

蘭譜

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BOOK OF
THE ORCHID

中國花卉畫基礎之2
周士心編繪

蘭 譜

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蘭法綜合說明

蘭花有純潔文雅的氣質，發芬芳於巖阿，幽谷之中，有“抱道深藏”的意思。自從春秋時楚國愛國詩人屈原喜愛種植並佩帶蘭花，以為潔身自愛的象徵。後人為紀念先代賢哲，愈加推重蘭花的性格，作為作詩、寫畫的題材，歷代不衰。

蘭為中國四君子畫之一，所畫蘭花以中國原產品種為準。

元代（1280—1367）僧人覺隱曾說：“我畫以喜氣畫蘭。”可見畫蘭要在心平氣和，情緒安定，胸境舒暢的時候，才能表現這份婉約美妙的情趣。

通過畫蘭可以善於用毛筆，畫好形體較長的葉片，此後再進而畫蘆葦、蒲荻各種草類，以及鳶尾、萱花等花卉的葉片，以至一應禾本科植物，就沒有困難了。

歷史上除了不少文人學者喜畫蘭花而外，也有不少著名婦女畫得很好。

畫蘭易學難精，有人說“半生蘭花一世竹”，須要勤學苦練，才有成績。如果一直能保持此種寫作興趣，學到老，無論在技巧、意境而言，每年仍有不同程度的進步。

此輯包括了應有盡有的技法，最後部分的“賦彩鉤勒法”，為其他畫譜從未提及而早已存在的畫法，此書也一一併作了介紹。

ORCHIDS

Introduction

The pure and elegant orchid, with its subtle fragrance, growing in the remote valleys and hidden rock crevices, is like the scholar who embraces the Tao and chooses to be away from worldly cares and lives as a recluse in the mountains.

This 'fragrant grass' is a recurring symbol of virtue and purity in the poems of Ch'u Yuan, a patriotic poet of the Ch'in State during the 3rd century B.C. To commemorate this poet, the orchid became a favorite subject in painting, poetry and literature.

This plant, one of the Four Gentlemen subjects, is a Chinese native species. The orchid should be painted when one is emotionally tranquil, relaxed and calm. Orchid painting has been a favorite of scholar painters, as well as women painters in the past. The painting of the orchid is relatively easy to learn but difficult to master. The saying is quite true: "Half a life time to master orchid painting, and a life time to master the bamboo."

If one is able to persist in his interest and practise orchid painting year after year, he will find improvement in technique as well as a greater achievement of depth of mood and content in the painting. Through the painting of the orchid, one also learns to master the painting of reeds, rushes, day-lilies, and other herbal plants with long slender leaves.

This section includes all the existing methods known for the painting of orchid. The last section introduces the reversed contouring method which is a technique that existed long ago, but has never been described in any other painting manual.

古

撇

叶

景



水墨法

一、右撇葉

畫蘭自撇葉開始，向右撇葉，謂之“順筆”。

執筆之上端，中鋒懸肘，以臂力自左向右一筆而成。

先練習短葉，漸至長葉。短葉剛直，長葉或上昂，或平舒，或下彎，略呈弧形，須清勁而自然。

下筆時略輕，至蘭葉中部，筆力下壓，使葉形略潤，然後收筆；筆力漸向上提，使葉端尖銳而聚斂。

收筆時，筆管保持垂直，不可橫臥，亦不可用指力向外趕出，以免葉尖破碎。

INK MONOCHROME ORCHID

1. Leaves to the right

Orchid painting begins with painting the rising leaves. Leaves painted towards the right are called "Shun Pi" – following the arm movement.

Each leaf is completed in one stroke except in special cases. Hold the brush upright on the upper end, and paint with the elbow away from table.

Practise the short leaves first, then increase the length. The short leaves should be straight and stiff. The long leaves should flow smoothly in an arc-shape.

Pay attention to the application of pressure and motion of the brush at the same time. Begin at the root part of the leaf blades using the tip of the brush. Pressure is gradually increased to broaden the leaves at mid-length, and decrease gradually, lifting up the brush when approaching the tip of the leaf.

Keep the brush perpendicular at a right angle to the paper at all times. Do not use the wrist or the fingers to manipulate the brush or lean the brush over in any direction. All motion should come from the elbow.

左

撇葉

志風



二、左撇葉

向左撇葉，謂之“逆筆”。順筆易為，逆筆較難。

初學時逆筆運筆時每覺顫抖，練習日久，始能揮灑自如。

撇葉須左右同時翻覆練習不輟，以求平衡發展。

餘參閱右撇葉之技法。

2. Leaves to the left

Leaves painted to the left are called “ni pi” — against the arm movement. This action may be more difficult for beginners to master and will require more practise.

Leaves in both directions should be practised together constantly until they can be done proficiently.

右

折

景

古
書
畫
印



三、右折葉

撇葉習至流暢後，進而寫折葉。

短葉不折，長葉則隨其形勢而轉折。

葉之上舉轉而下垂處，即可作折葉。

葉之因風飄舉，葉端垂而復往上飄颻者，亦可作折葉。

亦有葉本左向而折葉迴轉向右者；葉本向右而折葉迴轉向左者。大凡折葉，雖有長短，不出此三法。

折葉，先撇一筆，另接一筆，須連貫，順勢，筆意自然。

折葉可使畫面增加動勢。

3. Turned leaves to the right

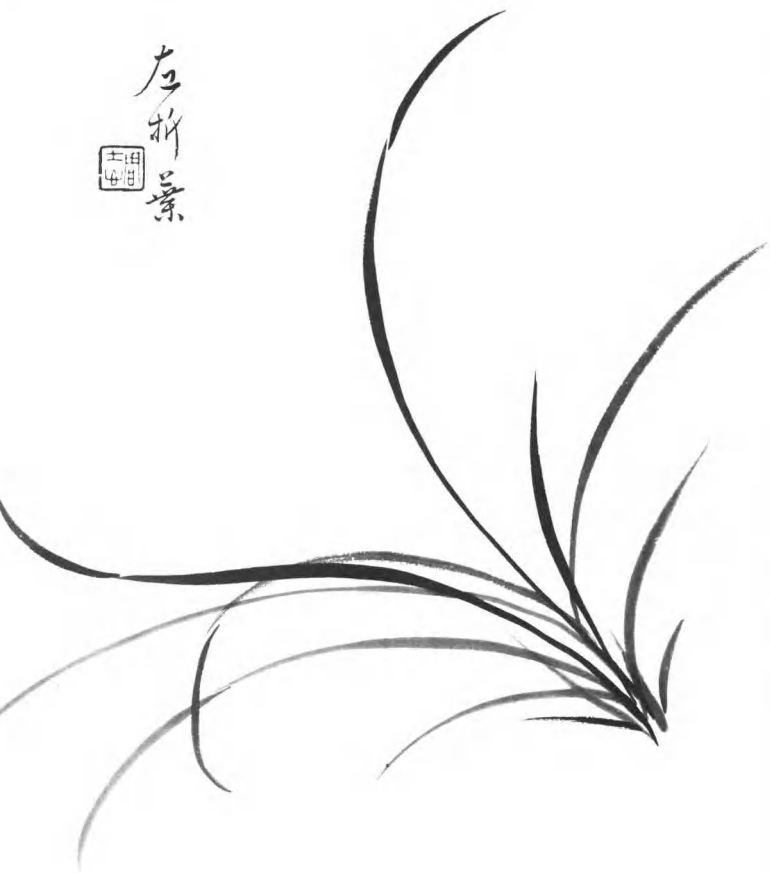
Long leaves are sometimes painted in two strokes to show change of surface in the following conditions:

When the leaf is arching toward or away from the viewer; when it is arching upward, or downward; and when the leaf changes direction from left to right, or right to left.

Lift the brush up at the turning point and follow immediately with another shorter stroke.

Twisted leaves increase the flowing motion of the leaves. Short leaves are stiff and straight, therefore, they usually do not turn.

左折景



四、左折葉

左折葉較右折葉為難。

折葉接筆處，不可距離過遠，過遠則有不相連續之現象，但如筆意連貫，謂之“意到筆不到”，無妨。

葉之正面色深，背面色淡，故深筆畫葉接淡折葉則係正葉折背葉。淡筆畫葉接深折葉，則係背葉折正。如不分深淡，則在觀者意會。

折葉之接筆在上在下，視其形勢而定，不可一律，筆法以多變化為佳。

4. Turned leaves to the left

The control of the brush to the left side is more difficult.

The distance between the two strokes should not be too far apart and the continuity of the flow should not be broken because of the turn. Lighter ink may be used to represent the back of the leaves. Therefore a leaf turning from the front to the back will have the first stroke in darker ink and the second stroke in lighter ink, and vice versa.



景勢飄舉及下
垂式



五、葉勢飄舉及下垂式

蘭葉因風飄舉，名爲“風蘭”，又因地勢偏高，生於石隙危崖處，使蘭葉有顯高斜出下垂之勢，乃屬奇觀。元代（1280—1367）僧人雪窗頗爲擅場。

畫蘭位置平正，有莊重端正之感，但取法奇崛，或作臨風搖曳之態，亦有異致。

此法須筆力勁挺，有迴轉矯健之態勢，始稱妙筆。

5. Orchids in different positions

In the wind, orchid leaves flow and point upward.

Orchids growing from rock crevices by the cliff bend down.

Orchids hanging in this position should be strong and supple.

蘭根
短葉
斷葉



六、短葉 斷葉 蘭根

短葉爲新葉，斷葉、殘梗位置常在根邊。凡短葉、斷葉，皆可調節叢花密葉，使之疏密得宜。

清時人畫蘭多作“露根蘭”，宋元人無此法，或與巖石爲侶，或植於盆盎，或如鄭思肖之作“無根蘭”。

後者雖無坡石土壤，視之盈盈如生，較“露根蘭”遠勝矣。

寫斷葉宜乾筆，鈍筆；寫新葉宜潤筆，銳筆。著於根莖，聚而不結，多而不亂。

蘭根肥圓多鬚，有濕潤感，故須以淡墨濕筆爲之，畫之雖乏佳趣，但亦應知其藏法。

6. Short leaves, broken leaves, and orchid roots

Short new leaves, together with the broken leaves or withered stalks, are often found on the edge of the plant. They are drawn to increase the interesting quality of the composition.

Roots were often included in paintings in the Ch'ing Dynasty. This was not done in the Sung and Yuan Dynasties. The orchid is usually painted in its natural environment growing from the ground, or next to rocks, or in planters.

Blunt dry strokes are used for painting broken leaves.

Pointed moist strokes are used for painting new leaves.

The base part of the orchid should not be blurred together; each leaf should be well defined from the others.

When the root is painted, use light ink and a moist brush.

加景字

揮及

墨法



七、加葉穿插及墨法

一葉部位既定，然後次第加葉成叢。

所有蘭葉俱從根處向外撇出，須有長短、粗細、疏密、穿插、交疊，以構成種種姿態。穿插蘭葉有如下之禁忌，應予避免。

(1) 兩葉同長而平行，如筷子。

(2) 三葉交叉於一點，如鼓架。

(3) 四葉平均交互，如井字。

(4) 三葉平行，如川字。

(5) 編織如籬笆。

(6) 如鳥之雙翼。

(7) 如手之五指平伸。

(8) 如螳螂肚子。

(9) 如池塘邊之小草，柔細而無力。

用墨須分乾、濕、深、淡，則所加之葉向、背、老、嫩自見。

又墨色白深至淡，至少須有五種不同之層次。

細審部位，斟酌形勢，筆隨意轉，守嚴謹之法度，抒心靈之快意，而達“氣韻生動”之要旨。

7. Adding the leaves and controlling the ink shades

Each leaf is painted in one continuous stroke rising from the base of the plant.

The width and length of each leaf should vary.

In grouping the leaves, the following points are to be avoided:

a. Two leaves of the same length growing parallel to each other like a pair of chopsticks.

b. Three leaves crossing over at one point — like a drum stand.

c. Two parallel sets of leaves crossing over — like the character #.

d. Three leaves growing parallel like the Chinese character for river III.

e. Leaves weaving like a basket.

f. Leaves on both sides balanced like the wings of a bird.

g. Leaves like five stretched fingers.

h. Leafblades like the body of a praying mantis.

i. Soft and weak leaves like grass growing on the side of a pond.

Varying the shades of ink and moisture content of the brush will have the effect of showing the distance between the leaves, the front and back of leaf blades as well as the young and the old leaves.