



序言

寫草蟲的畫是對大自然的禮贊，是對生命的歌頌。由於主題體積細小，須要細心和近距離的觀察。畫面顯示的彷彿是自然界的一小角落。就如現實中，往往是先聞蟲鳴而後尋得草間蟲。畫中天地雖小，其實蘊含了大自然定律。春天梅花桃花盛放，引來採花的蜜蜂。炎夏的早上聽蟬鳴，聯想荔枝熟透，預示端陽龍舟競渡。人類觀察各種昆蟲的行為特性，賦予象徵意義，如蜜蜂是勤勞工作，雙雙對對的蝴蝶代表情侶和浪漫，蠶蟲則為他人的嫁衣吐絲，還有「促織」的紡織娘……等等。歷代文人借意表心聲，以詠蟲的詩詞抒發得意、失意等情懷。

嶺南派畫家重視寫生，觀察入微。前輩宋光寶(活躍於1820-1840)、居巢(1811-1865)和居廉(1828-1904)都有畫草蟲之作。高劍父(1879-1951)也多以此題材入畫，更嘗試在瓷器上繪畫草蟲。趙少昂十分堅持寫生的傳統，不單常在戶外寫生，也把各種花卉和蟲的標本帶回畫室，作細緻的研究。他尤愛畫蟬，以蟬為清高廉潔的象徵，以鳴其志。早於1936年出版《蟬嫣集》，輯錄二十張寫蟬之作。而趙氏多畫花卉，也以草蟲相配，令畫面生趣盎然。《實用繪畫學》一書輯有六十種花卉，許多伴有草蟲，有蜂、蝶、蜻蜓、螳螂、天牛、紡織娘和各種甲蟲，是他仔細觀察自然後得出成果。

Introduction

Insects are depicted in paintings as a slice of nature, as a celebration of the life around us. The subject matter is small in size, often it is the chirp of the cricket, or the buzz of the bee that makes man look for them. Likewise, the picture depicts a microcosmic world - a close-up of the branch, the blossom or the fruit, and not a full plant. In this minute world, the rhythm of nature is at work, and this natural cycle had been incorporated into the human life: spring brings prunus and peach blossoms, attracting bees to gather pollen; the cicada songs heralds summer, and in South China lychees turn red and dragon boats race over the waters. Man observed their natural behaviour and gave them meaning, hence bees are hard working, paired butterflies are romantic, cicada is virtuous. So the poets express emotions through the symbolic meaning of insects in their literatures.

Artists of the Lingnan School placed great importance on observation of nature. Song Guangbao (active c. 1820-1840), Ju Chao (1811-1865) and Ju Lian (1828-1904) have numerous works of flowers and insects. Gao Jianfu (1879-1951) is known to have painted insects on ceramic wares while working with the local potters. Chao Shao-an practiced sketching from life, both working directly outdoors as well as studying specimens of flowers and insects brought into his studio. He has a special affinity with the cicada, identifying himself with it which is regarded in Chinese culture as a symbol of virtue and purity. He made endless detailed study of the insect, and published a volume "The Radiant Cicada" (*Chanyan Ji*) in 1936 with 20 works on the cicada and re-visited this theme throughout his career. Summarizing his efforts of studying and representing nature, the anthology "A Study of Chinese Paintings" features 60 types of flowers and plants with butterflies, bees, dragonflies, and beetles.



「五月斯螽動股，六月莎鷄振羽」——中國文化中的昆蟲

先民在與大自然相處的經驗裡，接觸各類草蟲，了解牠們的特質並受其啟發，學習昆蟲的優點，甚至運用牠們來改善生活。

草蟲的生命周期各個階段演化使外貌產生變異，古人敬畏大自然的奧妙，加上想像力，發展成神話民間信仰。使昆蟲披上神靈氣息，而昆蟲幻化神靈的傳奇故事在古典文學中比比皆是，例如《山海經》中的蠶神和蜂神，腐草為螢、梁祝化蝶、莊周夢蝶……等等。人們以昆蟲之特質予其喻意和象徵：蝴蝶艷麗的色彩和翩翩舞姿，常引為才子佳人的化身，是愛情幸福的象徵。文人的詩文作品裡以蟬自鳴清高、蟋蟀哀聲寄憂怨淒涼的思緒。

為了改善生活，人們學懂運用昆蟲的特性來發展經濟活動，如養蠶吐絲以織布、養蜂採蜜以得食、防滅蝗蟲以保糧等。昆蟲的藥用價值早在千年前已為人認識，李時珍(1518-1593)《本草綱目》內昆蟲類的藥品佔百餘項。草蟲也成為消閒娛樂的部份，鬥蟋蟀、養鳴蟲等遊戲，是我國特色的民俗活動。



木蘭 Magnolia



Insects in Chinese Culture

Through their experience with nature, ancient people have observed the characteristics of insects, learned from their strengths, and even made use of them to improve human living.

Insects have unique life cycles which involve changing their appearance quite drastically. Man has marveled at this ability to change, and added on their imagination to develop myths and popular beliefs, creating a spiritual dimension for these insects. Legends of insects transforming into spirits abound in ancient literature, such as the silkworm spirit and the bee spirit in "Classic of Mountains and Seas" (*Shanhaijing*). There are also stories of insects transforming into birds and animals, as the decaying grass turning into a glowworm, the "Butterfly Lovers" of Liang Shangbo and Zhu Yingtai, and Zhuang Zhou turning into a butterfly in his dream. Man has given symbolic meanings to insects according to their unique features: Butterflies with colourful wings become symbols of romantic love; the cicada is a symbol of the scholar's integrity, and the crickets' chirp is symbol of remembrance and longing.

Man has made use of the insects to improve life and economy. The silkworm was raised to produce silk for weaving, bees are kept for the production of honey, locusts are controlled to protect food crop. Certain insects are known to have medicinal purpose, and the text "Compendium of Materia Medica" (*Bencao gangmu*) written by Li Shizhen (1518-1593) listed over 100 items of insects. Insects also played a part in man's leisure and entertainment: cricket fighting was a popular sport, while other kinds of insects are kept for their song.



雙蝶 Two butterflies



天趣自然的美——嶺南派大師作品中的草蟲

嶺南派對草蟲的熱愛及描繪可追溯到前輩畫家宋光寶，他善畫花卉、翎毛及草蟲。清代廣州居巢學畫於宋光寶與另一花鳥畫家孟覲乙(活躍於十九世紀上半葉)。居巢的從弟居廉則隨他習畫。在二居的作品當中，花卉草蟲為題材的就佔了八九成之多。嶺南地區四季如春，花開不斷，其天然環境更為畫家提供了無窮無盡的自然題材。

居廉將草蟲入畫的數目比居巢為多，有蜜蜂、黃蜂、蝴蝶、蛺蝶、粉蝶、蟬、蟋蟀、蜻蜓、螳螂、螽斯、紡織娘、蚌蟻、天牛、甲蟲、金龜子、蚊子等等。弟子高劍父曾憶述居廉如何畫昆蟲，謂其師父每將昆蟲以針插腹部，或蓄諸玻璃箱內細心觀察並對之描寫，並喜伏於豆棚瓜架或花間草叢上，細察昆蟲的狀態。高奇峰(1889-1933)早期隨胞兄高劍父習畫，所以間接師承了二居的技法。趙少昂後師隨高奇峰，他在戶外寫生時亦會把昆蟲帶回畫室授徒作畫，畫室內亦有各種昆蟲標本，可見嶺南派畫家師法自然，對景寫生的傳統，一脈相承。

Insects in Works of Lingnan Masters

Artists of the Lingnan School are very fond of painting insects. This tradition reaches back to their predecessors. Song Guangbao, native of Jiangsu who came to teach in Guangdong, excelled in painting flowers, birds and insects. Ju Chao learned from Song and Meng Jinyi (active in early 19th century), another artist who excelled in flower-and-bird painting. Ju Lian learned from Ju Chao, his brother. Works showing flowers and insects account for a large majority of their total output. The fine weather of the South China (Lingnan) allowed flowers to bloom all the year round, providing endless subjects for artists' study. The inclusion of insects is more often found in works by Ju Lian. Species include bees, wasp, butterfly, cicada, cricket, dragonfly, mantis, tettigonia, katydid, grasshopper, mosquitos and beetles of various kinds. His student Gao Jianfu recalled his working methods, observing that Ju Lian often brought them indoors using pins to fix them, or kept them in glass containers and drew them from life. Ju was also noted to stay long in the gardens to study the insects activities. Gao Qifeng (1889-1933), learning to paint from his brother Gao Jianfu, indirectly inherited the methods of Ju Chao and Ju Lian. Chao Shao-an, being student of Gao Qifeng, also paid strong emphasis on drawing from life, often bringing specimens of insects into his studio for teaching. This becomes a tradition of the Lingnan School in successive generations.



居廉 花卉草蟲 Insects and Flowers by Ju Lian



枇杷 Loquat



「耳畔蟬聲意更幽」—趙少昂的草蟲

趙少昂一直強調寫生的重要性，從大自然中找尋畫材，深入觀察並細緻的記錄下來。他對寫生的堅持使他筆下的草蟲有非凡的真實感和質感。草蟲的身體結構完整，頭、胸、腹三部份；觸鬚、口器、眼睛和胸足均清晰可見。

他運用最精煉簡潔的筆法寫花卉草蟲，「雨餘新竹上蝸牛」中，以一筆便寫出蝸牛螺旋型背殼，再以數筆勾勒正在爬行的軟體動物濕潤的身體。筆墨意趣尤見於他的蟬，蟬的頭、背部硬殼漆黑發亮，透薄的翅膀和軟綿的腹部，輕柔有力的足節等等，這些迥異的質感是運用不同的筆法，用鋒的輕、重，墨與彩配合而成，表現物像的能力高強，逼真生動。



雨餘新竹上蝸牛 Snail and bamboo

花與蟲之間，使表面上不顯眼而只佔據畫幅微小部份的草蟲，頓成重點。

專繪某一草蟲為母題的作品也有不少，如「寒蟲咽秋露」、「雨餘新竹上蝸牛」、「雙蝶」。另外，蟬是他一生最重要的創作主題，蟬的高潔自鳴，是畫家自喻明志的象徵，故顏其畫室「蟬嫣室」，作品有「蟬與我心清」、「居高聲自遠」、「蟬聯」等。於1936年所出版的《蟬嫣集》便是以蟬為主題的畫集，一共刊有二十幅畫蟬之作。



稻 Rice

趙氏的花草精品多見於小品，得助於冊頁幅式較小，能把欣賞者的注意力聚焦的特質，除了筆墨揮灑的功夫外，畫幅構圖成為關鍵。昆蟲與花卉常有主次之分，構圖上多以花為主景，草蟲為輔，相輔相成。然而也有採取另一角度，置花草於畫面偏側之處並大量留白，花葉枝條往外延伸，橫跨畫面空間，線條交錯，有曲直迂迴，使昆蟲或昂立、或攀附、或倒掛、或隱藏、或懸垂於上，營造花與草蟲相互呼應，引領觀眾視線往返於



寒蟲咽秋露 Caterpillar

Insects in Works of Chao Shao-an

Chao Shao-an insisted on drawing from outdoors, he studied the nature for inspiration by observation. The many volumes of drawings left by Chao Shao-an are evidence of careful study and capturing them with the pen or brush. The insects are accurately depicted to show the three parts of bodily structure: head, thorax and abdomen. Antennae, mouth, eyes and feet are all clearly delineated.



居高聲自遠 Cicada

brushstroke is particularly observed in his paintings of the cicada, which are rendered with high degree of likeness. Gradations in ink and variations of line are used to depict the textures of the shiny head, the hard back, the transparent wings, soft thorax, and feet with segments.

Works of flowers and insects are largely executed in small formats such as album leaves. Apart from the control of ink and brushstroke, the composition becomes very important in directing the viewers' attention towards flower or insect. Very often the flower is the main subject occupying a primary position, and the insect plays a secondary role. But there are many cases where the flowers are placed in a corner, leaving a large void in the centre. The insects are shown standing upright, or climbing, or hanging upside-down, on branches that stretch out diagonally from the flowers, creating a visual balance that leads the eye back and forth from flower to insect.

There are also works which place the insect as primary subject, example like "Caterpillar", "Snail and bamboo", "Two butterflies", etc. The most important single kind of insect for Chao is the cicada, which is a recurring subject in his work. The cicada is a symbol of virtue and integrity with which the artist identified himself. The title of his studio is named "Hall of Radiant Cicada" (*Chan yuan shi*). Works on this subjects on display include "Cicada and bamboo", "Cicada", "Cicada" (private collection).



雁來紅 Amaranth

In 1936, Chao published an anthology "The Radiant Cicada" (*Chan yuan ji*) with 20 of his works with the cicada as subject. Chao also composed poetry, examples like "Bamboo and cicada", "Lonely butterfly in storm" and "The red and white prunus blossoms" as a form of artistic expression, and the verses on the cicada, butterfly and the bee were sometimes used on his paintings of matching subjects.

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趙少昂草蟲小品
SOUNDS IN THE GRASS
Selected Works of Insects by Chao Shao-an

草間
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