



中國花卉畫基礎

第二輯

周士心編繪

四季花卉畫譜

FLOWERS OF THE FOUR SEASONS
The Fundamentals of Chinese Floral Painting

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秋花

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A Manual in Chinese Brush Painting

by **SU-SING CHOW**

Volume **3. AUTUMN**



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中國花卉畫基礎 第二輯

四季花卉畫譜(合訂本)

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前言

我在一九七六年十二月，繪著完成「中國花卉畫基礎」第一輯，內容包括梅、蘭、竹、菊四冊。

由於中英文字對照之故，出版後廣泛地得到海內外，中西初學繪畫人士的歡迎，並將中國繪畫藝術初步引入一般的家庭，且有十分良好的反映。

一九七七年以後，我與內人陸馨如遊歷了倫敦、巴黎、羅馬、佛羅稜斯、梵蒂岡、洛桑、蒙特卡羅、盧森堡和布爾塞爾等大都市，參觀了西方各大博物館、美術館，以增進見識；並先後在台灣國立歷史博物館國家畫廊、臺灣省立博物館、加拿大西門菲莎美術畫廊、維多利亞美術館、美國加州聖地牙哥美術博物館、太平洋亞洲博物館、香港大會堂展覽館等地舉行一系列個人畫展。一九八〇年由洛杉磯移居溫哥華。一九八一年夏在台北印製了個人畫集第二冊。一九八二年八月應陽明山中國文化大學之聘，受任美術學系專任教授，因此再度旅居臺灣，教學之餘有機會繼續為藝術圖書公司編繪此「中國花卉畫基礎」第二輯。

這一輯的內容是四季花卉，每季選擇重要花木各五種，共二十種，編成四分冊，每冊各分三十二圖，共一百二十八圖，全部彩色，每種花卉皆有綜合說明其特性、特徵，每圖亦皆解釋所採方法與技巧，緊密啣接第一輯，遵循「言簡意賅，深入淺出」的宗旨，以期學者能循序前進，不覺困難。

本書以吾國文雅清逸、靈秀為尚的吳派技法為主，非常注重中國畫傳統六法和推陳出新的效果。

隨後我將繼續繪著以「飛鳥蟲魚」的第三輯和取材「蔬果樹石」的第四輯，此四輯共十六分冊，將成為名實相符的「中國花卉畫基礎」，作為藝術圖書公司和本人對推廣藝術的一份真誠的獻禮。

感謝所有協助及指導本書出版的朋友們，如有錯誤，敬請高明不吝指教。

一九八三年癸亥周甲四月三十日於台北 周士心

總說

中國花鳥繪畫，有悠久歷史，唐代末期已發榮滋長，其後成為獨立畫科。從此它的光采，照耀世界，至今不衰。

無論欣賞或從事創作，俱能令人澄懷淨志，意興湍發，認為人生樂事。

研究中國花鳥畫，最好能精讀畫史，並瀏覽歷代名畫，從而瞭解優秀的傳統畫法，和各種流派的成長、特點、風格以及對後代的影響。

學習中國花鳥畫，於基本技法已能初步掌握之後，如欲深造，繼續進修，必須注意：

- 塑造形象——實地寫生、觀察，是始終貫穿在花鳥畫家一生的創作生涯中。惟有寫生，才能對千態萬狀的花花鳥鳥有所認識，從而將積累的素材，作整理、概括、剪裁、提煉塑造成生動的形象。
- 精練筆法——勤於練習，將基本筆法熟悉運用，並致力於中國書法的鍛鍊，將書法的筆法注入畫中，自能簡約生動，適如其份地表達物體的形象和質感、正確、肯定，筆無虛發。
- 用心構圖——注意中國繪畫民族形式的構圖法則“相反相成”對立而又統一的特點。如虛實、疏密、賓主、開合、掩映、張歛……等，必須加以深思靜悟，隨機運用。
- 慎用色彩——色墨賦染，須洗煉沉着，雅麗明潔，不可亂施色彩，令人望而生厭，學者宜對中國色彩之種類、調合使用方法、效果等在不斷實踐中取得經驗。
- 涵養意境——深入生活，爭取遊歷，使思想機敏，胸襟開朗，富於聯想之外，還需要對歷史、文學、音樂、戲劇、雕塑……等等其他藝術多加涉獵，研究要寬廣縱深，作品愈有內涵。

從妙於塑造形象、鍛鍊筆法、用心構圖、適當使用水墨色彩，畫出動人心弦，情趣濃郁，意境深遠，耐觀而完美的作品，須要經過長時期的刻苦錘鍊，才能達到火候純清的專家水準。

從事繪畫的人，必須專精深透，方能有所成就。願與此書讀者共勉之。

FOREWORD

In December of 1976 I completed the first set of albums in my projected series called Fundamentals of Chinese Flower Painting. It introduced the wax-plum, orchid, bamboo and chrysanthemum in four albums.

Because it was bi-lingual, in Chinese and English, the set was widely appreciated at home and abroad, and brought Chinese flower painting into the average western home in a significant way.

Beginning in 1977, my wife, Lu Hsiang-ju, and I travelled to London, Paris, Rome, the Vatican, Florence, Lausanne, Monte Carlo, Luxemburg and Brussels, visiting major museums and art galleries. I also held one-man exhibitions at the National Museum of History and the Taiwan Provincial Museum in Taipei, the Simon Fraser University Art Gallery and the Art Gallery of Greater Victoria in British Columbia, the San Diego Art Museum, the Asian Pacific Museum in California, the Municipal Art Gallery in Hong Kong etc. In 1980 we moved from Los Angeles in the United States to Vancouver in Canada. In 1981 my second set of albums was published in Taiwan. In 1982 I joined the faculty of China Cultural University on Yangmingshan as professor in the art department and moved to Taiwan where in time left over from teaching I was able to produce this second set of albums for the series Fundamentals in Chinese Flower Painting for the Art Book Publishing Company in Taipei.

This set of albums focusses on the flowers of the four seasons with five kinds per seasons, that is, of twenty kinds of flowers in four albums. There are altogether 128 illustrations all in full colour. The introductory section of each flower provides its background, life cycle, special characteristics, and each illustration explains in detail the techniques used and the manner of learning, in simple easily understood terms to provide 'easy access to the difficult' so that the student may progress in easy stages without difficulty.

The series is based on the lofty and refined tradition of the Wu (Suchou) School of (literati) painting. While it is deeply rooted in the Six Laws propounded by Hsieh Ho in the fourth century it also introduces devices new to Chinese painting, being the author's own contributions.

I plan to follow this set of albums with a third one on 'Birds, Insects and Fish', and a fourth one on 'Vegetables, Fruits, Trees and Rocks', bringing the series to a total of 16 albums, which truly fit the overall title of Fundamentals in Chinese Flower Painting which may contribute a little to the art world.

I am grateful to all the friends who have cooperated in making the production of this book a reality. Should any faults remain, I respectfully await your criticism and guidance.

Chou Shih-hsin

April 30th, 1983, Taipei

PREFACE

The art of flower and bird painting in China goes back a long time and was highly developed already by the T'ang dynasty. Eventually it became an independent genre, reaching a splendour admired worldwide.

Whether in appreciation or in its creation, flower painting induces tranquillity and purity in the mind and stimulates serenity. It has long been considered one of the joys of life.

To study Chinese flower painting it is best to look closely at ancient masterpieces, analyzing their various stylistic traditions, characteristics and their impact upon later painting.

If you wish to study more in depth while you practice to establish a basis of your flower and bird painting, please observe the following guide lines.

- Master the form. Sketching from nature, and observing of nature's cycles throughout the year are basic to a painter's life. Only keen observation and constant sketching will build a store of references in your mind, from which you then select, organize, edit and perfect their form and gesture endowed with a sense of life.
- Practice your brushwork. Be diligent in regular exercises to perfect the most basic strokes and dots. At the same time practice Chinese calligraphy. Once you begin to incorporate brushstrokes from calligraphy into your painting your brushwork will become endowed with a live quality, and its application to painting will become more effective, simplified and assured.
- Work at composition. Notice the characteristic feature of Chinese composition which stresses 'complementary opposites' and which achieves a sense of unity and cohesion. Also notice the use of void and mass, density and sparsity, host and guest (main and subsidiary motifs), gathering and dispersing, light and shade, stretching and shrinkling, etc . . . These must be thought out carefully and truly understood before you will be able to control them at will.
- Apply your colours thoughtfully. If you use inkwash, don't be slapdash with other colours, as the combination must be refined and elegant. Misuse of gaudy colours results in pictures which bore one easily. Learn from the millennium of experience in the tradition.
- Cultivate your imagination. Plunge deeply into life. Travel and observe. Open your heart to external stimuli and mental associations. Spend more time with history, literature, music, theatre, sculpture . . . Widen your cultural experience, deepen your fund of impressions and enrich the inner content of your work.

The first four rules sharpen your technical skills, the last enriches your own being (the creator of you works), and thus elevates and deepens the intrinsic flavour of your works. All this takes a very long time of rather hard work before you reach the level of a mature, seasoned and creative artist.

All those who wish to become artists must go through a long period of building, refining, deepening and ripening. It is my earnest hope that this book will provide some incentive and much encouragement.

秋花

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芙蓉 綜合說明

木芙蓉，又名木蓮、華木、拒霜花、地芙蓉，有大紅千瓣、白千瓣、半白半桃紅千瓣及單瓣等。又醉芙蓉，早晨白色，中午桃紅，至傍晚轉為大紅，一日凡三換色，故俗稱三醉芙蓉。黃色者為稀有品種。

此花千瓣者四週內外翻轉，四面觀之俱成花形，故亦稱四面花。花瓣向陽者轉紅，因此一朵花，往往紅白相間。

花瓣有顯著脈紋，單瓣者花蕊如葵花，千瓣者花蕊散於花瓣之間，約秋天第二個月，次第開謝，深淺數榮，最耐寒冷，花後乾而不落。

在各種花卉於肅殺深秋，漸漸凋零之際，能獨冠羣芳，卓立於西風嚴霜之中，古時人稱之為“君子”之花。

中國五代時孟後主，在四川成都城上遍種芙蓉，每至秋季，花開綿延四十里，一片錦繡，高下相照，直到現在，仍被人稱為芙蓉城。

因其花大，顏色明艷，猶如水中之蓮花，故詩人將蓮花稱之為水芙蓉，而稱芙蓉為木蓮，觀其風姿，固不相上下也。

芙蓉葉，掌狀分裂，附有長梗，枝梗長而硬直，開花於木末，一簇有十數朵，開謝有先後，花團簇錦，平添秋天不少燦爛風光。

THE CHINESE HIBISCUS

The tree Chinese hibiscus is also called tree lotus, frost-defier, ground peony in China. There are the so-called large-red thousand-petal, white-thousand-petal, the half-white-half peach-red thousand-petal single and double varieties. The drunken Chinese hibiscus, is white in the morning, peach-hued by midday, and a bright red by sunset, changing colours three times a day. The yellow variety is rather rare.

The petals of the thousand-petal types curl in and out and have a three-dimensional quality, without front and back 'faces' and is also known as the 'four-faced Chinese hibiscus'. Those petals facing the sun turn red and the effect is often a red and white mixture.

There are clear vein markings on the petals. The single variety has pistil and stamens like those of the sun-flower. Those of the double variety are scattered in amongst the petals, in the second month of autumn they come to bloom, waxing and waning in turn in light and dark hues and can endure cold, remaining on the stem after the petals have fallen.

Since it can withstand the cold in noble solitude after all the other flowers have been gradually killed off by the encroaching autumn, standing alone in the frost, ancient Chinese have called it the gentleman's flower.

In the Five Dynasties period, the king Meng planted peonies all over the city of Ch'engt'u in Szech'uan. Every fall, the blooms spread over forty miles in brocade-like splendour, reflecting each other from hills and plains. To this day Ch'engt'u is still called Chinese hibiscus city.

It is associated with the lotus because of its giant size and bright colours: the ancient Chinese called it lotus tree, while calling the lotus water Chinese hibiscus. This reflects their particular love and association for these two flowers.

The leaf resembles a palm, the stem is long, straight and hard. There are more than ten blooms per clump. Flowers bloom at the end of the woody portion in succession in luxuriant profusion and are one of the glories of autumn.

周子心画时
癸亥季春



圖例之一

- 中國花卉畫，有四種表現形式，那是：全景、局景、折枝、盆景。
- 本圖即屬局景，採取一角，花後一枝下垂，略綴花苞，雖尺幅，亦甚可觀。
- 留白處雖是無畫，卻是畫之一部份，十分重要。
- 選用適當之畫筆，大筆可畫較小的形象，小筆不可畫較大的形象。
- 此畫過程依次序為：大花、苞蒂、花莖、鉤花瓣脈紋、點花蕊、點葉、鉤葉脈、畫左下角疊葉、花苞、雙托、點花苞內紅瓣、串連花莖。

ILLUSTRATION 1

- Chinese flowers are painted in four different manners: whole scene, partial scene, cut flowers and potted plants.
- This is a partial scene, focussing on a detailed view. The hanging branch covered with ripening buds, placed behind the flower, adds to the sense of depth in space.
- The 'left-over-white' areas of paintings are extremely important in Chinese painting as they let the space 'breathe'.
- Select a suitable brush: a large brush can paint small, but a small brush cannot paint large strokes.
- Follow this order in copying the illustration: The large flower, the flower base, the floral stems, the petal-veins, the stamens, the leaves, the leaf-veins, the overlapping leaves at the lower left, the buds, the twin supports, red petals within the buds, connecting flower stems.



芙蓉
圖例之一





美若圖例二



圖例之二

- 紅花黑葉，是中國畫處理色彩的提高，它的創始者是齊白石老畫家。
- 先點水墨葉，須墨分六采。所謂六采是：黑、白、乾、濕、深、淡。黑是指的實在的黑色。白是指的飛白處——飛白是指運筆快速，在黑色中顯現白色的痕迹。乾、濕是水份多少的關係。深、淡即是墨分：焦、濃、重、淡、清等五種不同程度的墨色。
- 鈎花瓣脈紋，切不可太刻劃整齊，須自然而若隱若現，方能脫去拘謹和俗氣。
- 點墨葉先點深葉，再點淡墨葉，重疊的地方，只要將葉脈分出前後的關係。如此自深至淡層層畫去，可得很多層次。
- 畫花瓣可先調白粉筆蘸洋紅畫；亦可用潔淨水筆蘸洋紅畫。如用白粉，不可太厚，要調薄使用，才使所畫花瓣輕盈而肥潤。

ILLUSTRATION 2

- The originator in combining red flowers and black leaves into a high art is China's Ch'i Pai-shih.
- First do the inkwash leaves, noting the six hues of ink: black, white, dry, wet, dark, light. Black means ink's actual colour. White means the areas exposed when the brush is applied fast, hard and aslant, causing the fibres to splay in the technique called 'flying white'. Wet and dry refer to the amount of water in the brushtip. Dark and light refers to the various hues and textures of ink which include scorched ink, thick ink, heavy (repeated) ink, light ink and clear ink.
- When limning the veins, the brushwork must be supple and firm but not hard and not too orderly. The lines should be partially hidden in spots to appear natural and escape the vulgar quality in hack painting.
- First paint the deeper-hued leaves, then paint the light ink leaves. Where there is overlapping, distinguish front and back by means of the veins. In this way painting from dark ink gradually to very light ink you can use several layers and create an illusion of spatial depth.
- Mix white pigment powder with aniline red for the petals. Or you may wipe a clean-washed brushtip across the aniline red directly. If you use white powder make sure it is not too thick, or you lose the tender quality of the petals.

花形變化

- 複瓣芙蓉因花瓣多，因此未開花苞要畫得飽滿。
- 一叢簇生的花苞，因花開時期有先後，花苞要有大小的分別。
- 在花苞的花莖上，不可畫葉。在一簇花苞的下方始可以佈置葉片。
- 微綻的小花苞，先畫綠色苞殼、苞托，再畫紅色露出的花瓣。
- 花莖不可太纖細，要粗壯有力，要足以能承受成簇花朵花苞之重量，有穩定花枝的作用。

THE FLOWER

- Double varieties have many petals, hence their buds are also full and roundish.
- Buds on one stem open at various times in succession, hence the buds are large and small.
- You may paint some leaves on the stem bearing the buds, but only beneath the entire cluster of buds.
- For buds just opening, first paint the green hulls and supporting leaflets, then paint the red petals revealed within.
- Don't make the floral stems too thin; they should be thick and firm in order to support the masive flowers about to open.



芙蓉花形变化



葉形變化

- 芙蓉葉爲基部略肥之掌狀分裂形，用大對筆或大聯筆畫之最爲適當。
- 一片葉的畫法，先畫中間一筆，最肥大，然後左右兩筆漸小，最後左右兩筆更小。
- 練習各種方向之葉形，如下垂、半垂、偏左、偏右等。亦賴於觀察及操筆之熟練。
- 半垂葉脈不可以聚在基部之中心，因爲還有部份葉脈隱藏在後面見不到。全垂葉則將葉脈聚在基部中心。
- 葉柄應順應葉片之方向、姿態，並於葉柄末端連結在枝梗上，筆道略粗。

THE LEAVES

- Chinese hibiscus leaves resemble the base of the human palm. Use a large linked-brush or Chinese couplet brush (lien-pi or tui-pi) for best result.
- First make the large broad stroke down the middle the fattest, biggest one, then follow with lesser strokes to the two sides, decreasing in size, smallest at the outer edges.
- Practice painting the leaves' different directions such as drooping, half-drooping, left-leaning, right-leaning etc. Examine the plant in nature and memorize its various gestures and aspects.
- The veins of half-drooping leaves must not be limned down the centre because a portion of the leaf is in back and not visible. Limn down the centre for leaves totally drooping whose entire face is visible.
- Leaf-stems follow the directions and postures of the leaves and become slightly coarser at the base where they connect to the branch.