

# Rivers and Mountains— A Collection of Sketches by Cheng Kar Chun

鄭家鎮馬生集



鄭家鎮志書

作人題







# 鄭家鎮寫生集

Rivers and Mountains—  
A Collection of Sketches by Cheng Kar Chun

生活·讀書·新知三聯書店香港分店  
Joint Publishing Co. (Hongkong Branch)

封面題簽·吳作人  
責任編輯·馬健全  
美術策劃·尹文  
裝幀設計·寧渺  
正稿製作·余美明

Editor: Ma Kin Chuen  
Art Director: Wan Man  
Designer: Ning Miao  
Artist: Yu May Ming

### 鄭家鎮寫生集

生活·讀書·新知三聯書店香港分店出版發行  
香港域多利皇后街九號

冬青美術影版社有限公司製版  
香港鰂魚涌華蘭路十六號萬邦工業大廈十八字樓B座

競濤廣告印刷公司承印  
香港鰂魚涌海堤街十八號永順工業大廈四字樓

1984年7月香港第一版第一次印刷  
大20開(235×216mm)八八面  
ISBN 962·04·0364·9

Joint Publishing Co. (HK)  
9 Queen Victoria Street, Hongkong  
© Joint Publishing Co. (HK) 1984  
All rights reserved

First published 1984

Printed in Hongkong by  
Can II Advertising & Printing Co.  
4/F Wing Shun Fty. Bldg., 18 Hoi Tai St., Quarry Bay, Hongkong  
ISBN 962-04-364-9

# 目錄 Contents

<b>序</b>	<b>Preface</b>	黃苗子	Huang Miaozi	7-9
<b>自序</b>	<b>Author's Introduction</b>	鄭家鎮	Cheng Kar Chun	11-12
<b>北京</b>	<b>Beijing</b>			
長城紀遊	The Great Wall	13-15	三潭印月	33
來今雨軒	Lai Jin Yu Pavilion	13	冷泉亭飛來峯	33
碧雲寺	Bi Yun Temple	14		
<b>西安</b>	<b>Xi'an</b>	15	<b>富春江</b>	34
灊橋	Ba Bridge	16-18	桐君山	34
咸陽道上	Taking a rest: a scene on Han Yang Road	16-17	富陽	34
		18	<b>新安江</b>	35
			新安江發電站外望	35
<b>敦煌行</b>	<b>Dunhuang</b>	19-23		
敦煌	Dunhuang	19	新安江水庫	35
祁連積雪	Snow scene at Qi Lian Range	20	<b>黃山</b>	36-42
黃河大寺溝	Da Si Gorge, Yellow River	20	天海道上遇雨	36
炳靈寺	Bing Ling Temple	21	皮篷道上	37
玉門關	Yumen Pass	22	雲谷寺月夜	38
鳴沙山月牙泉	Ming Sha Mount and Yue Ya Spring	22		
	A moonlit scene at the Yellow River	23	雨中過閻王壁	39
黃河夜月			桃花溪畔翼然亭	39
	Buddha statues in the Mogao Grotto	23		
莫高窟小佛像			過蓬萊三島眺天都峯	40
			始信峯	41
<b>南京</b>	<b>Nanjing</b>	24	百丈泉	42
靈谷塔	Ling Gu Pagoda	24	<b>桂林</b>	43-46
<b>無錫</b>	<b>Wuxi</b>	25-26	清瀨曉發圖	43
寄暢園	Ji Chang Garden	25	蘆笛岩之雲台攬勝	44
寄暢園	Ji Chang Garden	26	獨秀峯	44
<b>太湖</b>	<b>Taihu</b>	26-27	龍隱洞	45
萬浪橋	Wan Lang Bridge	26	月牙山	46
龍頭渚	Yuan Tou Islet	27	象鼻山	46
馬山	Ma Islet	27	<b>粵北</b>	47
<b>蘇州</b>	<b>Suzhou</b>	28-31	坪石金鷄嶺	47
蘇州小景	A scene at Suzhou	28	北江	47
天平山	Tian Ping Mount	28	<b>丹霞</b>	48-50
網師園	Wang Shi Garden	29	丹霞曉霧	48
海湧山頭西望	Scene to the west of Hai Yong Mount	30		
			錦石岩馬尾泉	48
鐵筆岩天下第三泉	Third Spring of the World at Tie Bi Cliff	30	錦江放筏	49
			錦江寄泊	49
虎丘劍池	Hu Qiu Jian Pond	31	丹霞招待所	50
拙政園西部	West Zhuo Zheng Garden	31	<b>星湖</b>	51
<b>杭州西湖</b>	<b>West Lake, Hangzhou</b>	32-33	星湖掠影	51
靈隱冷泉	Ling Yin Leng Spring	32		

鼎湖	Dinghu	52	意大利加比利島	Capri Island, Italy	73
飛水潭	Fei Shui Pool	52	加比利島海灣市集	A market at the bay of Capri Island	74
廣州	Guangzhou	53			
珠江	Pearl River	53	加比利島一景	A scene of Capri Island	75
熊貓	Different postures of a panda	53	摩納哥	A scene of Monaco	75
海南島	Hainan Island	54~56	法國街頭人物速寫	A sketch of passers-by at a street, France	76
海口公園石獅	Diffetent views of a stone lion at Hai Kou Park	54			
			搭順風車的人(之一)	Hitch-hiker (1)	76
屯昌鹿場	Tun Chang Deer Park	55	搭順風車的人(之二)	Hitch-hiker (2)	76
文昌旭日	The rising sun at Wenchang	55	搭順風車的人(之三)	Hitch-hiker (3)	76
通什南聖河	Tong Shi Nan Sheng River	56	旅行家	A traveller	77
泰國	Thailand	57~60	找不到旅店的幾個人	Travellers who failed to find a room in the hotel	77
吞府大舍利塔前水果小販	Street vendor in front of a stupa, Bangkok	57			
			海灘渡假去	Holidaying at the seashore	77
曼谷漁村小景	A fishing village at Bangkok	58	尼斯海灘睡客	A seashore sleeper at Nice	77
茶座	Teahouse	58	法國南部康城海灘	Cannes Beach at Southern France	78
曼谷近郊漁村	A fishing village at suburban Bangkok	59			
			香港	Hong Kong	79~86
考艾高原之汽車旅店	Motel at Khorat Plateau	59	八仙嶺雨景	A raining scene at Pat Sin Range	79
考艾山居	A mountain village at Khorat	60	鯉魚門村	Lei Yue Mun Village	79
新加坡	Singapore	61~63	東龍島探摩崖龍紋石刻	Stone engraving of a dragon at Tung Lung Island	80
街景	Street scene	61			
植物園前的印度食物檔	An Indian food stall in front of the Botanic Garden	61	上水火車站	Sheung Shui Railway Station	81
			西貢東岸小村	A small village at Sai Kung	81
聖淘沙島之濱	Seashore of Sentosa Island	62~63	從大環頭遠眺果洲羣島	A distant scene of Ninepin Group from Tai Wan Tau	82
南朝鮮	South Korea	64~65			
民族舞蹈	A national dance performance	64	新娘潭	Bride's Pool	82
民族舞蹈慶豐收	A national dance performance in celebration of a bumper harvest	65	東坪洲更樓石	Keng Lau Shek, East Peng Chau	83
			輞井園外望	Scene outside Mong Tseng Wai	84
日本	Japan	66~67	后海灣	Hau Hoi Wan (Deep Bay)	84
瀨戶內海	Seto Naikai	66	從大霧山腰遠眺元朗平原	Yuen Long Plain as seen from Tai Mo Mountain	85
諏訪太鼓	Suwa-Taiko (Japanese drum dance)	66			
箱根大涌谷	Owaki Valley, Hakone	67	龍珠潭	Pearl Pool	86
歐洲	Europe	68~78			
萊茵河(德國部份)	River Rhine, Germany	68	鄭家鎮	Cheng Kar Chun	87
瑞士洛桑街景	A street scene of Lausanne, Switzerland	68			
洛桑湖曉霧	Lausanne Lake in morning fog	69			
登鐵力士雪山	A panoramic view of Titus	69			
雪山茶座	Teahouse at Titus	70			
奧地利山村	A mountain village in Austria	71			
意北叢山一小村	A small village at North Italy	71			
威尼斯水鄉	A water scene of Venice	72			
威尼斯街景	A street scene of Venice	73			

## 序 黃苗子

“嵩山多好溪，華山多好峯，衡山多好別岫……奇崛神秀，莫可窮其要妙，欲奪其造化，則莫神於好，莫精於勤，莫大於飽游飫看，歷歷羅列於胸中。而目不見絹素，手不知筆墨，磊磊落落，杳杳漠漠，莫非吾畫。”

——宋·郭熙《林泉高致集》

十一世紀中葉的偉大山水畫家郭熙的話，在二十世紀的今天，還是值得畫家們注意的訣竅。這一點，老友鄭家鎮兄是深有體會的。

“莫神於好，莫精於勤”，這對於畫家固然重要，而更重要的是“莫大於飽游飫看，歷歷羅列於胸中。”畫家不從生活體驗中，從大自然的吐納陶冶中，豐富自己的藝術境界，那就很難談到“奪造化”。家鎮兄的這本寫生畫集，那淋漓痛快的筆觸，形神兼備的造型，不但說明他對藝術愛好之深，對技法用功之勤，還說明他“飽游飫看”的這一不可或缺的藝術修養，是如何孜孜不倦地去追求的。

家鎮蟄居香港這彈丸之地，却不滿足於畫香港，他把視界放大了千萬倍，他多次遊歷全國名山大川，揮動畫筆，留下了祖國山河大地的精神面貌；又東渡日本，遠遊西歐，為的是想“窮其要妙”。這次選刊的寫生畫集，只不過是他數十年來在雪泥中留下的幾痕爪印，但也說明他“胸懷祖國、放眼世界”的胸襟。

三年前我在香港發表過一篇介紹家鎮的短文，說起他有勤奮和天份結合的特點，說起他詩文書法方面修養的特點，以及他「讀萬卷書，行萬里路」的特點。這三個特點當然不能概括家鎮兄的整個藝術道路，但是讀了這本畫冊，看出這幾個特點，是家鎮兄始終不渝地堅持着的。

## Preface Huang Miaozi

“One can find at Mount Song lovely brooklets. At Mount Hua beautiful peaks are abound, and at Mount Heng charming little hills meet one's eyes everywhere . . . The wonderfulness of all these marvellous hills and mounts is beyond description. To capture their spirit, one has to love them, make diligent efforts to practise painting them, pay them frequent visits and appreciate them with heart and soul. Only when one, in trying to paint, is so absolutely absorbed by the scenes that he forgets entirely his painting paper and brushes and loses himself in the world of the visionary and illusory can he attain the artistic realm where his paintings are the embodiment of the scenes and the scenes the spirit of his paintings.”

— *A Collection of Springs and Mounts*  
by Guo Xi of the Song Dynasty

The great landscape painter Guo Xi made these judicious remarks on painting during the 11th century. These, I think, can still serve as an important guide to modern painters of the 20th century. As a veteran artist, Cheng Kar Chun, who is my close friend, would certainly have a deep and true understanding of Guo Xi's remarks.

“To love” and “to make diligent efforts to practise painting” are important rules to observe. However, it is more important for one to “pay (the places of scenery) frequent visits and appreciate them with heart and soul”. A painter will never be able to “capture the spirit” of the landscape if he does not learn from real life and immerse himself in Nature so as to broaden his artistic realm. The sketches by Kar Chun as shown in this collection are so successful in catching the forms and spirits and exhibit so mature an artistic skill that they can serve as a strong evidence to the deep affection Kar Chun has to art and show his diligent efforts in painting. They can furthermore prove that Kar Chun has paid visits to different places of scenery and has immersed himself in real life.



在祖國大陸，過去曾經有過一個過分強調深入生活的傾向，認為畫家只要深入生活，就能夠畫出好畫。走過一段彎路之後，大家發現深入生活是重要的，但是不苦練技法，不進行多方面的文藝修養，面對生活而缺乏感情，或有了感情却缺乏表現能力，都不能畫出好的創作。因此深入生活的寫生是重要的，但是筆墨技法的高深鍛煉與書法、文藝閱讀等的豐富修養，都是互相關聯，相輔相承的，讀了家鎮兄的寫生畫稿，使人感到藝術深度，原因也正是他的寫生本領，不是單純從寫生出發的。

寫生，有人以為美術學校學幾年，對着實景就能“寫”出來，沒有什麼竅妙。其實並不那麼簡單，美術一年級學生的寫生和齊白石對着玻璃杯子畫蘭花的寫生，就有天淵之別，這裏有功夫深淺之別，形似和神似之別，“大同”中的“小異”之別，包羅現象和去粗存精之別……等等，這些區別有時是顯而易見的。寫黃山、桂林，每個畫家都從不同的角度、不同的情調發揮，梅清寫黃山與漸江、程邃寫黃山都各有面目，都在不同程度上“窮其要妙”。因為大自然固然美，但經過畫家的取捨、整頓、再造，那就比真實的山水更美，這就是黃賓虹先生解釋“江山如畫”而不是“畫如江山”的原因。張大千認為藝術家應當是上帝，也就是這個意思。

前幾年見到家鎮兄的作品，就已經感到耳目一新，這次看到這冊寫生集，我聯想到他在作畫時，“目不見絹素，手不知筆墨，磊磊落落，杳杳漠漠……”的樂趣，不覺生羨慕心。

如果根據“土別三日”這句話，再面對家鎮的不斷前進，我不禁害怕我的雙目經不起一“刮”再“刮”了。是為序

一九八四年五月於北京東郊

An inhabitant of Hong Kong, Kar Chun is never satisfied with tiny Hong Kong. He broadens his horizon to a much larger world. Again and again he visited the famous mountains and rivers all over China and recreated the scenes in his paintings. He also travelled to Japan and Europe in order to explore into the “wonderfulness” of these places. Though the sketches contained in this collection are just a small portion of Kar Chun’s works, they, nevertheless, show that Kar Chun is a man who “has his motherland in mind and the whole world in view”.

In a short article I wrote on Kar Chun three years ago, I drew the reader’s attention to his features with regard to his diligence and talent, his training in poetry and calligraphy and his rich experience of travelling. Though these cannot conclude Kar Chun’s artistic achievement, I can safely say that they persist in this collection of sketches.

In mainland China, there was once an over-emphasis of the importance of participation in life. To draw good paintings, the only thing a painter need do, it was thought, is to participate in life. It was only after a lot of detours people come to the realization that though participation in life is important, one has still to study diligently to master the basic techniques and to broaden his vision by reading materials on different subjects of art before he can hope to produce good paintings. One has also to devote to life and to acquire the skill of presentation before he can make any attainment in art. Therefore, though participation in life is important to making good sketch paintings, a good training in the technique of mastery of the brush and ink and a wide reading habit are also of paramount importance. Kar Chun’s sketches exhibit an artistic profundity and this, I believe, is not only a result of his participation in life, but also a fruit of his mastery of the techniques.

Some people may think that after a few years’ training in school, a student of arts can already make good sketches of the scenes and there is nothing pro-

found in sketch painting. However, sketch painting is actually not so simple a matter as that. The sketch of an orchid by a first year student of art can never be compared with the great master Qi Baishi's drawing of the orchid. The student's skill will be too shallow to compare with master Qi's. The student may put too much emphasis on the appearance of the orchid while the master's painting will capture also the spirit of the orchid. Though the two sketches may look alike at first glance, there will be some, and highly significant, differences between the sketches. The student may try to picture every detail of the orchid, while the master will consciously ignore the disorderly. The differences in the artistic styles and artistry between different painters can sometimes be very obvious. The famous scenic spot Huangshan looks somewhat different in appearance and in spirit under the brushes of different painters. The Huangshan under the brush of Mei Qing (1623-1697) looks different from the one painted by Jian Jiang (1610-1663), while the painting of Cheng Sui (1605-1691) produces yet another kind of artistic impression. Nevertheless, the three artists had all succeeded in different ways to produce a visual description of the "wonderfulness" of beautiful Huangshan. Though the natural landscape is beautiful, the landscape recreated by the brush of a master will appear better than the real scene. This is, according to Huang Binhong (1865-1955), the reason why we say "the landscape is as beautiful as a painting" and not "the painting is as beautiful as the landscape". Similar opinion is expressed by Zhang Daqian, who says that the artist is actually a kind of creator.

Several years ago when I had had the chance to appreciate Kar Chun's works, I had already found that he had reached a new level of artistic attainment. Studying through the sketches contained here in this collection, I can see in my mind the Kar Chun who when painting is "absolutely absorbed by the scenes that he forgets entirely his painting paper and brushes

and loses himself in the world of the visionary and illusory." Whenever I think of his artistic attainment, I admire Kar Chun from the depth of my heart.

There is a Chinese saying that "(As a true scholar is ever making progress) One has to 'polish' his eyes and look at the scholar with new admiring eyes after every couple of days." I am afraid that my eyes have to be "polished" again and again to look at the works of Kar Chun, who is always on the march to higher and higher an artistic realm.

May 1984  
Beijing



# 自序

鄭家鎮

# Author's Introduction

Cheng Kar Chun

這幾年來，一直希望把積存下來的旅行寫生出版一本畫集，作為從事美術工作的紀錄。從一九三五年開始至今天，正好是半個世紀，積存下來的速寫稿可不少，雖然三十年代的早已不存。這本畫集，最早的一幅是一九四七年，最近的是今年五月中北京西安之行。

我是從漫畫到國畫的，從事漫畫的朋友，作畫都習慣於用誇張的手法來突出主題。寫生也不例外，更愛利用這手法來弄點小趣味討俏，這毛病真不易洗掉。

旅行的時候，我習慣帶備多本不同大小的速寫簿，小的如一般紀錄電話號碼的簿子，這是放在口袋中以便不時之需。在長途旅行汽車中，我常是利用它來紀錄旅途所見。用的筆也是各式各樣，手探口袋，掏出了哪一支便哪一支。景物稍縱即逝，已沒有時間去選擇用什麼工具。但時間許可，我會用毛筆宣紙的，我口袋中也插了毛筆掛了小墨盒的寫生工具。用什麼技法來寫眼前景物，這決定是一瞬之間，甚至是掏出了工具那一瞬之間。因此，這些寫生稿，國畫的、西洋畫的。毛筆、鉛筆、箱頭筆、蠟筆、炭筆、圓珠筆的都有。我不愛只用一種工具，我覺得弄多一點花樣會多添一點樂趣。

我的速寫，人物是比風景少。這大抵與我愛作國畫山水有關。這也是與我的素描基礎不大穩固有關。我沒有受過美術教育，沒有寫過石膏像，寫人物除了利用漫畫手法之外，還能搞一些什麼呢？

寫生，是把大自然納於襟懷的一種手段，也是加強記憶的一種手段。眼看到再經過了手，腦子裏留下的印象便深了。經過了消化，再吐將出來，去無存菁。因此在寫生的時候，早已把不合心意的東西丟掉，而突出了自己所喜愛的。這當然存在了一些

It has long been my intention to put forth a collection of sketches I painted during various journeys as a kind of record. My career in art begins in 1935 and from then to now it is already half a century. Over the past decades, I have painted numerous sketches, though the ones I painted during the 'thirties can no longer be found. The earliest sketch contained in this collection was painted in 1947 while the latest ones were drawn in this May when I travelled to Beijing and Xi'an.

On my journeys, I always carried with me sketch books of different sizes, with the smallest ones just the size of a pocket address book so that I could always make sketches of the things which I came across. These pocket books were also my handy tools to record what I saw on the long distance vehicles. The pens and brushes I used were also of different sizes and designs. I would just randomly take one out whenever I wanted to make a record of what caught my eyes. However, whenever time was allowed, I would prefer to paint my favourite scenes in brush and Chinese painting paper. Therefore, I had in my pocket a tiny ink box. What kind of technique I would apply was usually a decision within a few minutes, and sometimes, I made my decision at the very moment when I picked out the tools. Therefore, the sketches included in this collection are products of different techniques and different tools: There are Chinese paintings and western paintings. There are some painted with brush, some with pencil and some with sign pen. There are also some painted with wax pencil, charcoal pencil or ball pen. It is my idiosyncrasy to paint my sketches with different tools. When painting, I think it more pleasurable to apply different techniques.

Among my sketches, there are more landscapes than figures. This is largely because I am a lover of Chinese landscape paintings. It may also be because that my foundation of literary sketch is not as firm. I have not received formal training in art. I have not

毛病，自己認為可存之菁，也可能是蕪而已。假如當真發現這等情況，這也只好說自己還未成熟，學藝不精。

作為一個畫人，口袋常有速寫簿是挺上算的，這會訓練你用最快速的時間去捕捉景物，用最快速時間便找出了景物的特點，訓練了你的觸覺更加敏銳，決斷力更強。這是十分重要的課程，它可以使你看到別人所忽略了的東西。

這寫生集紀錄了我大半生所走過的地方，也可以說是我從事美術工作的歷程，是積存下來數十冊速寫簿中逾千畫稿的一部份。其中有小部份是旅途小歇或在旅舍燈下或在畫室加以潤色。

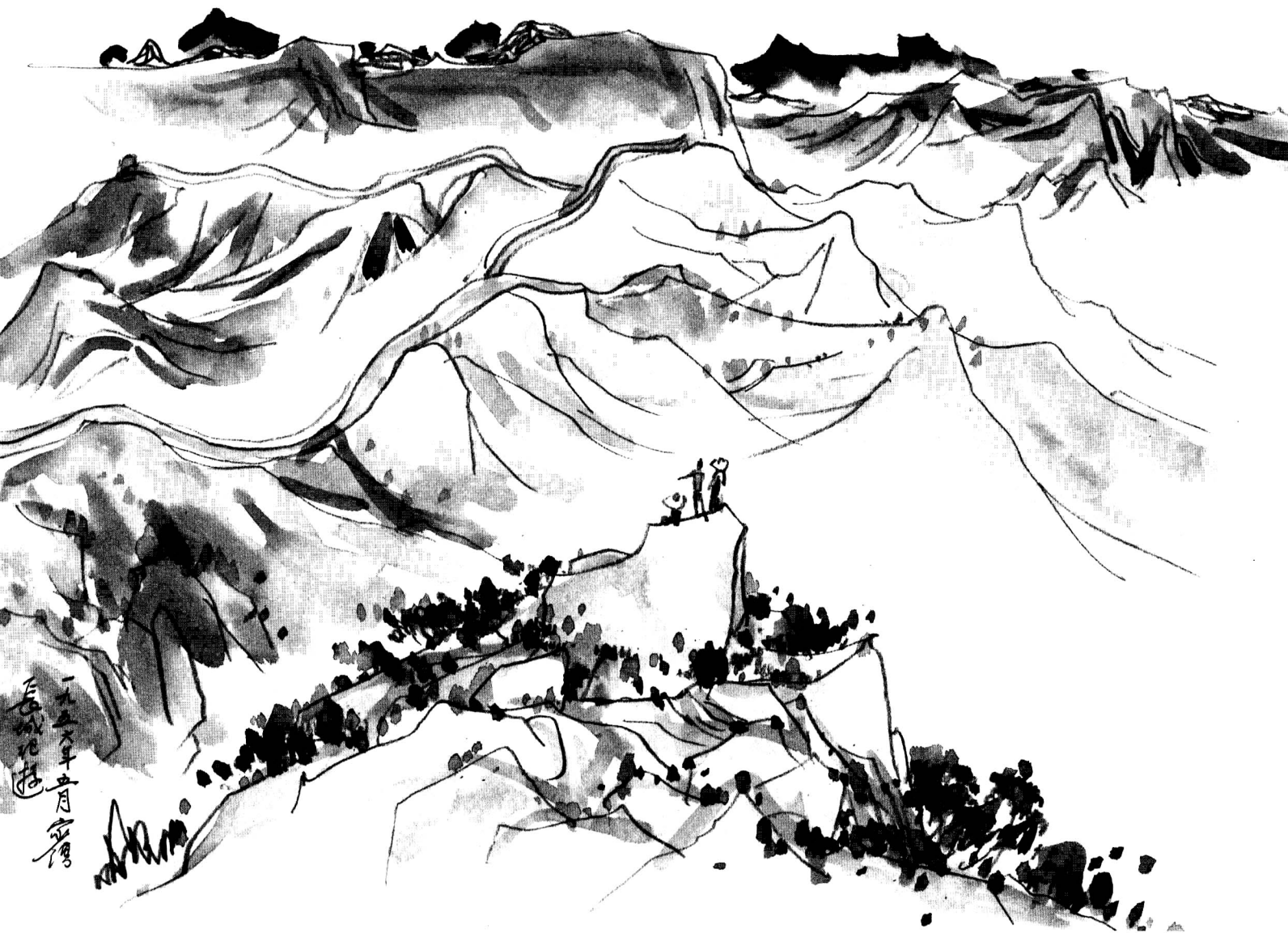
even been trained to draw plaster statues. Therefore, it seems just natural that I should apply the techniques of cartoon drawing in my sketches. As I began my career as a cartoonist, who is usually accustomed to exaggeration, I found it very hard after I took interest in Chinese painting to get rid of the temptation to exaggerate.

Painting from Nature is a method to assimilate the natural landscapes. It is also a good means to strengthen one's memory of the scenes. After studying carefully the scenes one can acquire a deep impression of the scenes. These impressions would then be digested and the essence could then be reproduced in paintings. In painting from Nature, one may consciously or subconsciously ignore the miscellaneous and emphasize on what he takes to be the essence of the scenery. This process may have its shortcomings. What one takes as the essence might just well be the miscellaneous. If this should really be the case with one's paintings, one has no alternative but to admit that his own skill is not yet matured.

As a painter, it is always advisable for one to have a sketch book ready in one's pocket. This is a good method to train one to picture the scenes within a short moment and to find out the salient features of the scenes. Practices in sketching from life can also make one more sensitive and decisive in choosing the right object to draw. This is an essential training to make one aware of things which others may ignore.

Among the sketches in this collection, a small portion has been polished, either under the lamp in a hotel or in my studio. The majority are the original sketches. This collection of sketches, as a selection among more than a thousand sketches I drew over the past decades, is a report on my journeys to various places. It is also a record of my career as an artist.

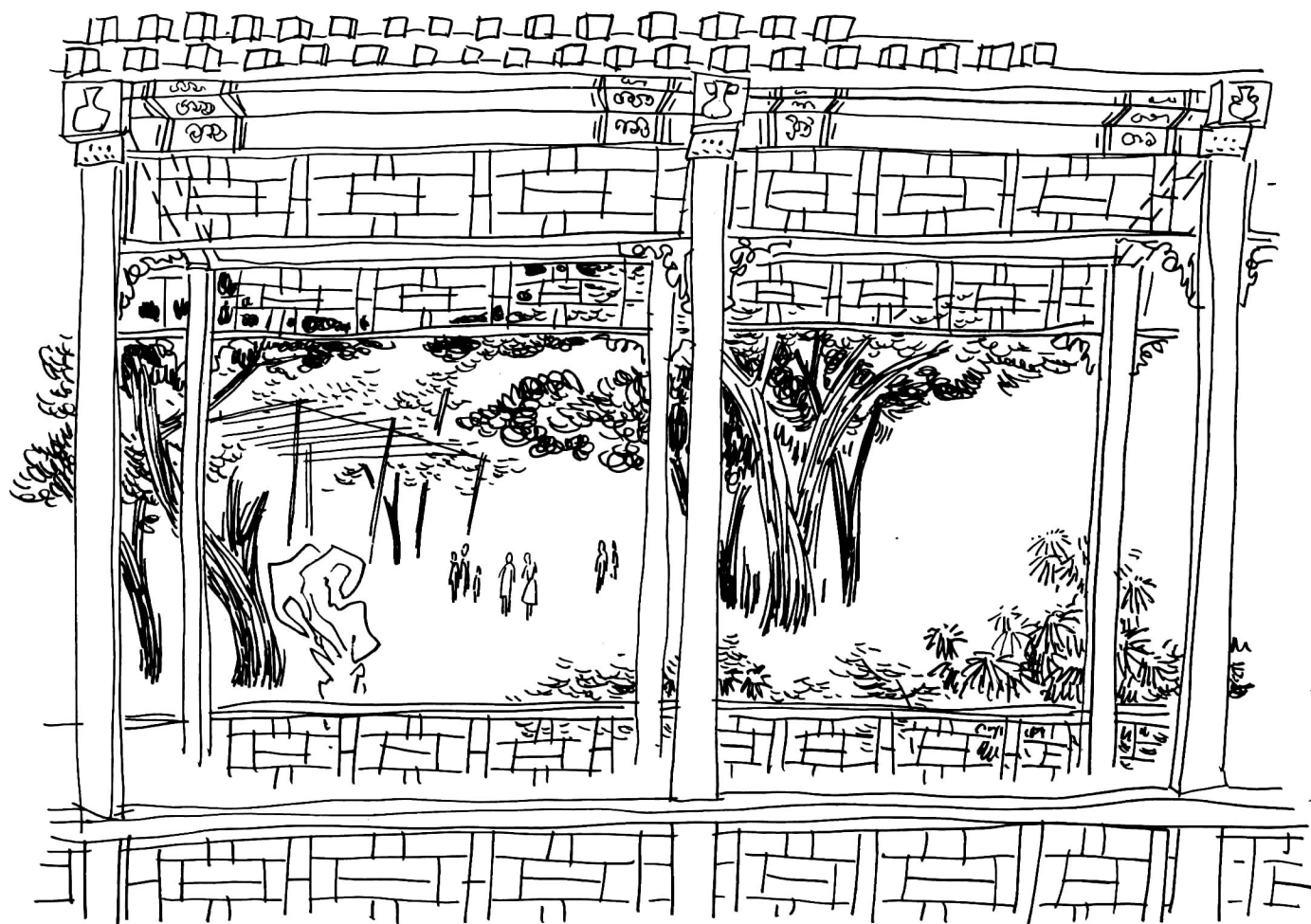




北京・長城紀遊 (1956年)  
The Great Wall, Beijing (1956)

北京 • 來今雨軒 (1956年)

Lai Jin Yu Pavilion, Beijing (1956)



北京來今雨軒

鎮  
一九五六年夏



北京•碧雲寺  
(1981年)  
Bi Yun Temple,  
Beijing (1981)



昔者西行送別於渭水之濱東行  
別渭塢折柳之重受北京歸小駐  
西安訪秦俑區渭水波搖瓦鼓  
柳絲低垂搖今追昔命筆圖之

一九四五年二月 家修

