshan huaju* (Painting Manual of Xiaoshan) and Ze Lang's (c.1800) *Huishi zazhi* (Miscellany of Painting). The mineral particles have to be carefully sieved, ground, and rinsed with the clearest spring or well water, blended with the finest glue, stirred well with colouring agents and decanted patiently until they become thick enough for use. It is said that pigments so prepared would remain bright and hold fast to the painting for centuries. The brilliance of some extant works have proven that our ancient ancestors have already acquired a very high standard in the preparation and application of pigments. Therefore, despite the popularity of ink painting during the Yuan and Ming dynasties, coloured works were still much favoured by professional artists and academy painters.

Yu Feian, an artist who had devoted much of his time to the study of colours in Chinese painting and wrote the significant book, *Zhengzhuoqian junse de zazhi* (Study of Colours in Chinese Painting), pointed out that artists should make the effort to learn all the complicated procedures of preparing pigments despite the popularity of ready-to-use ones. Lacking such knowledge would weaken the brightness and durability of the pigments on the painting. Yu had learned this from artisan painters and his concern was in fact typical of traditional artists who wished their works to survive for ages in the best condition. A number of modern artists who actually began their life as artisan painters are also experts in the processing of pigments. Compared with other inexperienced artists or those who returned from abroad, the colours on their works are obviously better toned and brighter.

In the course of its development, the palette of Chinese painting has in fact taken in many foreign elements such as the gamboge yellow of Malaysia, Mohammedan blue of Central Asia, the blue of Tibet and India, and the totally soluble aniline red which is said to be best for flower petals and the cheeks of ladies. Recently, the poster colour of titanium white has been widely adopted in substitute for the coarser and less durable traditional lead white to obtain a more snowy tone. Unfortunately, not all foreign pigments are congruous to the style of Chinese painting, especially when used improperly. They darken easily and the preservatives in the fixatives might affect the hues of the painting as well as the durability of the paper. As for acrylic colour, felt pen and air brush, more problems may arise.

To strengthen and lengthen the adhesion of pigments on ancient Chinese painting involved a great deal of patience and procedures including repeated application of thin layers of colour, baking, and the adding of a

film of alum solution as a fixative when necessary. It was also the concern of the ancient Western artists to prolong the life of the pigments on their works. However, modern artists sacrifice preservation of their work for individualism and improvisation. The thickness of the colour, particularly poster colour, and the traditional practice of rolling up paintings accelerates flaking. This has laid a worldwide burden on the restoration department of most museums.

III. Choice of Palette

Chinese painting with its images built up mainly by lines requires a palette that is distinct from that of Western painting. Regardless whether the painting is executed wholly in ink, lightly tinted or heavily coloured, what ancient artists adored was a palette of tranquil elegance rather than a gaudy assembly of dazzling colours; colours had to be thin in layer but vital in strength; thick accumulations would result in a dull and dry painting and therefore should be avoided; different hues and shades coming together in perfect harmony was the goal.

As far as the palette is concerned, paintings of twentieth-century China can broadly be classified into two groups, one greatly influenced by Western or Japanese art and the other typically Chinese, drawing nutrition from folk art and art of the minority tribes. Of course, many paintings are influenced by both. Among the first group are the paintings of Li Keran with the effects of side light, contrary light and shadows professedly manifested; Yu Chengyao with fascinating interaction of light and colour brimming in his landscapes; Zhu Qizhan and Lin Haisu (b.1896) with variegated colours and expressive strokes inherited from Impressionism; Ding Yanvong with images built up mainly by sharp and contrasting primary colours suggesting the impact of the Fauvist master Matisse (1869–1954) although his delineation and ink painting technique reveals more influence by the early Qing painter Zhu Da (1624 or 1626–1705); Wu Guanzhong with abstract treatment of dots, lines and blocks obviously inspired by late stage Fauvism; Zhao Chunxiang with also large blocks of sharp colours revealing a similar influence. Besides all these, graphic art is widely applied to the overall design of the paintings.

The flourishing of different schools of Western art in Japan in the early decades of this century attracted many Chinese artists, one of which being Gao Jianfu who later returned to China to establish the Lingnan School of Painting. Besides bringing in the realistic treatment and perspective of Western art, their paintings also carried Japanese touches to look more stylized and decorative. Post-war Japanese painting has evolved from outlining to boneless depiction, from monochrome to multi-coloured works, and from single application to repeated coating with mineral pigments. Their impact on modern Chinese painting, especially on fine-lined works, is remarkably significant. They share the common characteristics of having scrupulous depictions, overlapping colour wash covering the entire painting surface, a mystic atmosphere and a charming style, all of which are much sneered at by traditional Chinese painters.

As for the second group of artists, while some prefer to adhere closely to traditional practice, the others have chosen to make considerable innovations. Among them are Peng Ximing whose unique way of handling colour wash is in fact developed from that of the Qing master Shitao (1642–c.1718), and Rao Zongyi whose technique of fusing ink, water and colour is highly original. Their palette is never too rich, but distinctive. The works of some other artists reveal the strong impact of folk art and the art of minority tribes; golden paint has been lavishly applied to create a scene of resplendence. Another characteristic of modern Chinese painting is the popularity of the colour red, largely for political reasons.

IV. Technique of Colouring

The technique of colouring has never been too complicated in traditional Chinese painting especially where freehand style is concerned. Techniques borrowed from that of ink painting have been widely adapted to freehand works and basically, the intensity of the colour is determined by the amount of water added. Sometimes, the brush will lay down more than one colour in one single sweep to create special colouring effect, or the ground is washed with water first and then layers of colour are applied to it. Gongbi (fine-lined style) works involve a comparatively greater variety of colouring techniques which can broadly be classified into two groups, first is monochrome and the other showing different shadings.

Group one:

1. *Flat washing* – apply evenly washes of mineral-based colour to the required area.
2. *Space filling* – to fill the space between the images evenly with mineral-based bodycolour. There are special terms like "blue filling" (using azurite), "green filling" (using malachite) and "gold filling" etc. The result is highly decorative.
3. *Background colouring* – to coat the background evenly with grey to enrich the hues of the painting. It is usually used on thin painting paper or silk.
4. *Wash coating* – to coat the required areas with even colour washes with a transparent vegetative pigment.
5. *Superimposed outlining* – to frame the ink-drawn outlines with colour lines, sometimes done with gold paint.

Group two:

1. *Thinning wash* – to thin out a patch of colour to create a gradated effect, which is often used to produce the ground colour.
2. *Contrasting wash* – to set off an image by backing it with colour wash that thins out gradually to the surroundings.

3. *Circling wash* – to thin out a spot of colour with circling movements; used mainly on small areas like the cheeks of human figures.
4. *Fusing wash* – to dab a colour on top of another while the one underneath is nearly dry so as to enrich the variety of hues.

Among all the above, "flat washing", "wash coating", "superimposed outlining" and "thinning wash" are most commonly found in traditional Chinese paintings and many ancient masterpieces were in fact produced by no more than these four techniques. "Colour blotting", "water blotting", "colour intrusion", "water intrusion" and "white powder intrusion" appeared in ancient works but they were never popular. Others such as blowing and sprinkling colour to obtain special visual effects were also much sneered at by ancient painters who considered that using too perfect a technique would degrade them to the level of artisans. The late Qing painters Ju Chao (1811-1865) and Ju Lan were bold enough to frequently employ the techniques of "water intrusion" and "colour intrusion" in order to imbue their works with individuality. Later such techniques were to reach their culmination when further manifested by Gao Jianfu who merged them with Western and Japanese elements and established the Lingnan School of Painting. Chen Zhiho (1896-1962) who returned from Japan was especially eminent in employing the Japanese blotting techniques to express the variegated colours of the tree trunks. All these skills have been widely adopted by twentieth-century Chinese artists particularly those who excelled in painting birds and flowers.

Influenced by the great variety of techniques and expressions of Western art, artists of traditional Chinese painting began to seek every means of bringing more vitality to their works. In addition to the above mentioned colouring techniques, they also adopted from modern watercolour the methods of wet in wet, sediment, wash, gluing, waving, sprinkling of water and salt etc; from prints the methods of filtering, frottage and impression etc; from oil painting the method of dripping, sprinkling, throwing and flowing etc, along with many other means including the use of the air brush.

The unscrupulous employment of different types of colouring techniques has invited applause as well as censure. While the pros find it highly innovative and appreciable, the cons see such transplanting of foreign techniques as mere superficiality. Undoubtedly, some artists have made remarkable achievements by being innovative and the most prominent among them is Zhang Daqian whose "colour splash" has been held in different levels of esteem by both the traditional and avant-garde artists. His works are said to be extremely original and successful in merging the techniques of "outlining", "boneless depiction" and "ink-splash" taken from traditional works with the "colour splash" method commonly employed in abstract Western art. Still, they retain all the essence of Chinese painting despite the presence of Western elements, which, according to Zhang Daqian, is

extremely difficult to combine; only the most talented and assiduous are eligible to reach this goal. In fact, Zhang's colour splash is a culmination of his life long endeavour in the mastery of colours, particularly, evidenced in the painstaking replication of Dunhuang mural paintings in heavily coloured fine-line style.

Colour splash is also found in other contemporary works but often the colour and the ink refuse to blend together due to deficiency in the mastery of colours. Zhang Daqian's works remain the most distinguished among this group of paintings. Also, his works are often adorned with traditional scenic elements such as trees, grass and houses built up by solid lines against patches of ink and colour revealing the unique temperament of Chinese painting.

The Qing scholar Wang Yuanqi (1642-1715) stated, "The way colours should be used is similar to that of ink. The essence of a painting lies in its artistic concept, lacking of which would make the colours look superfluous and incongruous. The vitality of a painting comes from the spirit of the artist rather than the variety of colours used. By understanding the intimate relationship of light and shade through close observation of nature, he knows how to handle the colours, working out the most appropriate tints to obtain the best effect." Probably, Zhang Daqian's colour-splash is an excellent exemplification of Wang's theory.

V. Conclusion

The revival of polychromatic paintings in twentieth-century China has given birth to numerous splendid works but occasionally, some artists have become lost in the sea of rich colours. The Qing painter Ze Lang once said: "To the most vulgar eyes, the more brilliant the colours are, the better the painting is; ink works are sneered at. At the other extreme, only ink paintings are considered elegant while coloured works are all vulgar. In fact, coloured works can also be elegant while ink paintings can be vulgar too. It depends entirely on the temperament of the artist." It is very necessary for contemporary artists to find an equilibrium between the two, to see colours as inevitable in this kaleidoscopic world and ink as a source of tranquillity in our bustling surroundings.

Most twentieth-century Chinese artists have the prejudice that the limited palette of traditional Chinese painting is insufficient to meet the need of modern works. Western chromatology and pigments should be adapted to enlarge the gamut of colours used. In fact, aside from the most commonly used Indigo, gamboge, umber, cinnabar, azurite blue and malachite green, our ancestors had many more colours to choose from. Yu Fei'an recorded in his book, *Study of Colors in Chinese Painting*, a number of colours which are no longer in use today. Laboratory analysis on ancient wall paintings have also proven that the palette of traditional Chinese painting was far richer than expected. For instance, over a dozen kinds of white were prepared from chalk, talcum, mica, plaster, calcite, kaoline, calcium and magnesium.

carbonate, dolomite, oxalic calcium, quartz and lead etc. In *Traditional Chinese Colors*, published in Tokyo, Wang Dingli and Wang Wei listed 320 colours, over 110 of which were used in painting. Surely, there are many more to explore in the palette of Chinese painting if artists are willing to do so.

Since most tube pigments are prepared from kaolin which is prone to acidic corrosion, there is an urgent need in reviving the traditional mineral pigments which are noted for their purity, lustre, solidity, elegance, permanence of hues, resistance to light, and acid and alkaline corrosion.

Headed by Wang Dingli, professor of the Central Academy of Fine Arts, the Secondary Division of the Academy has successfully produced a number of them. Now the variety of mineral pigments available in the market has increased to over forty. Definitely, this is to have a positive influence on the development of the palette of Chinese painting.

While traditional Chinese mineral pigments like azurite blue and malachite green only have four different shades, those currently produced in Japan offer as many as fifteen tints for each colour. Synthetic mineral pigments which have undergone high temperature processing are also made in Japan and sold at low prices. As far as mineral pigments are concerned, Japanese artists have over a thousand colours to choose from. Caskets with assorted packs of colour tubes or cakes are also available for general practice and they contribute much to the popularization of these pigments. Chinese artists who are interested in employing foreign media can take Japanese mineral pigments into careful consideration as they are prepared in the same way as those used in traditional Chinese paintings and are therefore more lasting.

For most Chinese paintings, colour does not serve the purpose of realistic representation. The technique of colouring is of secondary importance to the spirit of the painting and the self-expression of the artist. Without these prime elements, even the richest and most brilliant palette would not make the painting a masterpiece.

Continued translation from the original Chinese article.

Biography of Tong Kam-tang

Mr. Tong Kam-tang has been with the Fine Arts Department, CUHK in the production and management of curriculum materials since his graduation from this department in 1982. In 1991, he was conferred M.Phil. degree and is now a Ph.D. candidate of Chinese art history. An experienced instructor in Chinese painting, Mr. Tong has been teaching "The Colour of Chinese Painting" and "The Four Gentlemen Painting" for the Department of Extra-mural Studies, CUHK since 1984 and presented a series of four lectures on "The Colour of Chinese Painting" at the Hong Kong Museum of Art in 1989.



1. 黃賓虹 (1864-1955)

白樂天東樓詩意山水 1948

- 水墨設色紙本立軸
- 42.5 x 27 厘米
- 著者落款：題識及詩句一并
- 著錄：

 - 《黃賓虹畫集》，版26，浙江人民美術出版社編輯部，1985；
 - 《藝苑掇英》，封底內頁，第1期，1978；
 - Victor Wu, *Contemporary Chinese Painters I*, p.25.



Huang BinHong (1864-1955)

Landscape Inspired by the Poem of Bai Juyi
1948

- Hanging scroll, ink and colour on paper
- 42.5 x 27 cm
- With signature, inscription and 1 seal of the artist.
- Literature

 - Painting by Huang BinHong, plate 26, Zhejiang People's Publishing House and Shanghai People's Publishing House, 1985.
 - Yuan Dunning (*Gems of the Art Garden*, No.1, 1978, inside page of back cover)
 - Victor Wu, *Contemporary Chinese Painters I*, p.25.



2. 馮超然 (1882-1954)

擬王翬秋山清話圖 1921

- 水墨設色紙本立軸
- 108 x 33.5 cm
- 藝術館藏 - 錢謙益詩印二方

**Feng Chaoran** (1882-1954)*Conversation amid Autumn Mountains after Wang Jian* 1921

- Hanging scroll, ink and colour on paper
- 108 x 33.5 cm
- With signature, inscription and 2 seals of the artist



3. 蕭愬 (1883-1944)

青山漫杖 1932

- 水墨設色紙本扇面
- 19 x 54.5 cm
- 藝術館藏 - 趙識光詩印一方

**Xiao Sun** (1883-1944)*Strolling in the Green Mountains* 1932

- Fan, ink and colour on paper
- 19 x 54.5 cm
- With signature, inscription and 1 seal of the artist



4. 賀天健 (1890-1977)

青綠山水 無年款

- 水墨設色絹本立幅
- 84 x 40 cm
- 著錄：《中國近現代著名畫家作品集》· 頁64 · 中藝「香港」有限公司 · 1992年



He Tianjian (1890-1977)

Landscape in the Blue and Green Style · *Not dated*

- Hanging scroll, ink and colour on silk
- 84 x 40 cm
- With signature, inscription and 2 seals of the artist
- Literature: *Works by Well-known Modern Chinese Painters*, plate 64, China Arts and Crafts Ltd, 1992.



5. 胡佩衡 (1892-1965)

松山隱居 1929

- 水墨設色紙本立幅
- 133.5 x 39.3 cm
- 著錄著錄：《胡佩衡——生平與藝術》



Hu Peiheng (1892-1965)

Recluse in the Pine Mountain · 1929

- Framed, ink and colour on paper
- 133.5 x 39.3 cm
- With signature, inscription and 2 seals of the artist



6. 錢瘦鐵

四季山水 1942

- 木版設色紙本橫幅四屏
- 尺寸 68 x 160 厘米
- 藏於美術館 - 國立故宮博物院



Qian Shoutie (1896-1967)

Landscapes in the Four Seasons 1942

- Framed, set of four scrolls, ink and colour on paper
- Each 68 x 16 cm
- With signature, inscription and 10 seals of the artist



7. 吳湖帆 (1894-1968)

曉霧飛飄 1936

- 水墨設色紙本立軸
- 112 x 47 cm
- 清半葉款，題跋及印約三十二方；重刊一九三六年重刻。
- 著錄：《吳湖帆畫集》，圖版6，上海人民美術出版社，1987年。



Wu Hufan

(1894-1968)

- Morning Clouds on the Green Peaks* 1936
- Hanging scroll, ink and colour on paper
 - 112 x 47 cm
 - With signature, inscription and 3 seals of the artist. Re inscribed in 1938.
 - Literature: Paintings by Wu Hufan, plate 6, Shanghai People's Publishing House, 1987.



8. 余承堯 (1898-1993)

山村圖 無年款

- 水墨設色紙本立軸
- 59 x 59.5 cm
- 有家傳印及印約二十一方



Yu Chengyao (1898-1993)

Mountain Village Not dated

- Hanging scroll, ink and colour on paper
- 59 x 59.5 cm
- With signature and 3 seals of the artist.



9. 張大千 (1899-1983)
仿張僧繇山水 1932

- 水墨設色紙本立軸
- 88.8 x 31.5 cm
- 藝術家款・識滿文詩九句

Zhang Daqian (1899-1983)
*Landscape in the Style of
Zhang Sengyou 1932*
• Hanging scroll, ink and colour on paper
• 88.8 x 31.5 cm
• With signature, inscription and 5 seals of
the artist.



10. 張大千 (1899-1983)
鵝石灘山水 1928
• 水墨設色紙本立軸
• 93.5 x 32 cm
• 藝術家款・雙題跋及印三方
• 收藏家題記及印二方
• 石鵝潭原在四川省瀘縣，現已不存在。
• The original work of Shitao is in the
Xubaihai Collection of Chinese Painting
and Calligraphy in the Hong Kong
Museum of Art.

Zhang Daqian (1899-1983)
Landscape in the Style of Shitao 1928
• Hanging scroll, ink and colour on paper
• 93.5 x 32 cm
• With signature, 2 inscriptions and 3 seals
of the artist.
• Inscription and 2 seals of the collector.
• The original work of Shitao is in the
Xubaihai Collection of Chinese Painting
and Calligraphy in the Hong Kong
Museum of Art.





11. 張大千 (1899-1983)

浪淘江水 1973

- 水墨設色紙本橫幅
- 70 x 54.5 厘米
- 題跋：巴蜀·山遙海近猶看傳
代中國畫之現代轉化所發揚·
《故宮文物月刊》第八十期
細口不計加。

Zhang Daqian (1899-1983)
Landscape in Splashed-Colour Style 1973

- 70 x 54.5cm
- With signature, inscription and 3 seals of the artist.
- Literature: Badong, 'The Evolution and Development of Traditional Chinese Painting as Seen from the Three Masters Who Came from Mainland China', cover of article reprint from *The National Palace Museum Monthly of Chinese Art* volume 84.

12. 張大千 (1899-1983)

樹江七里灘山水 1981

- 水墨設色紙本立軸
- 45 x 94 厘米
- 題跋：著秋·烟雨空濛·

Zhang Daqian (1899-1983)
Landscape in the Blue-and-Green Style 1981

- Hanging scroll, ink and colour on paper
- 45 x 94 cm
- With signature, inscription and 3 seals of the artist.





13. 陳福善 (1905年生)

荒謬的夢II 1980

- 及色紙本鏡片
- 69 x 135 cm
- 藝術家私印三枚



Chen Fushan (Luis Chan) (Born 1905)

The Impossible Dream 1980

- Mounted for framing, colour on paper
- 69 x 135 cm
- With signature and 3 seals of the artist



14. 王季遷 (1907年生)

山水 鮑午款

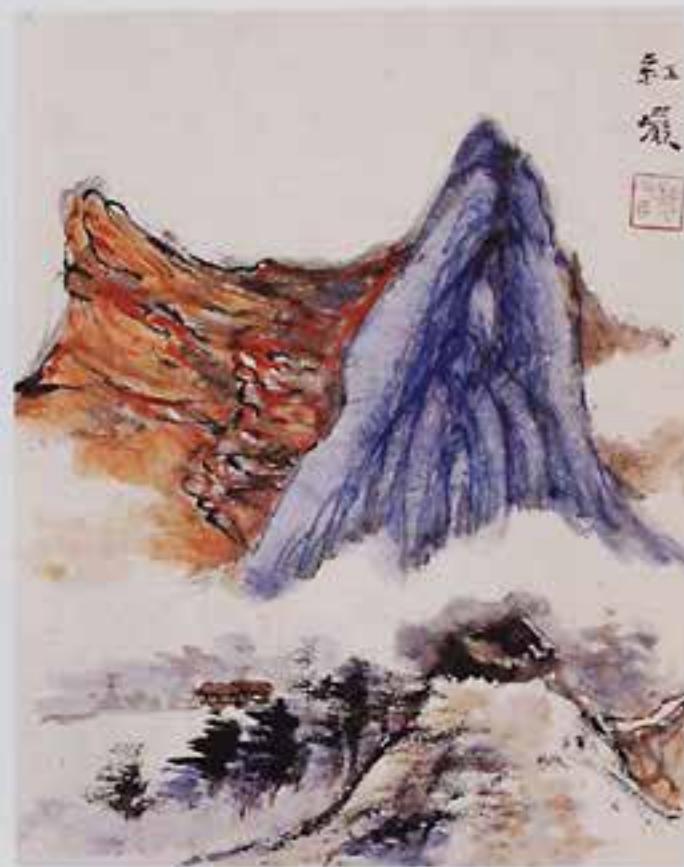
- 手卷過內紙本鏡片
- 101.5 x 72.5 cm
- 藝術家私印，題跋光緒乙卯為



Wang Jiqian (C.C. Wang) (Born 1907)

Landscape Not dated

- Mounted for framing, ink and colour on paper
- 101.5 x 72.5 cm
- With signature, inscription and 2 seals of the artist



15. 彭襲明 1986年
山水冊十二頁 1986 (其中兩頁)

- 本集冊色墨不列頁
- 每頁：38.4 x 30 厘米
- 著錄號：彭襲明1986-15
- 1986年繪及題款



Peng Ximing (Pang Chap-Ming) (Born 1908)

Landscape 1986

- Album of 12 leaves, ink and colour on paper, two leaves illustrated
- Each leaf: 38.4 x 30 cm
- With signature, inscription and 16 seals of the artist
- Title and front page inscribed by Jiang Zhaochen



