



造化

趙少昂繪畫及寫生選

BRUSH OF CREATION

SELECTED PAINTINGS AND SKETCHES BY CHAO SHAO-AN



造化入筆端：趙少昂繪畫及寫生選

香港特別行政區政府  
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BRUSH OF CREATION

SELECTED PAINTINGS AND SKETCHES BY CHAO SHAO-AN

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# 序言

趙少昂教授是當今嶺南畫派的代表人物。他的繪畫不論是冊頁小品或是聯屏巨軸，都能以簡單筆墨，達到形神兼備的境界，其成就早已得到海內外的一致推崇。

是次展覽除了精選出區域市政局所藏趙教授畫作數十幅外，更著重展示其寫生畫稿。這些畫稿以簡鍊概括的線條，記錄了畫家觀察和提鍊畫材的過程，有些亦記下畫家對景寫生時的所思所感。這些畫稿不單讓我們對趙教授的藝術創作有更深入的瞭解，其本身更是值得我們細意玩味的賞心之作。此外，本圖錄重印趙教授兩篇論畫之作，方便鑑賞家對趙教授的藝術成就有一全面的了解。

此次展覽的籌備，蒙趙少昂教授給予不少支持和鼓勵，更慷慨借出從不輕易示人的寫生畫稿；又得何鳳蓮女士擔任展覽顧問，協助挑選展品，本人謹此致以深切謝意。

嚴瑞源  
區域市政總署  
博物館總館長  
一九九五年十月



## Preface

Professor Chao Shao-an is one of the most outstanding living masters of the Lingnan School of Chinese Painting. His paintings, characterized by spontaneous application of brushstrokes in ink and colours, captured both the forms and spirits of the subjects in a vivid and lively manner. His artistic achievement has won him international acclaim and recognition.

This exhibition places strong emphasis on the sketches by Professor Chao in addition to the paintings selected from the Regional Council collection. The sketches executed in concise and comprehensive lines, serve as a diary of the painter's observation and sensitivity towards nature. They have recorded the artist's perception and sentiment on various subjects. These sketches not only enhance our understanding of the art of Professor Chao and his process of creation, but are also subjects for admiration. Besides, this catalogue reprints two short essays written by Professor Chao for ease of appreciation and understanding of his work.

We would like to take this opportunity to extend our gratitude towards Professor Chao for the loan of his invaluable sketches and his unfailing support and encouragement in the realization of this exhibition. Special thanks are also due to Ms Susan Ho Fung-lin, who has kindly assisted in the selection of the exhibits and given valuable advice on this exhibition.

S. Y. Yim  
Chief Curator  
Regional Services Department  
October 1995



## 論一畫之成

趙少昂

畫具既備，在未動筆前，先論一畫之成，余意一畫之成，必須注意下列四點：

1. 畫材 2. 佈局 3. 用筆 4. 賦色

畫材者，即未下筆前，應先立意，所謂胸有成竹，意在筆先，抒寫閒情，抑有所比托，或頌揚，或諷刺，如詩之有六義一風、雅、頌、比、興、賦。

凡山水、鳥、獸、蟲、魚、花卉、人物均能有所寄意，有所比托。

如山水之「無限江山」富有家國河山之感；「山高水長」喻人之高風；「海屋添籌」寓祝禱之意；「五嶽惟一」喻人之獨尊。

鳥獸之比托，如羊有跪乳之恩，鴉有反哺之義，可起人孝思。「鵲鴿在原」，有同氣連枝之感。「草澤雄風」，有在野英雄之概。「海鷗浩蕩」，「天馬行空」俱為不羈之喻。「精衛啣石」喻事之徒勞。「騰蛟起鳳」喻事之得意。

蟲之比喻，有蟬之高潔，如駱賓王所詠「露重飛難進，風高響易沉」，比喻奸臣當道，賢者引退。其餘，「居高聲自遠，非是藉秋風」，「自憐飽風露，不肯遂金貂」都有寓意於其間。

絡緯鳴秋，有秋聲之感；蝸角爭雄，有屈強之態，魚有自得之樂，蝦有自高之意。

花卉比托更多，如松之勁，竹之秀，梅之清，蘭之幽，荊棘滿途，喻世道之多艱；凌霄引蔓，喻壯志之干雲。蓮比君子。菊比逸士。

人物之比托，如唐詩之所詠「美人捲珠簾，深坐顰蛾眉，但見淚痕濕，不知心恨誰。」比賢臣之不遇，有所傷感也。

畫材既定，佈局次之，所謂佈局者構圖之謂也。一畫之優劣，從遠觀而能判定者，佈局關係也。其人之天資及閱歷，亦可從佈局窺之。

平常人所畫，多以天佔六分，地佔四分，主要事物居其中。但聰明人每每反是。偏放角落，取其奇也；最高或最低，取其異也。以不平凡出之，所以表其難也。間或繪殘荷尺幅，葉佔全畫十份之八，僅留一角十份之二，點以浮萍，綴以水馬（即水較剪），亦別有幽緻。

佈局既定，論及用筆。中國畫法，有雙鉤、沒骨之別。五代黃筌，始創雙鉤之法，至徐熙倡用沒骨。雙鉤取其工細，沒骨取其豪放，間有用濕筆，或枯筆出之。

余寫大樹及巨石，先用排筆，取其雛形，繼隨幻覺，以濃淡墨皴之，每有意想不到之妙。

古人間有以指頭畫者，後人亦沿用其法，如高其佩等是。

用筆既定，次及賦色。賦色者，如南齊謝赫所論六法中之「隨類賦彩」是也。但中國畫賦色，可能全部墨水，或部份改易，所以重襯托也。

譬如畫一牡丹，其花色艷麗絕倫，不欲以綠色奪其視線，於是襯以墨葉，使其更覺嬌媚。如美貌女子，不一定以彩服增其艷也。荊釵布裙，彌足珍貴。

蓋中國畫以渾樸雅淡為主，古意為尚。余嘗見古人畫有芭蕉叢中一美人，御以紅衣，題為「萬綠叢中一點紅」，又如前人所詠「欸乃一聲山水綠」，都以賦色為題。

所以一畫之成，能包涵此四點，斯為上乘。

譬如欲畫一畫，以蒼鷹為題，寓英雄獨立之意。畫材既定，思及佈局，以角落或中立者為宜，佈局既定，次及用筆。

如取其工細，當以雙鉤法為之。如取其磅礴，則以沒骨法為之。三者定矣，最後賦色，以豪華出之，抑以雅淡出之，都由作者寓意所定。或以顏色過於嫵媚，以淨墨為之。

故一畫之成，能四者兼之固妙，不然單就一點亦可。

如單就畫材者，只求寓意，餘者不論，或單就佈局者，則標奇立異，構圖新穎，如單就用筆者，取其大氣磅礴，淋漓盡致，如單就賦色者，取其濃艷或樸素。

以上四點，能善為兼用，必臻於美妙。

憑此四點，亦可以權衡古畫之優劣與真偽。

（錄自燈塔月刊第106期，1965年4月）





## How a Painting is Created

Chao Shao-an

When we have equipped ourselves with all the right painting tools, it is important to consider the four basic elements in Chinese painting before we actually start to paint:

- 1) Subject
- 2) Composition
- 3) Brushwork
- 4) Colour

The subject of a painting is the spirit and soul of the artist. It is a visual poetry which expresses various sentiments in allegorical or metaphorical representations.

Paintings of landscapes, birds, animals, insects, fish, flowers and people, etc, could be the embodiment of the artist's vision.

In landscape paintings, the depiction of "Nature" suggests patriotism; "Lofty mountain and extended river" connotes human virtues; "Bringing home a token" implies blessings; and "The highest mountain" represents supremacy.

In bird and animal paintings, nursing sheep and feeding crow symbolize filial piety; "Partridges in the pasture" suggests fraternity; "Tiger in the grassland" connotes hero in solitude; "Seagull" and "Flying horse" symbolize boundless freedom. "Bird carrying stones to fill the ocean" implies futility; and "Dragon and phoenix" suggests felicity.

In insect paintings, cicada symbolizes pride and frugality. As Luo Binwang said, "It is difficult to fly in thick dew, strident songs sink easily in high wind." It implies that when the corrupted officials are in power, the honoured ones are in retreat.

The autumn insect, weaving lady, implies gloominess; snail symbolizes unyielding disposition; fish suggests complacency; and shrimp connotes arrogance.

Symbolism in flowers are plentiful, for example, pine denotes strength; bamboo elegance; plum purity; orchid solitude; thorny path hardship ahead; vine lofty; lotus a gentleman; and chrysanthemum a recluse.

There are also allegorical figures. For example, a Tang Dynasty poem reads "A beauty draws the curtain, sits back and frowns; seeing her tear-stained face, wondering who she hates". It implies the sadness of a neglected, yet wise and loyal official.

When the subject is conceived, composition comes next. Composition is the organization of subject in a painting which should be viewed from a distance. Composition is crucial to the success of a painting. It also throws light on the talent and the experience of the painter.

With conventional practice the subject is usually placed in a lower middle

position, while some innovative artists would place the subject at the far corner or at the upper or lower edge of the painting. These unconventional approaches would add variation and quaintness to the paintings.

In a small painting on lotus, the leaf takes up eighty percent of the picture plane, leaving a small corner for duckweeds and water leeches. This extraordinary treatment of the composition would create special visual effect to the painting.

When the composition is formed, brushwork follows. There are two major kinds of brushwork, namely *shuangkou* (outlining) and *moku* (ink-wash). *Shuangkou* was first used by Huang Quan of the Five Dynasties and Xu Xi advocated the use of *moku*. *Shuangkou* is characterized by delicacy and *moku* spontaneity. Both kind of brushwork could be executed with wet brush and dry brush.

When I paint tall trees and huge rocks, I would use a flat brush to define the shapes first. Then *cun* is added on as textures with different ink tones. Very often, this imaginative rendering would result in unexpected visual excitement.

Occasionally, there were old masters who painted with their fingers. They were imitated by their followers, and Gao Qipei was one of them.

When the brushwork is tackled, the last step is colouring. The application of colour, as Xie He of the Southern Dynasties has described in his "Six Cannons of Chinese Painting", is "Conformity to kind in applying colours". However, ink may be used to represent all colours; or some of the original colours are altered to best accentuate the subject.

For instance, the colour of peony is bright and overwhelming. Its green foliage is replaced by ink wash to complement the ravishing flower. The same logic also applies to a charming lady who does not need beautiful drapery to adorn her beauty. Simplicity would suffice to arouse admiration.

The essence of Chinese painting is elegance and refinement, with special reference to tradition.

I have once come across an old painting entitled "Among a sea of greens is a spot of red". It depicts a lady in red amidst the banana trees. There is a line from a poem which reads "The mountains and water turn green from the sound of the rowing boat." These are examples of using colour as special reference to the theme.

When these four elements are considered during the creative process and incorporated in the painting, the work could then be regarded as outstanding.

(Translated from *dengta yuekan*, no.106, April 1965)



## 運筆

趙少昂

學畫過程，先從運筆練起，蓋山水、人物、花鳥、走獸、蟲、魚，其性質與形狀各異，都從筆描而表達之，尤其是稱心之作，在一筆或數筆之中，不獨表達其形、其神，更能表達其質。

可知用筆之奧妙，如欲達到美妙之境，必先善為運用，運用既熟，自能意到筆隨，不致有眼高手低之虞。

蓋初學者，見某種事物，心欲表達，而筆不從，此運筆不熟之故也。

中國畫在一筆當中，表現各異，變化不同。

教人繪畫，煞費苦心，且各個教法不同。時下習慣，多側重於形式，先求完成巨軸，使學者以為能成巨幅，遂沾沾自喜，及至自己習作，茫無著手，縱或完成一幀，而一筆一劃，俱不中肯，徒有其形，不為同道所賞。

余則不然，必先注重基礎，基礎一固，將來多參閱古、今、中、外的名作，益以寫生，印證自然，尋求真理，知天地變幻之奧，筆墨運用之妙，自能領悟箇中真諦，於是下筆有神，乃為識者所賞，為同道所欽。所以在初學之每稿本，實非側重於稿內事物，而藉稿內之事物，以達成運筆技巧之純熟。

每一稿內之事物，具多方面筆法，如是悉心練習，熟極更能生巧。對於自然物理，尤需明瞭每一部份性質，用某一種筆法出之（六法中所謂應物象形），用此綿密心情處理，所繪事物，自能形神畢肖，蔚為佳構矣。

余治畫之道，有如下之數則：

1. 六法而外，充以解剖學、透視學、物理學、圖

案學、光學等，博覽古、今、中、外，融會貫通。

2. 以最簡單筆、墨，得其形神兩似，兼富有生命，及文藝思想與詩意，寓風、雅、頌、比、興諸體，以達成真、善、美境界。
3. 用筆之靈活，表達事物之生命，墨之濃淡，表達事物之精神。
4. 前賢理論，作為參考，不可徒事仰慕，為古法所縛，致埋沒個性。
5. 對大自然景物，默察與領會，自能發生妙理。
6. 讀書、遊覽，以增益閱歷，多閱歷便是學問。
7. 胸襟廣闊，始能包羅萬有，其狹窄者，成就必不大。
8. 美感人生，以進博愛，以慰勞役，以促進修養。
9. 不失乎美，斯為美術，其標奇立異，導人於不正者，入於魔道。
10. 師承有自，刻意創作，發前人所未發，造成一己面目，抱殘守缺，雖有可寶，余不取焉。
11. 虛心力學，恬淡自持，不可自滿。
12. 明乎造物，攝其精要，機杼獨運，乃能出神入化。

（錄自燈塔月刊第107期，1965年5月）



## Brushwork

Chao Shao-an

The first thing to learn in traditional Chinese painting is to master the technique of brushwork. Even though the painting subjects such as landscapes, figures, flowers-and-birds, animals, insects and fish, all varied in nature and forms, yet they are all visualized by the brush. In outstanding works, one or a few brushstrokes could well represent the form, the essence and even the nature of the subject.

The secret in mastering the brush is learning the correct technique, followed by continuous practice until one acquires fluency in expression. Once the brushwork has become spontaneous and accurate, one can achieve the perfect co-ordination of the eyes and the hand.

For beginners, it is always difficult to depict satisfactorily with the brush what one sees and visualizes. This is mainly due to the lack of fluency and spontaneity that are essential for the mastering of the brush.

In Chinese painting, a single brushstroke could evolve many variations and expressions.

It is difficult and challenging to teach Chinese painting. There are various schools of teaching concept. Nowadays, the commonly adopted method emphasizes the faithful depiction of form and the choice of format. Students are encouraged to copy from large scale works, which to them is the indication of their abilities. Eventually, when they have to create on their own, they lack the confidence and intuition. When a painting is done, very often it only embraces the external form but not the intrinsic value which is essential to a fine work of art for which fellow painters admire.

When I teach, I put special emphasis on foundation work. Once the basic skills are acquired, one should study the masterpieces, old and new, from all over the world. Sketching from life is an important step to the understanding of nature, the metaphor of life and subsequently the quest for truth. When these intrinsic qualities are rendered with the perfect execution of the brush, the painting will be highly appraised by fellow artists and scholars. Therefore, beginners should not concentrate on copying the outward appearance of the subject, but should rather make use of the painting process to acquire the fluency and spontaneity of the brush.

Each model painting involves a variety of brush techniques. With constant practice, perfection can be achieved. When one paints, one has to understand every aspect of nature in order to derive the appropriate brushwork for their representations. Under such careful treatment of the subject, a fine piece of work could be produced with excellence of form and harmony of spirit.

The following are the mottos that summarize my theory of painting.

1. In addition to the traditional theory of the "Six Cannons of Chinese Painting", I supplement my art with anatomy, perspective, science, design, light and shades, etc; and assimilate various schools of art, old and new extensively from all over the world.
2. Using the simplest brushwork to capture the form and spirit in an animated manner. Then enriching it with literary and poetic elements to attain truth, perfection and beauty.
3. The vitality of brushwork expresses liveliness; the tonality of ink reflects the spirit.
4. The theories of old masters are for reference only but not for blind indulgence. Otherwise, one would be bounded by traditions and lose one's personal style.
5. Contemplate and observe from nature, then one will understand.
6. Reading and travel broaden and enrich one's experience; experience makes a learned person.
7. An open and broad mind accomodates; while narrow mindedness limits one's achievement.
8. A life of aesthetic beauty enhances unconditioned love, consoles the hardship of life, and improves one's virtue.
9. Art is a pleasant experience. Those that aim at eccentricity lead people astray. They are but witchery.
10. Learn from the masters with the intent to create; explore the unexplored to develop one's unique style. Following the traditions and the footsteps of the old masters is not what I would recommend.
11. Be modest and industrious; lead a frugal life; and do not be too contented.
12. Understand the principle and order of things to extract their essence; then work with one's creativity to attain excellence and perfection.

(Translated from *dengta yuekan*, no.107, May 1965)

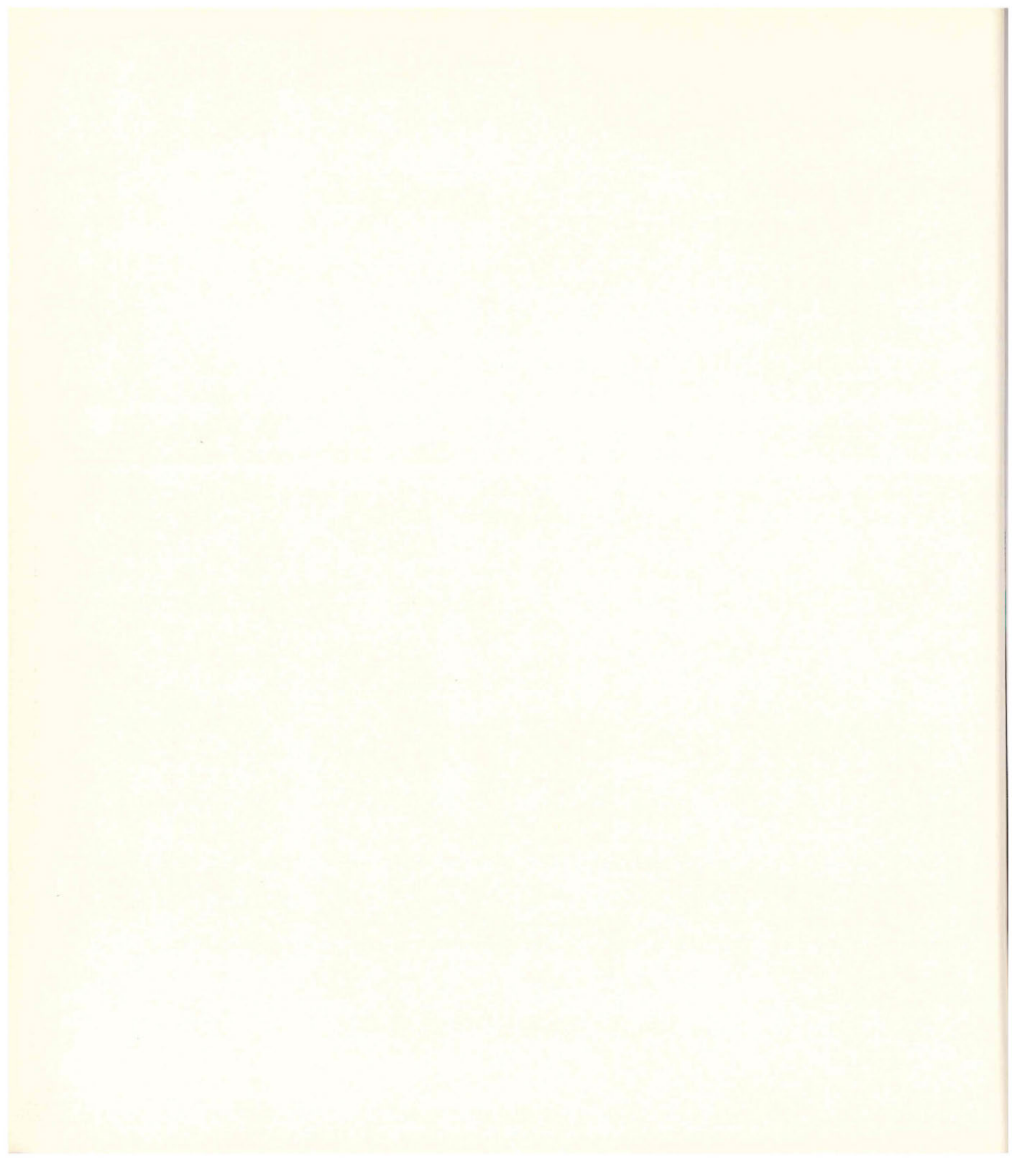
圖  
版  
及  
說  
明

PLATES AND CAPTIONS

繪  
畫

PAININGS







1. 雷峰夕照 1955

水墨設色紙本

106 × 61 厘米

題款：乙未冬至寫雷峰夕照

回憶舊遊，依稀在目，少昂

印章：1. 少昂信鈐（白文）

2. 東渡扶桑西訪英倫歐洲諸國（朱文）

**Sunset at Lei-feng Pagoda** 1955

Ink and colour on paper

106 x 61 cm

With signature, inscription and two seals



2. 自樂 1957

水墨設色紙本

30 × 37 厘米

題款：丁酉六月，少昂於香島

印章：少昂（白文）

**Fish** 1957

Ink and colour on paper

30 x 37 cm

With signature, inscription and one seal





3. 賀壽圖 1959

水墨設色紙本

59 × 85 厘米

題款：芳草比君子，詩人情有由  
 祇應憐雅態，未必解忘憂  
 秋雨莎庭小，微風薜砌幽  
 莫言開太晚，猶勝菊花秋  
 己亥深秋九月，少昂於蟬嫣室

印章：少昂（白文）

**Daylilies and Rock** 1959

Ink and colour on paper

59 x 85 cm

With signature, inscription and one seal



4. 芭蕉 1962

水墨設色紙本，五聯屏

185 × 48 厘米

185 × 95 厘米

185 × 95 厘米

185 × 95 厘米

185 × 48 厘米

題款：一夜瀟湘雨，朝來葉已零

真心常自捲，好鳥夢初醒

壬寅春二月一日晨起

窗外小雨，偶檢速寫冊

得此舊稿，為製聯屏並句，少昂

印章：1. 少昂（白文）

2. 足跡英美法意瑞德日印菲諸國（白文）

3. 嶺南藝苑（白文）

**Banana Trees** 1962

Ink and colour on paper (set of 5)

185 x 48 cm

185 x 95 cm

185 x 95 cm

185 x 95 cm

185 x 48 cm

With signature, inscription and three seals



5. 草澤雄風 1965

水墨設色紙本

185 × 95 厘米

題款：自有雄風藏草澤，一聲長嘯鼠狐驚

乙巳春三月細雨之候

少昂於嶺南藝苑

印章：1. 趙（朱文）

2. 少昂（白文）

3. 足跡英美法意瑞德日印菲諸國（白文）

**Tiger** 1965

Ink and colour on paper

185 x 95 cm

With signature, inscription and three seals