

367266



## 畫好國畫 1

# 金魚 錦鯉

林湖奎繪著

發行人 何恭上

發行所 藝術圖書公司

地 址 台北市羅斯福路3段283巷18號

電 話 (02)362-0578 • (02)362-9769

傳 真 (02)362-3594

郵 撥 郵政劃撥0017620-0號帳戶

分 社 台南市西門路1段223巷10弄26號

電 話 (06)261-7268

登記證 行政院新聞局台業字第1035號

製 版 克帆彩色印刷製版公司 988-5547

印 刷 上友彩色印刷有限公司 989-3645

定 價 380元

二 版 1989年5月23日

78500

林湖奎繪著

# 金魚・錦鯉

Drawing Goldfish & Golden Carps



*Chinese Paintings For Beginners*

**GOLDFISH AND GOLDEN  
CARPS**

**by Lin Hu-kuei**

---

**Publisher: Ho Kung-shang  
Published by ART Book Co., Ltd.**

---

**First Edition: 1989  
All Right Reserved**

---

**Address: NO. 18, LANE 283, ROOSEVELT ROAD, SEC. 3,  
TAIPEI, TAIWAN, R.O.C.  
TEL: (02) 362-0578 • 362-9769  
FAX: (02) 362-3594**

---

**Price: US  
Printed in Taiwan**

Chinese Paintings For Beginners

1

畫好國畫

林湖奎畫

J212.2/4

73

# 金魚・錦鯉

Drawing Goldfish & Golden Carps



SWT103/01



0000050140

藝術圖書公司印行

367266

# 江河歲月深

推介林湖奎筆下金魚、錦鯉 —— 何恭上

在一片澄明世界裏，悠游的金魚和錦鯉才是真正的夢幻使者；在碧波泛著光芒的透明天地裏，忘愛的金魚或錦鯉才是獨一無二的清高隱士；在荷塘秋影的恬靜角落裏，沉默的牠們才是唯我獨尊的神秘詩人。

林湖奎的金魚，使我們幻想，使我們沉思，也使我們期待。如果生命少一些波折，多一些流動的水，如果生命少一些痛苦，多一些跳躍的喜悅，如果生命少一些相離，多一些聚會，如果生命少一些嫉妒，多一些真愛，如果生命少一些怨恨，多一些關懷，我們就是那些金魚。

林湖奎的金魚和錦鯉，便我們想像他的心情，萬物可以寄託，連小小的一條金魚啊，他是把牠們人性化，或者說藉牠們無聲的靜面表情，生動的體態姿勢，喚醒沈積在心底深處的光和影。我們的思維在現實的污染中，已略略無光彩了嗎？林湖奎想要解放這一種無可奈何的負擔，所以他善待金魚和錦鯉。

我們也是善待他筆下的金魚和錦鯉，也把牠們當作生活中初識的的賞心悅目夥伴，投機投緣，也無需太多的言語。欣賞他的金魚或錦鯉，用不着涉水，也不要隔一層玻璃。人生的邂逅，是這般自然平凡而淡中有味。和牠們為友——和畫中的金魚或錦鯉為友，竟以為自己也要儲備一些食物，唯恐那魚兒餓了，需要少許飽肚的滋養品！

金魚、錦鯉在畫中，不食人間烟火，林湖奎只要牠們作一群超脫的雅士吧？但他所描寫的，卻也有問情人間，有悲歡歲月的感嘆。四季運轉，在人的生命泛起波浪；金魚在歲月神盞下，也同樣有順暢和坎坷。金魚不管游向何方，雙行或單單，都都似乎一派天真自然，佛教的「隨緣」是牠們的化身！

出生廣東揭陽的林湖奎，是嶺南派的後起之秀。從美術學校畢業後，進入嶺南傳人趙少昂門下，受到教誨啓發，藝術更上層樓。多年來經常在歐美和東南亞地區發表作品，才華受到肯定。一九七八年和一九八五年在香港舉行個展，所作的鯉魚和金魚，曾為港督愛理洪收購。

林湖奎擅長花卉、蟲魚和走獸、竹雀、白鷺等，最突出的是他的游魚——包括金魚、錦鯉、熱帶魚、海水魚的題材最為出色。近年來，他的畫風從拘謹歸於平淡，在輕筆淡墨之間，更加顯現靈活和秀麗。他強調



線條和筆墨，在清淡適意之間，也不失精神。更重要的是逐漸脫離嶺南派的形骸，研創個人獨有的面貌。

林湖奎的金魚、錦鯉畫，構圖經過一番思量經營，注入了人化的生活情趣，以及豐富的聯想力。有的寫群魚動向，有的形影孤單，有的出雙入對。有的刻劃動態的氣勢，有的描繪內在的心思，是魚？是人？引人思索。

「偶遇」的處境是多麼充滿驚喜，欲語還止，但也是無窮思念的開始；「回眸」是一對情侶吧，多情的她，在離別的刹那，留下深情款款的眼波，心都碎了；「留得殘荷聽雨聲」，該是一種何等淒涼的境界！最壯觀的是「江河歲月」，群魚力爭上游，生命之火，熾燒旺盛；美妙優柔的是「雲裳舞影」，翩翩的身影，跳一曲史特勞斯基園舞曲吧！

林湖奎筆下的金魚和錦鯉，可以靜觀，可以竊目，觀者嚮往，恨不得是那忘記人生憂患的魚。那淡淡的筆墨，筆筆不也在說明畫者這種情緒嗎？竟然使得我們也深深受到了感染。

# Long Days and Nights in the Rivers:

## Introducing Lin Wu-kui's Goldfish and Golden Carps

by Ho Kung-shang

In a clear, transparent world, the free and leisure goldfish and golden carps are the true messengers of dreams. They are the sole hermits of the wondrous world where light dances on its surface, and they are self-sufficient poets in a quiet corner of the autumn lotus pond.

Lin Wu-kui's goldfish give us dreams, thoughts and hopes. If in life we find fewer difficulties, but more flowing rivers; if in life we find less pain, but more leaping joy; if in life we find fewer farewells, but more touches; if in life we find less jealousy, but more love; if in life we find less hatred, but more concern, then we are those goldfish.

We can read Lin's feelings in his goldfish and golden carps. Even in a goldfish so small as such, Lin has given it human life. Or, which is closer to the fact, he is able to arouse the long lost light and shadows at the bottom of our hearts through capturing the speechless expressions and body gestures of a little goldfish or golden carp. Are we already polluted then, have our thoughts lost their due brilliance? Lin wants to liberate this burden from us. Thus he treats well the goldfish and golden carp.

But so have we. So have we treated well his goldfish and golden carps. We have taken them as new acquaintances who come to us beautifully. We do not need words, we have been linked to them by a subtle sense of familiarity. To appreciate his goldfish or golden carps, we do not have to wade across the waters, nor be separated by a piece of glass. Encounters in life are often so natural and simple, yet arresting. To be friends with them—hold! I am so often carried off that I suppose I need to feed them, as if goldfish and golden carps painted in an album should feel hungry!

These painted goldfish and golden carps, in Lin's hands, are not concerned with worldly affairs. So Lin wants them only to live like secluded monks? Yet in his paintings, there are love, sadness and sorrows. The seasons turn, and the tide of life ebbs and flows. The goldfish under influences of days and nights have good and bad times too. Yet no matter which direction it heads for, whether in company or alone, the goldfish looks so pure and innocent. I will not be exaggerating to compare it to an embodiment of the Buddhist teaching of "Come what may."

Born in Kityoung, Canton, South China, Lin Wu-kui is a young representative artist of the Lingnam School. On graduation from an art academy, he became the appren-

tice of the Lingnam master Chao Shao-ang. Lin's competence greatly increased. For many years, he has been holding exhibits in Europe, America and South East Asia, and received genuine applause on his art. In 1978 and 1985, exhibits exclusively of his paintings had been held in Hong Kong. Some of the goldfish and golden carps had been brought and treasured by the then Governor Sir MacLehose.

Lin excels in flowers, birds, fishes, animals, and insects. His masterpiece, however, belongs to the fishes, including goldfish, golden carps, tropical fishes and freshwater fishes. In recent years, he turns from his earlier colourful style to concentrate on ink paintings. More lively and refined, these recent works emphasize the treatment of line and brushstrokes. Apparently simply, they still retain the theme and spirit of the subject painted. Most important of all, however, Lin begins to release himself from the constraints of the Lingnam School, and to show a uniquely individual style.

Based on careful composition, Lin's goldfish and golden carps are endowed with human feelings and imagination. Some of the paintings in this album describe the movement of a group of fish; some take only one fish; some take a couple; some focus on the force of motion; some capture inner thoughts. Are they fish or are they human? So we will ponder.

The situation in "Coming Across" is so full of surprise, the two seem to want to speak, yet they restrain themselves; their meeting is also the beginning of parting. In "Glancing Back" is a couple of lovers—how her heart is torn when they part and she casts a final backward glance on him. What a sorrowful scene in "Rain Falling on Autumn Lotus"! The most powerful is the "Days and Nights in the Rivers" in which the group of carps struggling to swim upstream, their fire of life is sparkling with vitality. What is tender is the "Dancing Figures" moving in a dreamy Waltz.

Lin's goldfish and golden carps can both make us think and please our eyes. We are so attracted that we want to become those very fishes that forget all sorrows and pains. Yet have these simple colours and strokes not been telling the same wish on the mind of the artist? Thus, so deep are we moved.

Taipei

## GOLDFISH & GOLDEN CARPS

### Contents

**6 Long Days and Nights in the Rivers:**

**12 Golden Carps and Goldfish**

**14 Basic Techniques I: Individual Fish**

16 Pompon Goldfish

18 Bubble-eye Goldfish

20 Calico Oranda

22 Red and White Tiger-head

## 畫好國畫！ 林湖奎繪

### 金魚・錦鯉 目錄

- 6 江河歲月深 何恭上
- 12 自然界的錦鯉和金魚
- 14 金魚・錦鯉基本技法(一)：個體
- 16 絨球魚
- 18 水泡眼
- 20 東錦魚
- 22 紅白花虎頭
- 24 鶴頂紅
- 26 壽星介
- 28 五花文魚
- 30 龍種珠鱗
- 32 紅白龍睛
- 34 紅黑龍睛
- 36 紅白錦鯉
- 38 鯉魚
- 40 烏鯉
- 42 三色錦鯉(東錦鯉)
- 44 金魚・錦鯉基本技法(二)：組合
- 46 蕉影藏魚
- 48 傾訴
- 50 竹深留客處
- 52 寒潭儷影
- 54 珠鱗逐月
- 56 芭蕉樹下好乘涼
- 58 翠條拂鯉
- 60 水晶宮掛紫羅幃
- 62 落花流水共徘徊
- 64 水草寫法
- 66 浮萍寫法
- 68 金魚構圖法：兩魚
- 69 金魚構圖法：三魚
- 70 鯉魚構圖法：三魚
- 71 鯉魚構圖法：群魚
- 72 金魚・錦鯉作品欣賞
- 108 赤鱗波接綠柳烟
- 金魚・錦鯉題畫詩 林湖奎輯



24 White Oranda With Red Cap  
26 Red Goose-head  
28 Calico Wen-yu  
30 Dragon-eye With Pearl-scale  
32 Red and White Dragon-eye  
34 Red and Black Dragon-eye  
36 Red and White Golden Carp  
38 Common Carp  
40 Karasu Gol  
42 Shiro Bekko

**44 Basic Techniques II: Composition**

46 Fish Under the Banana Shade  
47 Ink Lotus and Goldfish  
48 Whispers  
50 Linger a While

52 Love at Han Pool  
54 Pearl-scales and Morning Glory  
56 Resting Under Banana Shade  
58 Willow and Carps  
60 Wisteria and Golden Carps  
62 Fallen Petals and Carps  
64 How to Draw Common Water Plants  
66 How to Draw Duckweeds  
68 Composition of Goldfish Painting: Twin Goldfish  
69 Composition of Goldfish Painting: Three Goldfishes  
70 Composition of Carp Painting: Three Carps  
71 Composition of Carp Painting: Group

**72 Through the Eyes of Lin Wakuei**  
**108 Verses about Goldfish & Golden Carps**





林湖奎繪著

# 金魚・錦鯉作品欣賞 圖錄

- |   |                                  |    |  |
|---|----------------------------------|----|--|
| 1 | 江河歲月                             | 5  | 密語囁囁   |
|   | Days and nights of the rivers    |    | Whispers   |
| 2 | 寒潭弄靚姿                            | 6  | 結伴同遊   |
|   | Posing in Han Pool               |    | Outing together                                      |
| 3 | 明湖舞錦衣                            | 7  | 魚翻藻鑑   |
|   | Colorful armours in a clear lake |    | Scales reflecting sunlight like a magnificent mirror |
| 4 | 碧波綉球                             | 8  | 閒泳   |
|   | Goldfish pompon                  |    | A leisure stroll                                     |
|   |                                  | 9  | 碧波泛金光  |
|   |                                  |    | Golden reflections on the water surface              |
|   |                                  | 10 | 倩影   |
|   |                                  |    | Her shadow   |
|   |                                  | 11 | 霓裳舞影   |
|   |                                  |    | Dancing figures                                      |
|   |                                  | 12 | 春郊   |
|   |                                  |    | Countryside in Spring                                |
|   |                                  | 13 | 回眸   |
|   |                                  |    | Glancing back  |
|   |                                  | 14 | 池趣   |
|   |                                  |    | Fun at the pond                                      |
|   |                                  | 15 | 偶過   |
|   |                                  |    | Coming across  |
|   |                                  | 16 | 濠上樂  |
|   |                                  |    | Happy in the trench                                  |
|   |                                  | 17 | 和影共依依  |
|   |                                  |    | Close together                                       |
|   |                                  | 18 | 綉球圖  |
|   |                                  |    | Goldfish pompon                                      |
|   |                                  | 19 | 金蟄破蟄   |
|   |                                  |    | Just awake from dormancy in winter                   |
|   |                                  | 20 | 綉球戲水   |
|   |                                  |    | Goldfish pompon playing in the water                 |
|   |                                  | 21 | 流連   |
|   |                                  |    | Lingering  |
|   |                                  | 22 | 魚樂園  |
|   |                                  |    | Having fun   |
|   |                                  | 23 | 舞影   |
|   |                                  |    | A dancing scene                                      |
|   |                                  | 24 | 凌波仙子   |
|   |                                  |    | Fairy of the waters                                  |
|   |                                  | 25 | 蒲塘秋影   |
|   |                                  |    | Autumn in the lotus pond                             |
|   |                                  | 26 | 波心弄萍   |
|   |                                  |    | Playing with duckweed                                |
|   |                                  | 27 | 荷靜納涼時  |
|   |                                  |    | Resting under the shade of quiet lotus               |
|   |                                  | 28 | 風池春水蘸明霞  |
|   |                                  |    | Bright clouds reflecting on the spring water         |
|   |                                  | 29 | 滄浪逐萍   |
|   |                                  |    | Wandering in the azure water                         |
|   |                                  | 30 | 春江迎赤鯉  |
|   |                                  |    | The river of spring greets the red golden carps      |
|   |                                  | 31 | 戲藻池蓮   |
|   |                                  |    | Lotus pond   |

- |    |                                     |    |  |
|----|-------------------------------------|----|--|
| 32 | 魚翻翠蓋                                | 40 | 翻身欲化龍  |
|    | The fish with a curled opercula     |    | Wanting to change into a dragon              |
| 33 | 春江水暖                                |    | in a twist of the body                       |
|    | Spring warms the river              | 41 | 淺上獨遊   |
| 34 | 逍遙遊                                 |    | Roaming alone in the trench                  |
|    | A carefree time                     | 42 | 瀟湘動浪共浮沉                                      |
| 35 | 家住橫塘                                |    | Together under the waves of the river        |
|    | Home at Heng Pond                   | 43 | 水底情何逸  |
| 36 | 赤鱗波接綠楊烟                             |    | So calm and joyous at the bottom of the pond |
|    | Red goldfish and the verdant poplar | 44 | 鯉躍龍門   |
| 37 | 郊遊樂                                 |    | The carp jumping over Lun Mun                |
|    | A delightful outing                 | 45 | 共上青天游汗漫                                      |
| 38 | 春到綠湖                                |    | Traveling to the blue expanse of             |
|    | Spring descends at Green Lake       |    | the sky with you                             |
| 39 | 歸程                                  | 46 | 妙絕魚兒作隊行                                      |
|    | Return journey                      |    | Proceeding in a wonderful line               |



# 自然界的錦鯉和金魚

## 一、魚類各部之功用及名稱：

### 1. 魚鰭：

由硬棘、軟刺以及外層皮膜組成，其形狀變化多端。因其位置不同又可分為背鰭、胸鰭、腹鰭、臀鰭、尾鰭。魚鰭具有槳與舵之功用。

#### 背鰭：

保持身體之垂直平衡性，並能補助尾鰭之推進力。

#### 胸鰭：

保持身體之平衡、穩定性，並有停止前進、靜止、倒退之功用。

#### 腹鰭：

保持身體平衡、穩定性，以及停止前進的功能。

#### 臀鰭：

保持身體之垂直、平衡及穩定，並能補助尾鰭之推進力。

#### 尾鰭：

是前進之主要動力，以及方向轉換之主舵。

## 2. 魚鱗：

排列在魚身皮外的小鱗片，它們是由真皮與石灰鹽沉澱而成的。主要功用乃保護魚的身體。魚鱗有如人的指甲，一端埋在皮下，另一端則伸展出來；其排列則有如屋頂之瓦片，井然有序地鋪砌著。

## 3. 鼻孔：

一般的魚類，在其嘴的上方，雙眼之前上方左右皆各有兩個鼻孔，形成一對。但其鼻孔並不與口腔相連，只是作為水的進出之用，別於陸上的哺乳動物。

## 4. 眼：

眼是視覺的重要器官，魚的眼睛通常位於頭部左右側各有一隻眼睛。

## 5. 口：

位於頭部之前端。

## 6. 口鬚：

口鬚是鯉魚目魚類的特徵，其感覺反應敏捷正確，除了可判斷味覺之外，亦可當作觸覺之用，如同雷達的天線般敏銳。

## 7. 鰓：

魚類的鰓，相等於陸上哺乳動物的肺臟，功用是由水中吸取氧氣，呼出二氧化碳。

## 8. 側線：

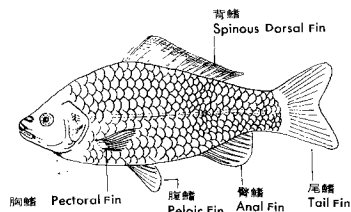
在魚體左右側之中央，由魚鰓後緣起至尾鰭前端止，可以看到一直線，這是由魚鱗中的小孔排列而成的，稱為側線。側線是除了上述之眼、鼻、鬚等感覺器官外，魚類所特有的一種器官。其作用是衡量水流、水壓、震動、水溫等。

## 二、鯉魚之生活習性

鯉魚性喜濁水，一般野生鯉魚都是棲息於泥底的湖、沼、潭、池，以及水流較緩的河川。在大湖或水壩之中，常可捕獲全長超過一公尺之鯉魚。

鯉魚屬雜食性，所以水深無藻之處不會有鯉魚出現。

鯉魚的產卵期，有台灣一般是2~3月間；寒冷地區則較遲，約在仲夏6月左右。產卵期間，公母互相追逐，常躍出水面，時間水聲嘩咚，頗為狀觀。



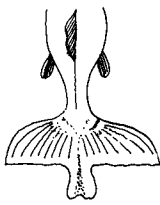
鯽魚尾  
Tail of Crucian  
Carp



三尾 Trilobed Tail



櫻花尾 Cherry Tail



四尾  
Quadrolobed Tail



水泡眼 Bubble-eye



### 三、錦鯉：

錦鯉並非從自然界發展出來的原品種，而是由原鯽經人工研究改良培養出來的新品種。

生物學家一般認為原種之鯽魚乃發祥於中東，由此向西繁殖至歐洲再轉入美洲，東傳入印度、中國而至日本。

錦鯉便是從繁殖到日本的原種鯽中，挑選其白子及突然變化之不同顏色的魚，經過多年不斷的交配淘汰而繁殖出來的新品種。其發祥地為日本的新瀉縣古志群之二十村。

錦鯉的色彩大致可分為紅色、白色、棕色、藍色及五彩斑等等。有些種類的背部色彩尤其奪目，適宜飼養於水池，作俯視觀賞；有些則以身體兩側較為美麗，宜作水族箱中飼養及觀賞。

錦鯉也與鯽魚相同，嘴邊有兩對觸鬚。

### 四、金魚：

金魚是中國特有的觀賞魚，乃野生鯽魚的變種後代。自然界中的鯽魚，皮膚中有黑、黃色素混合而構成的銀灰色，是一種保護色，使鯽魚容易與自然環境混成一色，避免給敵人發現。有些鯽魚在發育時，由於發生某種反常現象，黑色色素細胞消失，紅、黃、及橙色素細胞增加，使這些鯽魚的顏色由銀灰色變成金色、橙色或紅色。這些變種的鯽魚，稱為金魚。

#### 金魚的各部份及特徵：

觀賞金魚是經過千年的選種交配及淘汰發展得來的，在各種不同的生長環境下，他們各部份的器官有著不同的發展及變異。這裏只就常見的品種作一概述。

#### 1. 肉瘤

有些金魚的頭頂長有肉瘤，像戴著一頂帽子似的，如各種顏色的「絨球高頭」，有紅、黃、白、黑、花等品種。部份金魚的肉瘤發育完整良好，並且很厚實，由頭部一直伸展到兩頰，甚至眼睛也陷入肉瘤內，如各品種的「虎頭」。

#### 2. 眼睛

和其他魚類比較起來，金魚的眼睛的形狀有著明顯之差異。大部份金魚的眼睛都是藏進頭部；有些眼珠突出，其形狀有球形、圓筒形、梨形等。有些金魚的眼軸作九十度向上方回轉，角度突出處形成水泡狀。

#### 3. 鰭：

由於金魚的品種繁多，變異亦較大，不同品種的金魚，有著不同形狀的魚鰭。

所有野生鯽魚及各種金魚皆有胸鰭及腹鰭各一對。臀鰭在金魚類中，較一般魚類特殊。他們有部份是對鰭，其中更有呈Y字形或V字形的，更有部份品種

沒有臀鰭。

金魚的尾鰭與原生鯽魚有較大的差別。其變化基本上可分為單尾和開放尾。尾鰭特長，而且又叉如燕尾的單尾鰭金魚稱為「燕尾」。如各種顏色的「燕尾」。

開放尾的主要可分為三尾和四尾兩種。然而介乎三尾和四尾間有很多變化，長度也有很大分別。有些金魚的尾鰭比身軀還長；有些尾鰭非常硬直，與身體垂直或作四十五度傾斜；有些尾鰭則非常柔軟，輕輕向下低垂，游動時則彷彿如薄紗飛舞。有一種金魚的尾鰭向左右張開，宛如孔雀開屏，姿態美妙。也有一種金魚的尾鰭向兩端翻轉。

變化多端的尾鰭，令金魚增添了不少獨特的美感與妙曼的姿態。

# Golden Carps and Goldfish

## I. Anatomy of the Fish

### 1. Fins:

Consisting of a web of skin supported by a fan-shaped skeleton of rods called rays, the fins can be classified into different types according to their different positions: spinous dorsal fin, pectoral fin, pelvic fin, anal fin and tail fin. The fins function like a wing or a peddle.

#### Spinous Dorsal Fin

Keep the body upright and balanced, help in propelling.

#### Pectoral Fin

Keep the body balanced, stable, and help it hold, retreat or station.

#### Pelvic Fin

Keep the body balanced, stable, and help it station.

#### Anal Fin

Keep the body upright, balanced and stable, and help in propelling

#### Tail Fin

Main dynamo in propelling and turning.

### 2. Scales:

Small plates covering the body of the fish, the scales are actually composed of the residues of skin and lime salts. Their main function is to protect the body. Like our fingernails, the scales are partly inserted into the skin of the fish, with the rest exposing. The arrangement of scales is extremely orderly.

### 3. Nostrils:

Most fishes have a pair of nostrils in front of the eyes and above the mouth. Yet different from that of the mammals, their nostrils are not connected with the mouth cavities. The nostrils serve mainly as passage for the incoming and outgoing of water.

### 4. Eyes:

The most important sight mechanism, the eyes of a fish usually appear in a pair on the head.

### 5. Mouth:

The mouth is situated on the front of the head.

### 6. Barbels:

Characteristic of the carp family, the feeler barbels are extremely sensitive and the carp uses it both in taste and to touch.

### 7. Gills:

Comparable to the lungs of mammals, the gills of the fish take oxygen from the water flowing in and release carbon dioxide into the water flowing out.

### 8. Lateral Line System:

Situated in the middle of the body, the lateral line system consists mainly of a series of tiny canals (or pores)

under the skin, arranged in a line that stretches from the back of the gills to the nearly as far back as the tail fin. Besides the eyes, nostrils and barbels, the lateral line system is another sensory organ that reacts to the slightest pressure and change of temperature in the water.

## II. Living Habits of the Carp:

Adapted to muddy waters, generally the wild carp is an inhabitant of marshy ponds, backwaters of rivers and lakes. In large lakes and dams, it is often possible to find carps of over one meter long.

An omnivorous fish, the carp does not inhabit deep waters where there are no water plants.

The carp spawns over a protracted period of time during February and March. In colder climates, the period may be delayed until June. During the spawning season, the male and female carp chase after each other, and very often they jump above the water surface and fall back in a splash.

## III. Golden Carps:

Mutants of carps, the many varieties of golden carps are bred artificially through thousand years of labored selection.

The ancestor of the golden carp was regarded by most biologists as the carp of Middle East, which migrated westward to Europe, then back to the East, via routes passing countries such as India, China and Japan.

The golden carp is the descendant of the original carp migrated to Japan. The mutant was the result of years of selective breeding between white and coloured carps whose colours had been changed because of sudden alterations.

The golden carp ranges from red, white, olive brown, blue to calico. Some varieties have specially attractive backs, thus suitable for ponds, whereas other varieties, because of their colourful trunks, are best in aquariums.

Like the common carp, the golden carp has two pairs of barbels near the mouth.

## IV. Goldfish:

A special kind of fish native to China, the goldfish is actually the mutant descendant of wild crucian carps. The natural crucian carp has a silvery grey body skin made up of black and yellow pigment cells. This protective colour enables the crucian carp to hide and avoid attacks. Certain crucian carps, however, gradually lose their black pigment cells and the red, yellow and orange pigment cells increase quickly owing to unexpected abnormal conditions during their growth. As a result, the silvery grey protective colour turns into golden, orange or red. These mutants are then called goldfish.

### Parts of the Goldfish:

As a fish that has gone through at least a thousand

years of selective breeding, the goldfish has developed different varieties and forms to adapt to different environments. The following is a brief explanation of its most common characteristics.

### 1. Pad of Tissue

Some goldfish grows a pebbly pad of tissue (more colloquially called a cap or a hood) over the head. This form includes the pompon high-head of red, yellow, white, black and spotted body colours. Some of the pads are thick, strong, well developed and may extend down to the gill covers (operculum), or even surround the eyes in such a position that the eyes look as if they are deeply embedded into the pad of tissue. This form includes the tiger-heads.

### 2. Eyes

Compared with other forms of fish, some goldfish have a pair of queer eyes. Their eyes may be embedded into the head, or protruded in shapes of a ball, a cylinder, or a pear, while another type of bulging eyes is directed upward and carries a bubble filled with somatic liquid.

### 3. Fins

All wild crucian carps and goldfish have a pair of pectoral fins and a pair of pelvic fins each.

The anal fin of the goldfish differs from that of ordinary fish. Some of the anal fins appear in twin and may be shaped like a Y or a V. Certain goldfish do not have any anal fins.

The tail fin of the goldfish differs greatest from that of the original crucian carp. Of the two types of tail fins, the whole tail is long and shaped like a common fish tail in having two lobes spread open. An exemplary goldfish of this type is the "sparrow tail."

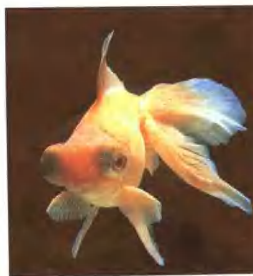
The other type of tail is called fringetail, and is classified into trilobed and quadrolobed forms. Yet there are many different variations of fringetails. Some are longer than the body; some are hard, strong, flat and connected to the trunk in a 45 degree; some are soft as silk and droop tenderly, or wags like a piece of veil when the goldfish moves about; some spread open to both sides; some are twisted at the edge. It is often these various and unexpected shapes of the goldfish that give uniqueness and beauty to the goldfish.



# 金魚・錦鯉

## 基本技法(一)：個體

### Basic Techniques I: Individual Fish





丁卯年三月  
湖寧畫

何處不相逢  
So We meet again



- ①用硃砂調少許洋紅畫絨球，先蘸依色，再蘸洋紅，這樣便能表現出深淺層次，濃淡得宜。畫絨球時必須注意色彩務必鮮明，但不宜太濃厚而致有呆滯之感，下筆要鬆，才能顯出其嫋娜欲動的質感。



Dip the brush in vermillion then in bright red, apply the mixed colour to the pompon of the goldfish. The mixed reds should effect different shades and natural depths. Pay attention to the vividness of colour but avoid thickness resulted from too dark a colour. A well-proportioned blending of reds will allow the pompon to look more lively and yield an effect of movement.



- ②用淡墨勾出魚身、魚鰭及眼眶，蓮中鋒筆。筆具用小山馬。

Outline the body, operculum and eye-socket of the goldfish with the tip of a small shanma brush dipped in pale ink. Always hold the brush in an upright position while sketching only with the tip. This technique is call "using the central tip."



- ③用淡墨畫胸鰭、腹鰭、尾鰭，用側鋒筆寫。筆具用中山馬。魚鰭描畫得當，能表現出嫋娜的動感。

Draw the pectoral fins, pelvic fin and tail with the sides of a medium shanma brush. Well-drawn fins will impress the feeling of a goldfish in motion.



- ④用濃墨點出眼睛，一條絨球魚的雛形便開始呈現了。趁魚鰭未全乾用小圭筆寫出鱗紋。

Dot the eye with deep ink. A crude appearance of a pompon goldfish is thus in front of our eyes. Before the fins dry, add lines on the fins with a small kuei brush.