

# 百荷图集

田希丰 绘



荣宝斋出版社



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HUNDRED WATER LILIES PAINTING ALBUM

榮寶齋出版社

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## 前言

荷花自古以来为世人所称颂，历代文人墨客喻其为君子之花，是神圣净洁的象征。荷花不像牡丹那样雍容华贵、富丽堂皇，也不像菊花那样孤傲、清高，它却因特有的芬芳和风姿，以及“出污泥而不染”的高洁品格，赢得世人的尊敬和赞颂。

荷花别称莲花、水芙蓉等，属睡莲科，多年生草本植物。其品种繁多，形色各异，以粉红色、白色最多见，在我国已有几千年的栽培历史，广泛种植于池塘、湖泊以及园林名胜之地。

每逢盛夏，欣赏荷花是我一件愉悦的事情，荷花那端庄秀丽的美貌和婀娜多姿的丰韵能带给人们无尽的遐想。

清晨，旭日东升，晴空万里，当你走近荷塘时，映入眼帘的就如唐朝诗人杨万里所描绘的“接天莲叶无穷碧，映日荷花别样红”的美景。微风拂过，那一望无际、密密相连的荷叶便上下翻腾，犹如一片绿海，碧波荡漾。下雨时，整个荷塘水雾弥漫，晶莹的水珠在荷叶上滚动，欢跳起舞，而后哗啦地泻下，宛如一曲动听的打击乐。雨过天晴，亭亭玉立的荷花，雅素纯洁，仿佛刚出浴的少女，散发着清香，美丽动人。月色中的荷花，更加美妙无比。在淡淡的月光映照下，那水中虚淡的荷花亦真亦幻，飘散着诱人的清香。

从古至今，我国擅长画荷的画家甚多，留下许多感人至深的优秀作品，令人叹为观止。百花中我钟爱荷花，更爱画荷。我敬仰荷花圣洁无瑕的品格和至真、至善、至美的情操，也陶醉于荷花那出水芙蓉般的神韵。

艺术需要不断创新，才能延续其特有的生命力。因此，画家需要不断深入自然，并在作品中，将自己对自然的真情充分表达出来，使作品达到源于自然、高于自然的境界。为了画好荷花，每当花开时节，我都会顶着烈日，冒着酷暑去荷塘写生、拍照、收集素材，并且静心观察、感受荷花在风雨、晨露、朝夕以及月色下的靓丽风姿，将其融入到创作之中。

秉承中国花鸟画“以物写情，借物抒情”的传统手法，在创作中，我通常将荷花拟人化、品格化，力求将其气质的高雅、灵魂的圣洁表达得淋漓尽致。比如，在构图粉荷时，画面中含苞待放的花朵好像美丽纯洁的少女，亭亭玉立，清澈含露，楚楚动人。而那绽放的花朵，好像水中沐浴的贵妃，仙姿丰韵，使人观后心旷神怡。在构图白荷时，则力求表现白荷冰清玉洁的高尚品格，在晨雾缭绕的背景中，清香飘逸，怡然自得，彰显空灵散淡的意境。例如《朝阳》这幅作品，描写旭日东升的早晨，霞光映照着荷塘，流光溢彩，盛开的红荷娇艳多姿，一只蜻蜓站立在芦苇尖上悠然赏景。《荷塘月色》是我喜爱并反复创作的题材，在迷人幽深的蓝色背景下，一轮明月倒映在水中，清影漪漪，荷花在微风中摇曳，姿态轻盈柔美，荷塘幽香四溢，沁人心脾，呈现超然胜景之美。

近些年，我在创作荷花作品时借鉴山水画常用的虚淡和雾气，使叶与花虚实相衬，或聚或散，以突出荷花的神韵，增加画面的虚静美感。艺术作品不是自然的真实再现，不是植物挂图。“外师造化、中得心源”，画家要以清静、无为的心境与荷花的魂灵进行对话、沟通，从而与之相融。要以自己独特的审美角度及绘画语言表达心中所追求的理想和境界。创作时切忌急躁，要静心静气、沉着淡定，才能把荷塘那平静祥和的意境表现出来，从而把大自然呈现给世人的瞬间美变为永恒。同时，在荷花作品中，亦表达了我“讴歌生命、赞美自然”的心声。不断创作、摸索、探究，反复推敲、提炼，将自然美、意境美、格调美和视觉美完美融合，力求将其自然美升华至情感及神韵美的境界，以达到美之至、情之至、悟之至。

田希丰

2008年9月20日



## Preface

Chinese people praised the lotus since ancient times. Throughout the ages literators have considered lotus to symbolized holiness and chastity. Unlike peony as magnificent and gorgeous, also did not like chrysanthemums as lofty, but it's unique fragrance and attitude, and "Live in the silt but not imbrued" noble character, won the respect and worship of the people.

Lotus is also available in several other names, lotus flower, water lily, etc. The lotus is a water lily branch, the perennial herb. Many varieties of water lilies, with pink and white up to see. The lotus in China has been cultivated for thousands of years of history, widely planted in ponds, lakes and garden spots.

During midsummer, enjoy the lotus is a very pleasant thing, because the water lilies' elegant beauty and their graceful charm can bring people endless imaginations.

Early in the morning, with the rising sun, when you walked into the lotus ponds, you can see a good picture just like the Tang Dynasty poet Yang Wanli portrayed in his poem "The lotus leaves touching the sky in boundless green, the lotus flowers specially red in shining sun." Breeze is swaying the endless lotus ponds, lotus leaf swing from top to bottom, like a green sea. When it rains, the water fills lotus pond, the bead in the crystal lotus leaf on a rolling, likes a beautiful music. When the sky cleared after a downpour, the bright and beautiful lotus like a fine young lady, pure and elegant, beautiful touching. In the moonlight, the lotus circulated a tempting aroma, incomparably more beautiful.

Since ancient times, China has many painters good at painting lotus, left many outstanding works. What I like most among hundred flowers is the lotus, and I like painting lotus even more. I admire the water lilies' holy perfect character and their beauty and lofty sentiments. I also intoxicated with the charm of the lotus. Art requires constant innovation in order to continue its unique vitality. Therefore, artists need to constantly go deep into life, in-depth the nature, and then fully express their life experiences in the works, make the works coming from natural feelings without constraint. In order to draw good pictures, I often take photographs, collect materials under burning sun, and calmly observe the water lilies' beauty in the wind, in the rain, at early morning and under the moonlight, all of these inspires my works.

In order to inherit the traditional describing way "with images to express feelings", the lotus was often personify in my works, and the sanctity was well demonstrated. For example, the pink flower bud like a beautiful girl, lovely touching. And the blooming flowers with showy or colorful parts, sent people carefree and joyous. In painting the white lotus, the performance was to be pure white noble character, the picture with fog around the background, delicate fragrance, relax, and highlight the beauty of artistic conception. Another example is the work "The morning sun", described the red sun rises in the east, with gorgeous rays reflected in the lotus ponds, the red flowers was blooming and dragonflies leisurely standing on the tip of the reeds. A wonderful landscape of nature! "Moonlight in the lotus pond" was my favorite subject, in a lovely blue background, the moonlight glisten on the water, flowers swaying in the breeze, aroma floating lotus ponds, showing the romantic beauty.

In recent years, I learnt a lot from Chinese landscape painting. Leaves and flowers in my works were empty with solid, highlighted the water lilies' charm. Works of art reproduction is not the true nature, not of a wall chart. With the pacific temper, the lotus can be peacefully demonstrated to the world, and you can change the nature's aesthetic moment into permanent beauty. At the same time, I expressed the "eulogize the life and the nature" voice in my works. Constantly in the exploration and repeated scrutiny, I combined the natural beauty, fine scenery with visual beauty. And I also tried a lot to sublimate water lilies' natural charm to a verve beauty, a strong beauty.

Tian Xifeng

2008-9-20



田希丰, 1958 年生于北京。现为中国工笔画学会会员、北京美协会会员、北京工笔重彩画会会员、职业画家。

工笔花鸟画师承著名画家王庆升先生, 并得到诸多工笔名家指导。他勤写生重创作, 深居简出、潜心研究工笔花鸟画近三十年。擅长画牡丹、荷花、兰花。作品被北京美协、中国历史博物馆、毛主席纪念堂收藏。数家报刊对其创作成果给予专题报道, 曾在中国美术馆、当代美术馆、中央美院美术馆及墨岚画馆等多次举办个展、联展, 并与荣宝斋多次合作在日本办展。

作品曾参加中国美协举办“中国的四季”画展并获优秀奖, 纪念延安文艺座谈会上的讲话发表六十周年全国美展获优秀奖, 全国工笔画学会与中国美协举办的“全国第三、四、五、六届工笔画大展”, “’97 全国工笔画精品展”, 中国台湾首届中华工笔画大展获精英奖, “海峡两岸工笔画名家展”, “与世纪同行”全国工笔画精品展, 全国“丰收杯中国画大奖赛”并获二等奖。

出版有《中国画坛花鸟画名家精品·田希丰工笔花鸟画》《中国画精品系列丛书·田希丰工笔花鸟画》《中国画技法丛书·田希丰工笔牡丹画集》《中国画技法丛书·田希丰工笔荷花画集》《牡丹白描画谱》《百花白描画谱》。作品编入当代《中国工笔画》大型画册。

Tian Xifeng, born in Beijing in 1958. Professional artist. He is the member of China's Institute of Fine Brushwork, Beijing Artists Association member, the member of Beijing Chinese Realistic Painting and Heavy Color-Ink Painting Society.

Tian Xifeng learnt birds and flowers painting in meticulous style from Mr. Wang Qingsheng, and under the guidance of many famous artists. With 30 years practice, he has accumulated abundant drawing skills. He is good at drawing peony, lotus and orchid. Many works were collected by Beijing Artists Association, the National Museum of Chinese History and the Chairman Mao Memorial Hall. Many newspapers reported his works. He has held many personal and associated exhibitions in the National Art Museum of China, the Contemporary Art Museum, the Central Academy Art Gallery and the Molan Museum, including many exhibitions cooperated with RongBaoZhai.

Awarded an excellent-work prize in the "China's Four Seasons" exhibition held by China's Artists Association. Awarded an excellent-work prize in the National Chinese Painting Exhibition held on the occasion of commemorating the 60th anniversary of publication of "Talks at the Yan'an Forum on Literature and Art". His works were displayed in the 3rd, 4th, 5th, 6th Chinese Realistic Painting Exhibitions and in the Chinese Realistic Painting Exhibitions of excellent works in 1997. Awarded classic prize in the first Chinese Exhibition of Fine Brushwork in Taiwan. Attended "Cross-Strait Fine Brushwork Exhibition" and National Realistic Painting Exhibitions of "Approach to the new century". Won the Second Prize in "Harvest Cup Chinese Painting Exhibition".

"Elite of Contemporary Chinese Flowers and Birds Painting — Tian Xifeng's Realistic Flowers and Birds Painting", "Book series of Chinese Flowers and Birds Painting — Tian Xifeng's Realistic Flowers and Birds Painting", "Chinese Painting Skills — Tian Xifeng's Realistic Peony Flowers Painting", "Chinese Painting Skills — Tian Xifeng's Realistic Lotus Flowers Painting", "Painting collection of peony contour drawing", "Painting collection of hundred flowers contour drawing". Works incorporated in the large-scale contemporary Chinese Fine Brushwork album.



## 画法步骤

Painting skill



(一) 因花为白色，以淡墨勾花。正面叶筋用重墨勾，反叶、叶角及水草用中墨勾。用笔要流畅有力。

1. Using thin Chinese ink to delineate the white lotus. The face vein painted by dark Chinese ink, the opposite side and the float grass use middle tone ink to draw. Painting the picture fluently and trenchantly.



(二) 用淡三青统染画面(包括花苞)，留出白花。用墨分染叶，留白线。正面叶深，反叶、叶角及水草浅，干后再统染一遍。用芽绿(藤黄加赭石加少量花青)从里向外分染花瓣，莲蓬用藤黄加少量赭石染。

2. Tinting the whole picture with thin blue label three, leave the white flower. Dying the leaves with dark ink and leave the white lines. Make sure that the face leaves darker than the opposite side and the float grass. When the paper is dry, tinting the whole picture again. Dying the petals from inside with green label three (yellow add burnt sienna and indigo) and drawing seedpod of the lotus with yellow add a little burnt sienna.



(三) 花瓣从外向里用白粉分染，花瓣尖部用淡曙红提染，用二绿罩染莲蓬，用四绿点出莲子，用三绿分染反叶、叶角及水草。

3. Using white color dye the petals from exterior part, tinge of the petals with thin royal red. Dying seedpod of the lotus with green label two and the lotus seed with green label four. Green label three painting the opposite leaves and the float grass.



(四) 花瓣纹理正面用白粉勾，反面用芽绿勾。要勾得工整、细致，用胭脂点莲子尖，用深草绿点出花梗、叶梗上面的刺，用赭石和胭脂提染叶、叶角及水草尖部。用藤黄加白粉及朱磬、白粉，分别点出花蕊的各部分，最后签名盖章。

4. The vein of the petals using white draw the face and using green label three draw the opposite. Pointing the lotus seed by royal red, the thorn on the footstalk dotted with dark grass green. Using burnt sienna and royal red highlighting the tinge of leaves and float grass. Using yellow add white, cinnabar add white dotting the pistil. At last, sign your name and stamp the picture.





仙姿风韵 65cm × 65cm  
Charm





月下丽人 30cm × 40cm  
Beautiful girl under the moonlight





清莲净洁 30cm × 40cm

Pure lotus





雅洁清丽 30cm × 40cm

Pure and elegant





高洁净挺 65cm × 65cm

Nobleness





出水芙蓉 65cm × 65cm  
Lotus flowers above the water





晨荷清韵 65cm × 65cm  
Morning lotus





清香沁人 65cm × 65cm  
Delicate fragrance





馨香玉洁 65cm × 65cm  
Pure sweetness