

A COMPLETE GUIDANCE TO
FLOWER-AND-BIRD PAINTING

花鳥畫法大全



PAINTED by CHOY KUNG HENG COMPILED by LIANG YIN-BOONE

蔡公衡繪

梁蔭本編

香港萬里書店出版

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序

FOREWORD

梁蔭本

LIANG YIN-BOONE

中國花鳥畫的特徵

中國的花鳥魚蟲繪畫，源遠流長，自唐宋以後，經過歷代的衍變，已發展為繪畫與文學的合流。像這樣一種具有悠久的歷史、精湛的技巧、並富有象徵意味的繪畫，在世界畫壇上真是非常獨特的。在歐洲文藝復興以後的油畫中，我們原也不難找到一些配以飛蝶、草蟲之類的花卉畫，但是那些油畫雖然很美，在內容上却極少牽涉到文學方面的象徵意義的。中國的文學家將每一種著名的花卉就其性格而賦予一種象徵的意義，畫家則將其含義全部接受過來，創作出一種富有象徵性的繪畫。宋朝的文學家周惇頤說：「菊，花之隱逸者也；牡丹，花之富貴者也；蓮，花之君子者也。」至今經過了近十個世紀，畫家們並沒有改變這幾種花在傳統上的象徵意義。還有許多的草木花卉，也都各自象徵着人生的某一面。例如春聯中有云：「老如松柏，少似芝蘭。」松柏一向是壽徵，而芝蘭則代表着青春的年華。

翎毛、魚蟲、山石、以至各種器物與花卉的配合，大大增加了畫面上的詩意。配合得宜的繪畫，可以暗示着節令，象徵着一種吉祥的祝願。如果把松和鶴同配在一張畫裏，那

麼就正合題上「松鶴延年」，是給長者賀壽的好禮物。歷代文士們都把鶴視作一種高貴和長壽的鳥類，陸璣詩疏中有云：「鶴壽千歲。」至於燕子，在詩人們的吟詠中，則被看待爲一種富有感情的小鳥，因爲燕子在秋冬的時候避居到熱帶去，春暖時又重歸溫帶故巢，石林詩話中說：「呢喃燕子語梁間。」在「春風燕喜」一類的畫圖中，描寫一雙飛燕，在桃紅柳綠之間歸來，是表示伉儷情篤，家庭康樂的意思。爲了慶賀事業成功，畫家創作了「十全報喜」圖，描寫十隻喜鵲在磐石和松樹之上歌唱。如果把牡丹和魚配合成畫，則正是「富貴有餘」，是新年的吉利祝願，把牡丹和孔雀配合，就是慶賀店舖新張的畫軸「孔雀開屏」。其他許多的配合和結構，畫家們各出心裁，寓意不一，不勝枚舉。

Characteristics of Chinese Flower-and-Bird Painting

Poetry and painting have joined hands in China since many great painters in the past dynasties were also men of letters, who painted to convey their poetic ideas to their pictures. This tendency is evident especially in the flower-and-bird paintings, which often mean to entertain the spectators with the same enchantment as a poem. Chinese tradition honours flowers, and each flower of good renown stands for the symbol of a virtue. Chou Tan-ih, a scholar of the Sung Dynasty, said, "The chrysanthemum is the hermit among flowers, while the mowtan peony the wealthy man and the lotus flower the perfect gentleman." His saying refers us to some historical accounts. One of the earliest great poets of China, Tao Yuen-min, a hermit of the Tsin Dynasty, is supposed to be the first discoverer of the virtue of the chrysanthemum, which blossoms despite of the attacks of the thrilling wind and the heavy frost. This flower has since stood boldly for the virtue that a lonely hermit may like to possess. Men of great fortunes, on the other hand, prefer the gorgeous colours of the mowtan peony. Legends tell us how kings and queens fondly developed it in their gardens. The lotus flower, in Chou Tan-ih's opinion, represents the high character of a gentleman. The beauty and fragrance of the lotus flower, he says, has never been defiled by the dirt of the muddy pool in which it grows.

Birds, insects, fish, rocks, and utensils are accompaniments to flowers, and each adds a new theme to a flower painting. A crane, for example,

suggests longevity, because an old Chinese legend says that a crane lives to one thousand years of age. It is the Chinese custom to celebrate the birthday of an old man by presenting him a painting of a crane under a pine tree. Mandarin ducks and swallows are very often seen in pairs. Painters used to depict two mandarin ducks swimming in a water-lily pool or two swallows flying amongst willow trees, to mean happy matrimony. Ten magpies stand for a lucky omen while a peacock with a spreading tail congratulates the opening of a shop. A butterfly adds life to spring flowers and a cricket comes with the arrival of autumn.

花鳥畫的起源

考我國繪畫史，把花鳥畫列爲專科的，則始於唐代（公元六一八——九〇五）。在唐以前，花鳥畫作爲器物上的裝飾，或者作爲人物畫的點綴，已屢見不鮮。唐代的中國已成爲強大的帝國，對外則擴張版圖，發展交通，促進了與其他各國民族文化的交流，對內則繁榮社會經濟，提高了國民生活各方面的基礎。在唐代文化和經濟鼎盛的時候，畫家們在繪畫藝術上也有了新的發展。人物畫在傳統的基礎上發揚光大起來，山水畫名家輩出，花鳥畫也在這個時候，作爲繪畫上一個獨立的體系而加以培植。

在「唐朝名畫錄」一書中，我們可以發見其中所載能寫花鳥的畫家多至二十餘人，其中以邊鸞最爲有名。書中說：「邊鸞少攻丹青，最長於花鳥，折枝草木之妙，未之有也。」唐末還有兩位著名的花鳥畫家，他們就是刁光胤和滕昌祐，而刁光胤又是五代花鳥畫家黃筌的老師。黃筌與徐熙並稱，同爲後世花鳥畫之鼻祖。在五代十國這五十多年紛亂的局面中，花鳥畫呈現着一時繁榮的現象。當時有所謂「徐黃二體」，徐就是徐熙，黃就是黃筌。這兩位畫家在畫法上很有建樹，風格上也各有不同。黃筌是宮庭畫家，以「像真」爲尚，徐熙是江南布衣，以「寫意」爲其特色。黃筌工於鳥雀，徐熙則善畫蟬、蝶、草蟲之類。郭若虛在「圖畫見聞志」一書裏說：「黃家富貴，徐熙野逸。」大抵黃筌既屬宮庭畫師，徐熙則爲江南處士，所以前者狀宮中珍禽瑞鳥，後者寫江湖野竹淵魚，對象既不同，畫面上的氣局也便隨之而異了。徐與黃的後裔都有善畫者。均爲一時名家，花鳥畫經過五代諸大家的發揚，到了宋代，便形成一個鼎盛的時期了。

The Origin of Chinese Flower-and-Bird Painting

Experts of flower-painting first appeared in the Tang Dynasty (618-

905A.D.) and more than twenty of them can be found in the records of "History of Tang Painting". Among the most famous are Penn Luen, To Kwang-yen and Tan Cheon-yau. During the fifty years of the chaotic state of the Five Dynasties that succeeded the Tang Dynasty, flower-and-bird painting was more prosperous than other divisions of painting. Huang Chuen and Hsu Hsi represented two different schools. The former was regarded as the founder of the realistic style while the latter the Chinese impressionistic.

注重寫生的宋代花鳥畫

宋代（公元九六〇——一二七六）的花鳥畫基本上是從徐、黃二家發展來的，宋初的花鳥名家就是黃筌的兒子黃居寀和徐熙的孫子崇嗣、崇勳、崇矩。他們各承家學，都有很大的成就與勢力，但由於黃居寀在皇家翰林畫院中甚得皇帝的寵遇，所以黃氏一派不但支配了院內，而且也影響了院外。這種趨勢，由於帝皇的遞代，後來漸有轉變，所謂野逸的徐體，又得到了復興，而與黃體兼收並蓄，融合為一。到了北宋中葉以後，這種融合的形勢就更顯著，崔白、崔慤兄弟、吳元瑜等是其代表，論者說他們的風格是清澹雅逸，出入徐、黃二家，正說明了這一點。宋代中葉的畫家趙昌和易元吉，對於花鳥也特具功力，而晚期的花鳥畫家尤多，如艾宣、王曉、趙佶、馬賁、戴琬、韓若拙等都是名手。身為皇帝的趙佶（徽宗）在繪畫上却是位無所不能的畫家，雖然山水人物花鳥都擅長，但最為冠絕的還是花鳥。南宋繼承北宋遺風，翰林畫院對花鳥畫家仍有支配的勢力，名家有李安忠、李迪、林椿等多人。花鳥魚蟲之畫發展至此，已經蔚為大觀，值得指出的是畫家們都重視寫生，以對自然作精密的觀察為能事。

許多動人的故事，說明了畫家曾經怎樣追摹自然的祕奧。作為花鳥畫祖師之一的黃筌，他自己就是以自然為師的。據說在晉開運元年（公元九四四年），淮南送了幾隻鶴到蜀，蜀主命黃筌把它畫在宮中偏殿的牆壁上，畫得那麼維肖維妙，竟引動了生鶴與之為伍，蜀主歎賞，乃名之為「六鶴殿」。又如趙昌以「寫生趙昌」自號，他擅長傳色，得花卉的神采，原來他每天清早，當朝露下降時，就到園中細心體會，即調彩色寫生。同時期的易元吉，在他家鄉長沙住舍後面，開鑿水池，置花石水禽以為寫生的標本，又親遊荊湖，深入萬守山百餘里以觀察獐猿的活動。這些都說明了畫家在寫生方面的努力。至於宋徽宗趙佶，他更是一位能對自然觀察入微的畫家，據說在宣和殿前，有一隻孔雀偶然降落荔枝樹下，他即命畫院裏的畫家作畫。那料畫師們雖然畫得很美，但都畫了那隻孔雀舉起右腳踏上簾墩之上，因此遭到徽宗的反對。畫家們莫測高深，不知所對。幾天之後，徽宗見他們仍不明白，就對他們說：「孔雀升高，必先舉左。」由此也可見徽宗對自然體會之深了。

宋代在院體畫之外，也同時產生了所謂文人畫，這是由書畫家蘇軾和米芾等開其端倪

的。文人畫的特徵是把繪畫作為詩詞文翰之餘興，抒發性靈，作筆墨之遊戲，因此不刻意求工，又不求形似。蘇軾說：「論畫以形似，見與兒童鄰。」而米芾為人「豪放不拘繩檢」，其作畫也正如此。文人畫在宋代僅開其端緒，至元明清三代，才成為與院體畫並行的一種勢力。

Realistic Flower-and-Bird Painting of the Sung Dynasty

The flower-and-bird painting of the Sung Dynasty (960-1276 A.D.) was a continuation of the Five Dynasties, and the Huang and the Hsu schools were still prevalent. Huang Chu-cho, son of Huang Chuen, was highly honoured by the Emperor and given a position in the Imperial Academy. His style of realistic painting was therefore more influential. During the later reigns, however, the descendants of Hsu Hsi found new patrons at court and a combined technique of the realistic and the impressionistic styles became in fashion in the Imperial Academy. Among the best known are Tsu Pai, Tsu Koh, Wu Yuen-yu, Chao Cheon, Yih Yuen-chi and etc. Before the government of the Sung Dynasty moved to the south, in the last days of the period generally called the Northern Sung Dynasty, Emperor Hui Tsung (Chao Chi) claimed to be the greatest patron of art, he himself being a great versatile painter of no small renown. The Southern Sung Dynasty also produced quite a number of excellent painters of flower-and-bird, among whom Li An-chung, Li Tih, and Lin Chung were best noted. All these painters developed a common attitude towards art, i.e., art as an artistic representation of nature. A close observation of nature was therefore a necessary course of study. Historical accounts tell how Chao Cheon carefully studied the dewy flowers every early morning, and how Yih Yuen-chi built his own garden with pools, rocks, plants and birds in it, and even went far away into the great mountains for the study of wild fowls and animals. Another story tells how the great painter Emperor Hui Tsung saw one day a peacock sauntering under a lichee tree by a ratten pedestal and he at once told his court painters to do this delightful scene. To his disappointment none could produce a painting that might conform to his command. A few days later the Emperor pointed out that they all did something wrong with the peacock lifting its right leg to mount the ratten pedestal. The Emperor said to his bewildered court

painters, "When a peacock ascends its steps, it invariably lifts its left leg first." With gaping mouths the court painters willingly admitted the truth of the Emperor's criticism.

It is not easy, of course, to do all these careful studies of nature for those amateur painters who are more often engaged by some other errands. Men of letters in China, by the way, are usually fond of painting and calligraphy. Two great writers of the Sung Dynasty, Su Sih and Mi Fei, invented a new style of painting, called the literati style. They insisted that paintings were no copies of nature, and they even went so far as to say that paintings might bear no resemblance of nature at all. It is a famous saying from Su Sih that it is only a child's standard of art to judge a painting by its likeness to the subject. What did they do then? They played with ink and brush, and the strokes they laid here and there on the paper only expressed their feelings and emotions, never meant to describe things. But the literati style was now only at the beginning, after all, and few artists practised this theory till the Yuan and Ming Dynasties.

元、明、清的花鳥畫

元代（公元一二七七——一三六七）以蒙古族統治中國，重武功而輕文事，藝術事業受到摧殘。這時期的花鳥畫家一般走着兩條路子，其一就是以摹倣古人為能事的復古派，其二就是以繪畫為墨戲，聊以自娛的文人畫。復古派的花鳥畫家如錢選、王淵、陳仲仁等，師法前代畫家黃筌、趙昌，繼承院體畫的遺風，競尚工麗，但此風不久亦漸趨式微，而由一種水墨花鳥的墨戲代之而興。明代（公元一三六八——一六四三）建國以後，雖然恢復設立翰林畫院，廣集人才，但是由於明代帝皇的專制，嚴刑峻罰，畫院裏的畫家為奉承聖旨，多是摹倣古人畫意，兢兢業業以求無過。代表着院體花鳥畫的畫家邊文進和呂紀等，精研前人筆墨，可說做到不失宋元遺範。其後林良父子以水墨寫意花鳥在畫院內見稱一時，院外則以陳淳、徐渭等文人畫派戲墨之作形成明朝花鳥畫之一種特色。此外周之冕創造的鈎花點葉法，陳洪綬獨特的工筆體式，都為有明一代的花鳥畫生色不少。滿清（公元一六四四——一九一一）入關，統一中國，但一切典章制度，畫院之該置，大抵衍襲明朝之矩範，畫風亦直接明季，臨摹倣古，較少新創。惟就花鳥畫來說，比較其他畫種尚來得發達。傑出的有惲南田創純沒骨畫法，色調清新絕倫。其後有華岳、李鱣、金農等，都長於花鳥，筆墨簡潔，別具面貌。至於明末遺民，入清以後，抱着亡國之痛，發之於畫，多有奇肆豪放之氣，如石濤和尚、八大山人等即為其代表。八大山人之花鳥畫，寓意深