

FUNDAMENTAL CHINESE PAINTING OF
PLUM, ORCHID, BAMBOO AND CHRYSANTHEMUM

梅蘭竹菊畫法大全



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

梅、蘭、竹、菊是中國畫常見的題材。這四種花木，各自具有一種高雅的品質，如梅在冬天開花，以耐寒見稱；蘭於空谷吐艷，以幽芳知著；竹正直而心虛，有清風亮節；菊經霜而不凋，有傲然之志。明末士大夫給這些花木送上一個雅號，名為「四君子」。梅、蘭、竹、菊的繪畫不始於明，但由於明文人畫之勃興而稱盛。

遠在二千多年前，詩人屈原就已經把蘭比擬美人：「秋蘭兮青青，綠葉兮紫莖。滿堂兮美人，忽獨與余兮且成。」菊花的卓爾不群，也在晉代給詩人陶潛發現了：「秋菊有佳色，裛露掇其英，泛此忘憂物，遠我遺世情。」宋隱士林逋愛梅成癖，不娶無子，惟植梅蓄鶴，世稱「梅妻鶴子」。至於文人之愛竹，則自蘇軾「寧可食無肉，不可居無竹」一說既出，竹子的地位大大提高，成為文人雅士不可或缺的良伴。這個悠久的歷史傳統，使畫家們對「四君子」似特有深厚的感情。中國畫與梅、蘭、竹、菊因而結下不解之緣，歷代名家輩出，畫法推陳出新，生生不息。

「四君子」成為畫家作畫的主題，始於何時，眾說不一。據古今圖書集成引十國春秋

記，謂南唐郭崇韜將軍伐蜀，虜蜀中李夫人爲妻。夫人悒悒不樂，嘗於月下獨坐，見竹影婆娑，就低窗摹寫，乃成墨竹。墨竹未必始於李夫人，但花鳥畫既自唐始，則唐後有墨竹之法，殆亦可信。不過梅、蘭、竹、菊這四種花木完全入畫，而含有文學的象徵意味，代表着「君子」之德行的，則於宋開其端倪。文同，蘇軾的墨竹，崔白的墨梅，鄭思有，趙孟堅的墨蘭，以及趙昌、邱慶餘、黃居寶等的「寒菊圖」，已使梅、蘭、竹、菊之繪畫，蔚爲大觀，給元、明之文人畫鋪好了道路。

元代在「四君子」的繪畫中，以墨竹一科爲最盛。名家有高房山、李息齋、柯九思、倪雲林、吳仲圭、顧定之、趙孟頫、管仲姬等，而其中李息齋嘗出使交趾，深入竹鄉，盡得竹之情狀，著有「竹譜」一書傳世。柯九思體會宋人筆意，亦曾爲初學撰「畫竹譜」，筆墨精美，足爲畫竹藍本。文人畫在明中葉勃興，獨霸明朝之藝壇，梅、蘭、竹、菊之繪畫亦因而大盛，名家甚多。畫竹名家有宋克、王紱、夏昶、魯得之等，尤以夏昶名聞遐邇，最爲藝林所推重。夏昶字仲昭，爲太常寺卿，畫竹石初師王紱，其後稍變，所作竹枝，煙姿雨色偃直濃疏，曲盡其妙。其畫銷至外邦，有「夏卿一個竹，西涼十錠金」之謠。墨梅名家，有王冕、陳獻章等多人，而以王冕爲首。王冕字元章，畫梅瀟灑不羣，冠絕一時，與夏昶之墨竹，並駕齊驅。從之學者以周昊、孫從吉爲最著。陳淳、徐渭所作寫意花卉，亦每以「四君子」爲題材，縱橫歷落，奇趣盎然。清代以梅、蘭、竹、菊入畫之風仍盛。石濤、八大山人等明末遺民，筆墨奇肆，不守繩墨，固自成一家。揚州八怪亦多有擅「四君子」之畫者，如鄭燮的蘭竹，李方膺、金農、汪士慎等的墨梅，即其著者。近代趙撝叔、吳昌碩、齊白石輩，於梅、蘭、竹、菊之道，多創新意，揮灑自若，另具天機，均稱此中高手。

論者有謂習畫應以梅、蘭、竹、菊始。蓋畫梅足以明枝梗之作法，畫蘭爲畫蘆、葦、蒲、萱之一助，畫竹得以知筆法之變化，因其與書法相通，而畫菊又爲畫一切花葉之基礎。此說亦持之有故，言之成理。但「四君子」之繪畫，在中國畫中已自成一科，爲學畫者所必修，乃無疑義。

本書編繪者蔡公衡先生，精研畫理，爲嶺南畫派後起之秀，前繪有「花鳥畫法大全」一書行世，今因應學者需求，續編繪本書，縷述精晰，循序漸進，其有益後學，當非鮮淺也。

In the multitude of flowers and trees four have been chosen by the Chinese literati to personify a noble gentleman. Plum, orchid, bamboo, and chrysanthemum, all being supposed to possess the characteristics of a perfect gentleman, have long been regarded as the four favorites of men of letters. They are honourably called "Four Paragons"

by Chinese painters. Sturdiness and chastity have always been attributed to the plum tree, which often blossoms in severely cold weather. Each of the other three signifies a noble virtue, too. Despite loneliness and negligence the orchid still breathes a subtle fragrance in the most deserted valley, while the bamboo grows upright, and the chrysanthemum stands the attacks of the frost.

It was more than two thousand years ago that the great poet Chu Yuen first discovered the virtuous character of the orchid, whose dainty demeanour he compared to that of a graceful lady. Tu Chien, a poet of the Tsin Dynasty, was a lover of chrysanthemums, and said that he would forget all worries while staying with chrysanthemums. Lin Po, a hermit of the Sung Dynasty, was said to have a plum for his wife and a crane for his son. Though it was as late as in the Sung Dynasty that the virtues of the bamboo were discovered, the "Four Paragons" was not completed till Su Shih, the Sung poet, who highly valued the existence of the bamboo, saying that it was unbearable to have no bamboo trees by his house, and he would even prefer suffering from want of meat to want of bamboo.

The first bamboo painter, mentioned in "History of the Ten Countries", was Madame Li, of the Tang Dynasty. She was a virtuous woman accomplished in arts. General Ku Tsung-tu conquered Szechuen and found her there and married her. She was so sad, we are told, that she used to sit alone under the moon, watching the shadows of bamboo trees dangling on the window-panes. With a brush well-soaked in ink she painted accordingly and that is how, it is said, that bamboo painting in ink began.

Among the best-known painters of "Four Paragons" in the Sung Dynasty, the following are the few very great names: Wen Tung and Su Shih, famous for bamboo in ink; Chu Pai, for plum; Cheng Sze-chiu, Chao Men-chin, for orchid; Chao Chan, Chiu Chin-yu, Huang Chu-po, for chrysanthemum. All these great ones cultivated a land for the development of "Four Paragons" painting in later dynasties.

In the Yuan Dynasty, bamboo in ink was a very popular practice. Great painters who tackled this art include Kao Fang-shan, Li Shi-chai, Ku Chiu-sze, Nih Yun-Lin, Wu Chung-Kuei, Ku Tin-tze, Chao Men-fu, Kuan Chung-chi and etc. Among them Li Shi-chai and Ku Chiu-sze, each compiled a book on bamboo painting, which provides excellent lessons for beginners. The literati style of painting became the fashion of the day in the middle period of the Ming Dynasty, and the impressionistic painting of "Four Paragons" was right in vogue, which was just to the taste of the literary circle. Among the famous artists we may count Sung Keh, Wang Pu, and Lu Teh-tze

first. The best-known bamboo painter, however, is Hsia Chan, whose painting describes honestly the different forms of the bamboo in various weathers. Plum painting in ink also prospered. Wang Min and Chan Hsien-chang were regarded as the leading artists in this field. Painters of the Ching Dynasty followed the tradition of the impressionistic style of the Ming painters. They even adopted a freer splashy ink technique in the "Four Paragons" painting. Shih Tao and Chu Ta, for example, the two descendants of noble families of the Ming Empire have been noted for their strong brushstrokes, while Cheng Shih, Li Fang-eng, Chin Nung, Wang Shi-sheng have each been remembered for a distinguished style of painting. Modern painters like Chao Fei-su, Wu Chang-shih and Chi Pai-shih have all done many masterpieces of "Four Paragons" painting. They practised an extremely inspired ink technique.

It is generally admitted that the technique of "Four Paragons" painting is the foundation of Chinese ink painting. If you know how to draw a plum tree you may do all other trees, and the orchid and bamboo provide a good foundation for drawing all sorts of leaves. The chrysanthemum is an example of flower painting, for it has clean simple petals and symmetrical leaves. Every beginner of Chinese painting is therefore advised to do the "Four Paragons" which may very naturally lead to further technical development.

Mr. Choy Kung-heng, a master of the Lingnan School of Painting, paints the pictures of this book, a step-by-step guidance for all who may like to study Chinese art.

一、梅蘭竹菊的繪畫工具

I. STUDIO EQUIPMENTS

文房四寶——筆、墨、紙、硯是中國畫必需的工具。現就練習梅、蘭、竹、菊繪畫所應用的分別論述如下：

For painting "Four Paragons", i. e., plum, orchid, bamboo, and chrysanthemum, the painter needs the following equipments: brush, ink-stick, paper, and ink-stone, generally called "four valuables in the studio".

筆

繪寫「四君子」所用的筆，宜備羊毫和狼毫二種。羊毫筆性軟，吸水量大，宜於點花搨葉，暈水染色，備用大小兩三枝。狼毫筆性硬，富有彈性，利於表現筆觸和綫條。有專為繪畫蘭竹而設的「蘭竹筆」，分大、中、小三號，可因畫幅面積的大小而選購。有專為畫梅而製的點梅筆，畫葉脈而製的葉筋筆，如果不及購備這些專門用筆，則購買普通繪畫用的大小狼毫筆二三枝便可。

新筆開用，先用水浸開，抹乾待用。用後必須洗淨擠乾，順理筆毛，下次使用時才能

運用如意，如果筆毛凌亂，就不好使用了。

BRUSH

To do a painting one has to get hold of two kinds of brushes, i. e., the soft sheep-hair brushes and the hard wolf-hair brushes. The sheep-hair brushes absorb more water and are used for washing in bigger areas, or tinting flower petals and leaves. Wolf-hair brushes, on the other hand, are used for expressing strong brush-strokes and line-drawing. Various names have been given to different brushes made for particular purposes. "Orchid-and-bamboo brush" in three sizes, large, medium and small, is a very useful kind of brush for doing orchid-blades and bamboo-leaves. "Plum brush" is used for drawing plum blossoms and "vein brush" for delineating leaf-veins.

A new brush is first dropped into the basin till it fully absorbs water, and then it is lifted up, and pressed out the excess water in it. Trim the hair and the brush is now ready for use.

墨

墨分油煙、松煙、漆煙三種，作畫用的一般用油煙。墨以質細、色烏、膠輕爲上。文房用品店有各種品質的墨，價格因品質的高低而不同。

INK STICK

Chinese ink-sticks are made of tung-oil soot, resin-soot, or lacquer-soot. The most commonly-used ink-stick is that of tung-oil soot. An ink-stick is good when its texture is fine and the colour is brilliant-black.

紙

中國畫可以繪在紙上或絹上。畫家一般用的是宣紙，因質料和製作的不同而分各種等級，有爲專門家而製的，也有爲初學練習而製的。宣紙分兩大類，未上膠礬的叫生紙，上過膠礬的叫熟紙。生紙落墨、着色時容易滲化，使用時宜注意掌握筆中的水份。熟紙也稱礬紙，不會滲化，宜於作工筆畫。此外有浸礬不多的半生熟紙，性質介乎二者之間。繪畫用的絹是經過特製的，宜作工筆畫用。

PAPER

Painters may choose either rice paper or prepared silks. Of rice paper there are many kinds. The best is "Hsuan" paper, a product of Hsuan County. "Hsuan" paper is absorbent, but when it is alum-sized it becomes non-absorbent or semi-absorbent. Both kinds are available in the market. Sized paper and prepared silks are best used for painting in the elaborate style.

硯

硯作爲磨墨之用，以石質細膩，易於發墨的端硯和歙硯最佳。磨墨宜用清水，最好是現磨現用。每次作畫後，宜將硯洗淨。

此外，學畫者還應購備國畫顏色、筆洗、調色碟等。顏色的種類可備石青、石綠、石黃、朱砂、朱礬、赭石、鉛粉、藤黃、花青、胭脂、洋紅等。顏料的用法，將於以後每課中分別說明。

各種畫具的詳細使用法及練習之道，請參閱另書「花鳥畫法大全」之第一章及第二章。

INKSTONE

Inkstone is made of a very fine stone produced in Kwangtung and Anhwei Pro-

vinces. Drop a little water on the inkstone and then rub the ink-stick round and round in it. The ink is ready for use when it is thick enough to become lustrous-black.

Other equipments include colours, a palette, and a water tumbler. Of colours choose to buy the following: azurite, malachite green, orpiment, vermilion, red-ochre, flake white, gamboge, indigo, saf-flower red, and crimson lake. All these colours are prepared in small pasteboard boxes and can be solved in water on an earthenware-palette, or in small porcelain dishes if you prefer.

二、梅

II. PLUM

梅屬薔薇科喬木。樹高可一二丈，但亦有栽植於盆中者，於庭院及室內欣賞。老幹盤根錯節，拳曲有勢。嫩枝從老幹上長出，枝梢挺直而遒勁，嫩枝色綠，早春開花。單瓣者五出，重瓣者瓣密，香氣清新，雄蕊甚多，雌蕊一枚。花有紫絳、綠、白、濃紅、淡紅等色，故有綠萼梅、胭脂梅等稱。花後出葉，卵圓形而端尖，葉大，其邊緣有鋸齒。單瓣者結果實，可供釀造及食用。

畫墨梅，先將筆毫吸水，再將筆頭蘸墨，先畫樹幹和小枝，遠的淡，近的深。花在枝前的，就要留出花的地位，枝幹畫好後，然後加花。枝幹也可以用鈎勒畫法，分出明暗，經過淡墨渲染，再用墨皴樹皮。梅花用淡墨圈花瓣，或用筆尖蘸墨點花瓣。花的形態和方向不一，要畫出正、反、偏、仰、覆。也要畫出花在含苞、半開、盛開、凋謝等狀態。花瓣畫好之後，就用濃墨點花蕊、花萼和枝幹上的苔。

着色畫法，畫枝幹和水墨畫法相同。枝幹如用鈎勒畫法，分出明暗，經過淡墨渲染之後，再在幹上着赭色，新枝着青綠色。花的畫法，先用淡墨圈花瓣，再着白色和紅色。沒骨畫法，白花用筆蘸白色，用筆尖蘸些少嫩綠點花瓣，紅花用紅粉筆蘸洋紅點花瓣，也有用朱磦筆蘸洋紅畫，都用偏鋒筆點簇成瓣。花瓣正面色淺，反面色深。開足的花色淺，花苞色深。畫花萼，白梅用墨綠，紅梅用赤絳。花蕊用胭脂或白粉畫成絲狀，再加黃粉點。

A plum tree grows up to ten or twenty feet tall. It may be transplanted, however, in a pot and therefore becomes a dwarfed tree. In old age the trunk of the tree takes a zigzagging form, like a sleeping dragon, so to speak. In early spring vigorous fresh branches stretch to all directions, interlacing one another with buds and blossoms crowding all around. There are two kinds of plum flowers, one with five petals, the other, multiple petals. All the flowers have a delicate perfume, and those of five petals grow a fruit, which may be salted and preserved for food. For each blossom there are quite a number of stamens, but only one pistil to go between. Though in ink-monochrome we paint the flowers white, there are flowers of other colours, in purple, red, green and pink. As the flowers wither the leaves begin to grow.

To do an ink painting start with the tree trunk and branches. Soak the brush in water so as to let it be moistened. Dip the brush-point into the ink and then paint on the paper. Do the tree trunk first and the branches next, leaving enough space for placing the blossoms. The nearer branches are darker in tone than those farther away. This is called "non-outlining method". Yet there is another method called "contour method" in doing trees. First draw the outline of the tree, and then apply diluted ink to do the shading. Use thicker ink to paint the bark of the tree till the plant looks rugged and sturdy.

Blossoms, too, may be done either in the non-outlining method or in the contour method. Notice the particular attitude and poise of each blossom and see whether it faces front, back, left or right, whether it is prone or supine, in the light or in the shade, as case may be. Add the stamens and pistils, and then the calyxes. The calyx should be so painted that it either peeps out behind the parted petals or firmly embraces a bud, as it does in nature. Moss-dots are now stippled on the stems.

To paint in colour, begin with the tree trunk and branches in ink, in the manner of an ink-monochrome painting. Should contour method be adopted, draw the outline of the tree, shade it in diluted ink, and lay washes over it in red-ochre. New branches, that grow every year from an old tree-trunk, are always tinted green.

Diluted ink is used to delineate the contour of the petals before applying colours. Paint the petals in flake white and sometimes a little bit red if you prefer. Should non-outlining method is adopted, soak the brush in flake white, then dip the brush-

point in light-green, and paint the petals with the side of the brush. If the plum happens to be of a red species, pink with crimson-lake or vermilion may be used. It is a general rule that a petal is lighter in the front view and darker at the back. A full-blooming flower is lighter than a flower-bud. The calyx of a white flower is dark-green and that of a pink flower is dark-red. Stamens are painted in saf-red or white, and anthers dotted in pale yellow.

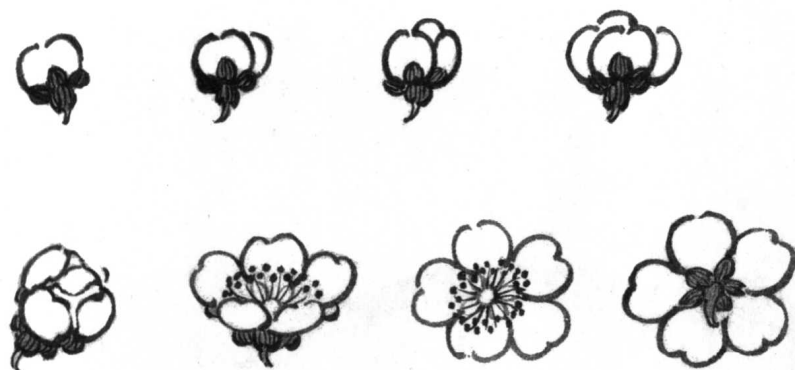


圖1. 梅花含苞至盛開的各種形態

Fig. 1. Budding and blooming plum blossoms in diverse poses



圖2. 墨梅鈎勒畫法之一

Fig. 2. Ink-monochrome painting in contour method, No. 1



圖3. 墨梅鈎勒畫法之二

Fig. 3. Ink-monochrome painting in contour method, No. 2

圖4. 墨梅鈎勒畫法之三

Fig. 4. Ink-monochrome painting in contour method, No. 3

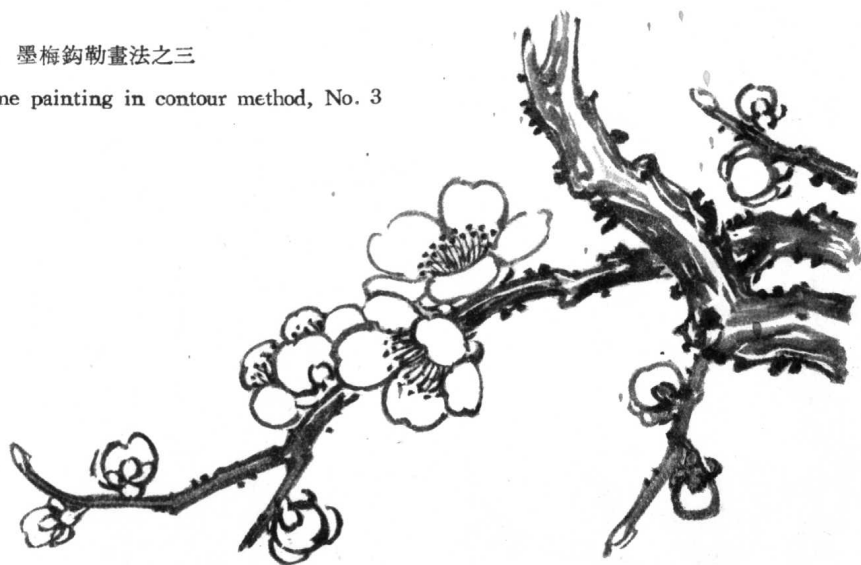


圖5. 墨梅鈎勒畫法之四

Fig. 5. Ink-monochrome painting in contour method, No. 4