



# 黎雄才山水畫譜

LI XIONGCAI'S LANDSCAPE PAINTING MANUAL



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# **LI XIONGCAI'S LANDSCAPE PAINTING MANUAL**

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Contributing Editor **Chen Jinzhang**  
Responsible Editors **Shan Jianfeng**  
**Liang Dingying**  
Book Designer **Shan Jianfeng**

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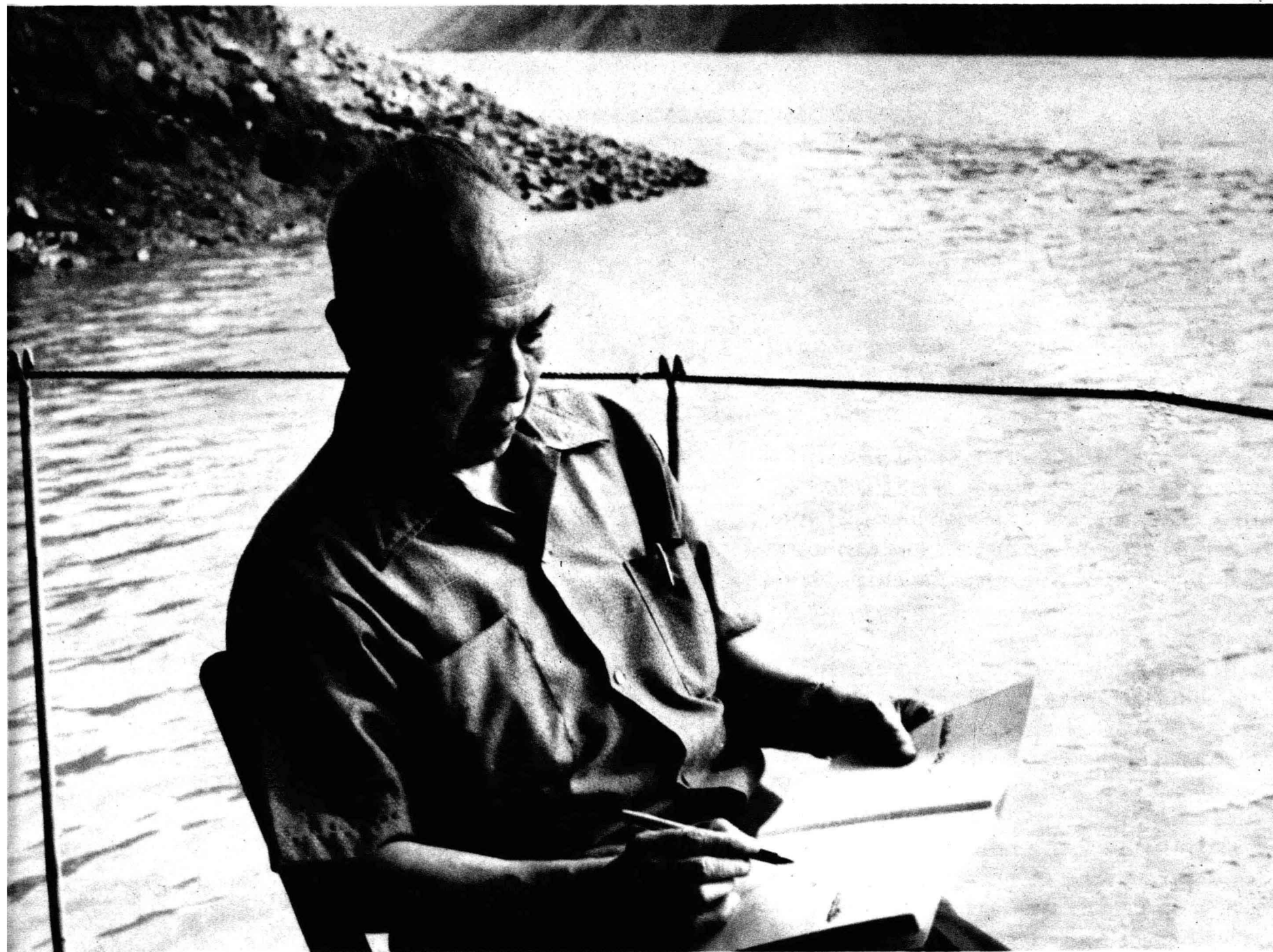
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## 遲 軻

廣州美術學院副院長黎雄才教授，青年時曾從嶺南派創始人高劍父學畫，三十年代游學過日本。半個多世紀以來，他以自己生氣蓬勃的創作，豐富了當代中國的山水畫藝術，更以其辛勤的教學，培育了不少後輩畫家。他的《山水畫譜》的出版，是美術界的一件大好事。將使中國山水畫傳統技法中的精華得以普及傳播，讓有志於學習藝術的青年們獲得滋養，為研究中國繪畫發展的學者們提供生動的範例。

不專門學語法，有可能成為作家（人們天天在講話）；而不專門學畫法，則很難成為畫家。美術史的一個重要部份，是研究名匠們的技巧；而藝術之所以有其獨立的發展規律，原因之一也正在於它的一些特殊的藝術經驗必須代代相傳。

繪畫如詩，講究“神”、“意”、“氣”；但這詩的要求，又決不能脫離“形”“理”“法”。王國維說：“……雖如何虛構之境；其材料必求之於自然，而其構造，亦必從自然之法則。故雖理想家，亦寫實家也。”①繪畫中要使形象構造合乎自然法則，必得掌握變自然為藝術的技巧，故“傳模移寫”列為六法②之一。古今中外許多大畫家，都曾在博物館（或私人收藏）中臨摹。而齊白石的啟蒙“教師”，竟是一部殘缺不全的《芥子園畫傳》③。祇有掌握了一定的“法”，才能進而師造化、創新意，揮灑自若，達到似乎是“無法之法”的境界。狄德羅說得好：“我們要研究古人，是為着要學會如何處理自然。”④

中國的山水畫，到宋代達到了一個藝術的高峯。（歐洲要

過六百年，才在荷蘭畫派中出現風景畫的名手。）宋人總結了唐以來繪畫書法上的藝術經驗和筆墨技巧，以深密嚴格的崇實精神去探究自然的奧秘，再用詩人的情致加以刻劃抒寫。可以說給山水畫在審美習慣和創作技巧方面，奠定了一個豐厚的現實主義基礎。

從黎雄才的山水寫生中，顯然可見他得力於五代和宋元畫家的經驗：馬遠、夏圭⑤堅實雄勁的勾斫筆鋒，董源、巨然⑥豐華滋潤的長皴濃苔，甚至米家山水⑦的墨點，倪瓚⑧空靈的乾擦，都在他嫺熟的腕指之下，與真實的自然景物融為一體。

藝術美，是畫家的主觀與自然的客觀相統一的產物。各種流派風格之不同，首先基於主、客觀的比重與組合方式之不同。黎雄才由於尊重自然本身的美，故能明察秋毫，細心地去發現自然之美。他不願為了“表現”自己，而隨心所欲地去竄改自然。對於青年學子，更諄諄囑咐他們要“從真實中來”。但，另一方面，他又決非被動地記錄自然，即使是在做為入門第一課的一塊石頭的畫法中，他也要求給這塊石頭以生命，他說：“用筆要活”、“無氣之石，即為死石。”應該“矯若游龍，且有磊落雄壯氣概。”

古代重寫生的畫家曾有“凡數萬本，方如其真”的美談。黎雄才的寫生畫稿也可以萬計。所謂精研自然而後方有“胸中丘壑”；本集中所收《黃山》、《峨嵋》、《陽朔》，以至《南島原始森林》等小幅畫作，方不盈尺，而氣象萬千；與畫家為

國內許多公共建築所作寬逾數丈的大幅畫一樣，有引人入勝，動人心神的力量。

祇有對大自然深入研究，諳熟於心，並且總是飽含詩情，賦予自然以生命的藝術家，才有這種得心應手的夙養。這也正是我國傳統繪畫的精萃之處。

作為教學的畫範，有由淺入深，由簡入繁的程序；本集中包括了山、石、林、木、江、海、溪、瀑的種種畫法，以及急流淺灘，霧靄雨雪等種種景色；可貴的是：無論簡繁皆來自生活且伴隨着情感。一峯一嶺，都非說明式的圖解，而是信手拈來天趣盎然的藝術品。學者細心體察，當能發現，畫家在此所教導的，不祇是起筆落墨的方法或樹葉穿插的規律，而且也包括了藝術中最重要的東西：氣韻——生命和美。

方法是重要的；但“墨守成法”則不僅會背離自然的真與美，而且更會束縛了畫家個性的成長，限制了藝術的發展。故畫家在示範之時，又常以題詞告誡學者：“此荷葉皺，然不應拘於此法”。“不分某家或某點，當從對像出發”。要人們注意：方法祇是處理自然的手段，它不能代替自然本身。

三百年前，由戲劇家李漁和畫家王概等人編印的《芥子園畫傳》，幾乎是兩個多世紀中，唯一流傳的“山水畫教程”。由於清初崇尚仿古，這部畫傳中的範例，多是摹仿的肢節而缺乏自然的生命。雖然有功於入門的法則，却難免因陳的暮氣。而《黎雄才山水畫譜》中絕人部份均來自寫生，即使一簇夾葉、數

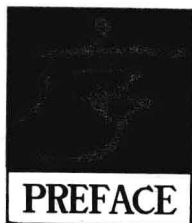
點蒼苔，也都有生活的實感。而那些奔騰的飛瀑，勃鬱的林莽，更洋溢着新時代的氣息。

展視畫譜，撫今追昔，我們可以無愧地說：畢竟今人是勝過古人的。

1980、秋、羊城

#### 注 釋

- ① 王國維，清末學者，引文見《人間詞話》。
- ② “六法”，南齊謝赫提出的六條繪畫原則，見《古畫品錄》。
- ③ 見“白石老人自述”，引自《齊白石詩文篆刻集》。
- ④ 狄德羅，十八世紀法國思想家，引文見《西方美學史》上卷267頁。
- ⑤ 馬遠、夏圭，均南宋畫家，並稱“馬、夏”，對日本山水畫的形成影響極大。
- ⑥ 董源、巨然，五代、宋初畫家，並稱“董、巨”。
- ⑦ 宋代米芾、米友仁父子，以墨點作山水，亦稱“米點山水”。
- ⑧ 倪瓚，元代名畫家。



## CHI KE

While still young, Professor Li Xiongcai (黎雄才), now vice-president of the Guangzhou Fine Arts Institute, studied painting under Gao Jianfu (高劍父), the founder of the Lingnan School. In the 30's he studied art in Japan. For more than half a century, his vivid works have enriched the modern practice of traditional Chinese landscape painting. At the same time he has worked hard training young artists. The publication of his "Landscape Painting Manual" is an important event in art circles, as this will disseminate the basics of the traditional techniques of Chinese landscape painting, and also provide a source of information for young people interested in studying art. It also offers examples for scholars who are studying the development of traditional Chinese painting.

One may become a writer without studying grammar – speech comes to us naturally – but one can never become a painter without specifically studying the principles of painting. One of the important elements of art history is the study of the painting techniques of famous painters. On the other hand, one of the reason why art may have its own laws of development lies in the very fact that there are special artistic experiences which are necessarily passed down directly from generation to generation.

Painting is like a poem that has "character", "idea" and "spirit", but these go hand in hand with "form", "rule" and "method". Wang Guowei (王國維) said, "No

matter how unrealistic the picture looks, it should come from nature, and the structure should be formed according to the laws of nature. So painters should not only be romanticists, but realists as well." In painting, if the object and structure are required to follow the laws of nature, the skill to change nature to art is necessary. Therefore, "imitating" is one of the Six Methods\* of learning painting. Many great painters, classical and modern, Chinese and foreign, at one time or another, have imitated paintings in museums and private collections. However, Qi Baishi's (齊白石) first teacher was nothing more than the old book – the "Mustard Seed Garden Manual of Painting" (《芥子園畫傳》). Only after mastering certain methods of painting, is one able to learn from nature, to develop new ideas, and finally to paint freely and reach the point of seeming to paint without following any school method. We may agree with Diderot when he said, "We study the ancient scholars for the simple purpose of learning how to describe nature."

Traditional Chinese landscape painting reached its heights in the Song dynasty (宋代) (in Europe, only six hundred years later, did some famous landscape painters develop within Dutch School). Song painters benefited from the accumulated experience of the painting and calligraphy of the Tang and the Five Dynasties period (唐、五代). They studied the secrets of nature carefully and realistically, and depicted it lyrically as poets write

poems. They can be considered to have laid a solid foundation in realism, both in terms of the art of appreciation and in the techniques of creating landscape painting.

From Li Xiongcai's sketches, it is obvious that he has learned from the painters of the Five Dynasties(五代), the Song(宋) and also the Yuan dynasties(元代). The culmination of his skills integrated physical nature with a combination of the qualities derived from many great painters: the strong and firm brush strokes of Ma Yuan(馬遠) and Xia Guei(夏圭); the splendid long texture strokes and moist dotting of Dong Yuan(董源) and Ju Ran(巨然); the landscape dotting of Mi Fei(米芾) and the graceful dry ink strokes of Ni Zan(倪瓚).

The beauty of art comes from the combination of the subjectivity of the artist with the natural object. The differences between the various schools and styles of art derive from the degree to which either the subject (the artist) or the (natural) object predominates (in the painting) and the ways in which these two factors combine. Professor Li can be sensitive to the minute details of nature and patiently discover its charms only because he first of all respects nature's intrinsic beauty. He never wantonly distorts nature for the purpose of displaying his skill, and in keeping with this, earnestly instructs his students to base their work on reality. Nevertheless, he never records nature mechanically. Even when teaching novices to paint a mere rock he

demands a dynamic depiction of the rock, saying, "Drawing requires dexterity." "A rock without spirit is lifeless, so the brush should be used like a dragon flying in the sky, full of power and grandeur."

The ancient painters who emphasized sketching had such a saying, "A pine tree will appear real only after painting it a thousand times." Professor Li has also made thousands of sketches, so as a result of his careful study of nature, he can paint with authority. The small paintings collected here include views of Yellow Mountain(黄山), E Mei(峨嵋), Yang Suo(陽朔) and the primeval forests of Hainan Island. Although they are no more than a foot in height, they are as vivid and lifelike as his large scale paintings for public buildings.

Only those artists who have studied nature in depth, internalized it, are rich in poetic sentiment and who can endow nature with dynamic life, are able to paint with such total mastery. This is the essence of traditional Chinese painting.

As for teaching, the book contains a variety of techniques for painting mountains, rocks, forests, trees, rivers, seas, streams, falls, torrents, shoals, fog, rain and snow, ranging from easy to difficult, from simple to complicated. Better still, the paintings, whether simple or complex, are drawn from daily life and are full of feelings. They are not diagrams but graceful works of art painted with spontaneity and ease. Learners, with careful study, can discover that what the painter has



taught here is not simply how to use the brush and ink, or how to depict the patterns of foliage, but actually the most important things in art — rhythm and vitality.

Method is important. But by following a method too strictly, the artist may turn his back upon the reality and beauty of nature. Still worse, the development of the artist's character may also be restrained. So during a demonstration the painter may often add a dedication as a warning to the students of art, saying, "This is a 'Lotus-Leaf' texture stroke, but don't use this method all the time." "Don't stick to a certain school or method, but mind what you are going to paint." So people should know that method is only for depicting nature, it cannot replace nature.

Three hundred years ago, the "Mustard Seed Garden Manual of Painting" compiled by the dramatist Li Yu (李漁), the painter Wang Gai (王概) and others, was the only manual on landscape painting available, and has been used for more than two centuries. Because the imitation of ancient paintings was encouraged in the early Qing dynasty (清代) most of paintings are made up of the fragments of copy books which are lacking in the vitality of nature. Even though this manual is useful in providing rules for beginners; it tends to encourage lifelessness through meaningless repetition. In contrast, the illustrations in "Li Xiongcai's Landscape Painting Manual" are mostly sketches from life. Even though a sketch may only illustrate a handful of foliage or a few pieces of

moss it still conveys the sense of real life. And as for his cascading falls and thriving woods, they brim with the flavour of the new age.

Contemplating these paintings and reflecting on the past and the present, we can say without hesitancy: the moderns are superior to the ancients after all.

Translated by Chi Lun

\* (i.e. imitating is one of the Six Methods traditionally practised in Chinese painting. The Six Methods was first enunciated in the 5th c. A.D.)



# 黎雄才畫語錄

林豐俗 整理  
單劍鋒

**編者按：**黎雄才先生從事山水畫教學多年，曾幾次應邀出國講學。這裏選輯的畫語錄，是從歷年聽他講課的學生的筆記中整理出來的。雖然不很系統完整，但他的主要觀點、見解還是基本上反映出來了。爲了配合畫譜的出版特選編出來，以飭讀者。在此，向提供筆記的同志深表謝意。

## 總 論

教與學，老師祇能給你指出一條正路。他自己走過的路，給你參考，讓你不至走彎路。

現在學畫，老師把自己的知識告訴你，這祇能是一半之功。你要把學到的這一半結合生活，驗證它，運用它，把它變成自己的東西，才稱學到。

根基往往在瞬息中體現出來。能做暴風雨中的雄鷹者，完全靠平時磨煉出來的堅實本領。

學畫要注意二點：第一是循序漸進；第二是筆墨運用。沒有筆墨就不成中國畫。沒有筆就無骨法；沒有墨就無神韻。

當水果還沒有成熟時，盡管給太陽曬，用火烤，甚至塗上顏色，其實仍是生的。學習亦如此，應該老老實

實。由生到熟是個必然過程。

不學則已，愈學愈難，知難就能提高，因有追求才覺難，覺易乃落後之兆。

畫中必帶生（生就是有追求），不宜過熟。從生到熟，又從熟到生，是一個鑽研提高過程。若全熟則會變成庸（即爛熟）。“熟中帶生”，說的是對自己不滿足而追求着新的東西。

畫家要四知：知天，知地，知人，知時。

憑理性作畫難得其生，憑感性作畫則難得其理；要憑感性而兼理性，此方能活。

“業精於勤”。手要勤，腦也要勤。學問學問，就是多學多問。要學會“問”。古人說“百思不如一問”。要問人，也要自問。自問自知。唐人詩云：“文章千古事，得失寸心知。”

## 用筆・用墨・用色

畫應快則快，應慢則慢，慢而不滯，快而不飄。線條之虛實處理，用筆之乾濕、粗細、疏密、頓挫、轉折、輕重必須相宜，否則畫面平均，刻板。

俗云：“快工不巧，快飯不飽”。畫畫不能貪快，快則易草率，過慢則易板滯。