

國畫重彩後集·唐風

葉毓中



序

兒時，夢想成個胸外科醫生，上學時又去了美術學校。匆匆中壯年已過，還是在畫畫。至于作畫很苦，却完全是自找的。想窮個究竟，至今也沒個究竟，或許這就是究竟。

少壯時眼力好，重彩工筆縝密精微；人老後筆力足健，墨白意筆超邁曠達。一是還畫債，二是習業務，三是養性情。活到老、學到老、畫到老，這日子總得有個安排。雖是雕蟲小技，仍然是歲歲尋常汗滿顏。而今還要教授學生，更是馬虎不得。

為何畫此唐人？意在借此展現想象中的俊逸豪麗來。雖不為唐人畫像，却有心為唐風作記。集圖為冊，自題《唐風》，謹記。

再版序

前版是一九九三年九月中國美術館、中國美術家協會聯合主辦『葉毓中·國畫·重彩系列·唐風展』，急急忙忙出來的。展前語：置畫點點，以答友人。不為唐人畫像，願給唐風作記。畫，可看可不看。不少畫幅，甚至主體《唐風》(120cm×200cm)也未能編入。

《唐風》，是一九七二年畫《唐人馬球圖》時，對自己想象力的杜撰，應是個龐大的工程，非百幅之巨莫能展示。待把它記起，已是二十一年後。今時再版重訂，才算那日作記的《唐風》全貌。

葉毓中 一九九九年四月

Preface

It is a general misunderstanding to hold that there are no other colors but black ink in traditional Chinese painting. The fact is that colors are not only applied but also constitute a dominant part in traditional Chinese painting. Color application has been the same at all times and in all countries.

I became infatuated with painting because of the kaleidoscope of colors I saw when I was young. After graduation from junior high school, I was admitted into the high school affiliated with the Sichuan Academy of Fine Arts and four years later, into the academy with a major in traditional Chinese painting. Most of the painting classes I had were about Chinese ink-and-wash. Colors were for the exclusive use of the students studying Western-style painting. Fortunately, a professor who taught traditional Chinese painting was a specialist in the study of the murals in the Mogao Grottoes of Dunhuang. He became my tutor. At that time, most of the people regarded mural painting coldly, and the achievements made by the professor failed to be handed down for a period of time. I was pious and both the professor and I made the best use of our time. I was stricken dumb with amazement by the forms and the extraordinary colors of the copies I made of the faded murals from the Sui (581-618) and Tang (618-907) dynasties in the Mogao Grottoes with the techniques of color application invented by master painters in ancient China. Meanwhile, I must study well the ink-and-wash to get enough credits, or I would not be allowed to graduate.

Within a few years after graduation from the academy, I made the composition of Traditional Chinese Paintings with a Contemporary Style, an immense work composed

唐風

of about three hundred paintings. My purpose was to show the colors and forms of traditional Chinese painting and the painting charm I cherished in my heart. Twenty-one years later, I completed that immense work. In 1993, Traditional Chinese Paintings with a Contemporary Style was exhibited. People in and outside of China who visited the exhibition shared the same view: Traditional Chinese painting is also executed with colors and it is modern too.

Traditional Chinese Paintings with a Contemporary Style represents the style as well as the content of the paintings. All the paintings, from the largest (1,200 x 200cm) to the smallest (40 x 40cm), show the gracefulness and grandeur of the Tang regime. It is not my intention to tell ancient stories by means of painting and it is not important to know these stories. The review of the legacies of the Han and Tang dynasties, the forms of the paintings based on the archaeological finds, and the poems of the Tang Dynasty accompanying in the paintings are to enhance the charm of the paintings. After visiting the exhibition, a friend of mine who knows well Tang Dynasty poems said, The paintings are not illustrations of the poems. A painting is a poem. The two do not need mutual explanation. They supplement each other and can either stand independently or join together to form an integrated whole. Traditional Chinese Paintings with a Contemporary Style contains paintings of mine, a Chinese in modern China.

Ye Yuzhong, October 1999



大漢風塵日色昏紅旗半卷出轅門前軍應戰洩河北已報生擒吐谷渾
唐王昌齡從軍行句

江
歌
4.25cm x 40cm
絹本

Ode to the River: "Baidi, nestled in pretty clouds, I left at dawn. To reach Jiangling a thousand li off, a day's gone. Along the banks were monkeys with ceaseless scream. Hills and hills we passed in our light boat down the stream." This famous piece by poet Li Bai is an ode to the mighty Changjiang (Yangtze) River.



絹本 45cm x 45cm
圓月

A Full Moon. "We travel on horseback to the west, The second full moon since we left home is on the rise. We don't know where to put up for tonight. No trace of life can be seen in the vast desert." The poem explains the painting depicting a journey in the sparsely populated Silk Road.



朱高煦朱高煦入解
行高里歸人相唐公
詩云月畫何人相
國今夜不知何處平

戰艦
冊本 40cm x 40cm

War Vessels. A line by Li Bai reads, "Vessel after vessel carry brave soldiers, And their forest-like sails and masts take the lead of gallant horses." Here, the spirit of fearlessness becomes solidified in the painting.



弦響
絹本
102.5 x 45.5 cm

Sound from the Strings. The poem entitled *Listening to the Play of Zheng* by Li Duan accompanying the painting is to add something to you imagination when looking at the painting. Zheng is a 21- or 25-stringed plucked instrument in a way similar to the zither.

鳴鶴堂主人畫
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Good Wine. "Under the moon in vessels made of jade, Are brandy and sherry of the best grade. Lute-playing hurries us into drinking fast. Horses ready, we may be drinking our last. Laugh not at me, if I should be drunk; Or in the wilds or marshes be sunk. From ancient times few for the border bound, Have returned from a campaign safe and sound." This is Just before Leaving for the Front, a poem by the Tang Dynasty poet Wang Han. It is fervent, bold, and unrestrained. A painting should be like that too.



滴翠
絹本 42.0cm x 41.7cm

Lotuses is a painting in praise of a lotus pond. Lotuses grow in various postures, and it is true to the lotuses in painting.