



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

藝術圖書公司印行

定價88.00元

680821

J212.27

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春花

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A Manual in Chinese Brush Painting

by SU-SING CHOW

Volume 1. SPRING

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A0404350





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四季花卉畫譜(合訂本)

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出版者 藝術圖書公司

發行所 藝術圖書公司

定 價 玖佰陸拾元整

地 址 台北市羅斯福路3段283巷18號4F
電 話 (02)321-0578 * (02)392-9769
郵 政 郵政劃撥 0017620-0 號 帳 戶

登記證 行政院新聞局版台業字第1035號

再 版 1986年8月25日

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，意興熾發，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，從而將積聚的素材，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。

從幼於塑造形象、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，意境深邃，耐觀而完美的作品，須要經過長時間的刻苦錘鍊，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 shrinking, 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.

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牡丹 綜合說明

“吾國名花天下知，園林盡日敵朱扉”。宋陸游。

牡丹是中國著名花卉，從隋、唐以來，雖經歷一千五百多年，由於花大富麗，雍容華貴，代表一個時代的繁榮與興盛，一直為人們喜愛，成為貴重的觀賞花卉。

歷代以來更成為文士、畫家筆下詩詞、繪畫的題材。唐時傾城士女觀賞牡丹，成為當時流行盛事，傳為美談，其中以姚黃、魏紫最為著名。

牡丹品種極多，據明代薛鳳翔撰《亳州牡丹表》就列有二百六十七種。而今吾國山東荷澤縣（古稱曹州）的牡丹不僅花色多，產量亦豐。

唐前稱牡丹為木芍藥，屬毛茛科芍藥屬，落葉小灌木，高可逾丈，古畫上有拴馬在牡丹幹上者，可見其壯大。一般四、五尺高，幹木昂伸有力，有橫紋，枝條挺拔，有圓錐形鱗芽，有葉芽、花芽之別，經冬至春暖時發萌滋長，抽枝生葉，含苞開花。

葉為羽狀複葉，近花處為單枝三葉，其下為二極九葉，即一梗之上生三葉，一枝之上有三枝着生九葉。一完整之花莖，可得一單枝計三葉，四枝三極各九葉計三十六葉，共有三十九葉，至為繁茂，葉葉拱托扶持在花之四週，頗見壯觀。

葉形常狀三裂之卵圓形，多為深綠色，葉背為淺綠色。

THE PEONY

'The famous flowers of our land are known throughout the world, blooming all day in the garden, they put to shame the crimson lacquered door.' — by the Sung poet Lu Yu

The Peony is a wellknown Chinese species which has had a history of some fifteen thousand years since the Sui and T'ang dynasties. Because its bloom is large and luxuriant, appearing noble and aristocratic, it came to represent the flourishing vitality of an age and has always been especially loved by the Chinese, and acquired the status of a major genus.

Over the centuries it has become the subject of poetry and painting. It was fashionable for great beauties to admire the peony and such events became subject of talks on beauty. T'ao Huang and Wei Tzu were among the most famous.

There are many species. A Ming authority, Hsieh Feng-Hsiang, calculated that there were about two hundred and sixty-seven varieties (in his Peonies of Hao-chou). Today in He-tze Prefecture in Shantung Province, the old Ts'ao-chou, the production and colour-variety of peonies have become quite remarkable.

Before the T'ang dynasty, the peony was considered a medicinal herb (shao yao). It was a deciduous shrub which grew over ten feet in height. In ancient paintings we find some showing horses tethered to peony trunks and can imagine their size then. Ordinary ones are four to five feet high, with strong trunk and branches marked crosswise. The branches shoot upward vigorously and appear at first like round, hammerlike scale-like buds, which differ from the buds of leaves or blooms. Growing moist and warmth between winter and spring, it begins to sprout branches and grow leaves, grow buds and finally come into bloom.

The leaves are complex like feathers. Near the flowers they appear as three leaves on a single branch, below which there are three forks and nine leaves, with three leaves per stalk. One branch should have three forks and nine leaves. Once the flower stem is done, it may be considered a triple-leaved stalk which, plus four triple-stalked branches of thirty-six leaves add up to a total of thirty-nine leaves. This strikes a luxuriant pose with many leaves surrounding the blossoms on all sides, and creates a virile appearance.

The leaf is three-pronged and egg-shaped, usually of a dark green, the backs are of a lighter green.

癸亥早春

周子心画



HX479/0501

圖例之一

牡丹花的組成具有葉片、苞片、花瓣、雄蕊和雌蕊。雌蕊作乳凸狀，呈青綠色，綠紫色或紫紅色不等；雄蕊環繞在雌蕊周圍，花藥（亦稱花粉）為粉黃色。基部為花盤所包，花瓣顏色繁多，有黃、白、紫紅、紫藍、紫黑各種不同濃度之紅色，以及淺綠等色，並有複瓣單瓣之分，帶有香氣。

要畫好牡丹，必須對牡丹花進行精細觀察，以瞭解它的特徵、形態、色彩、生長規律和古今描寫牡丹的各種技巧和方法，而最重要的在於能得其風神。

- 本圖為寫意畫中之點染法。
- 為使學者對牡丹畫有一完全之印象，本圖佈局位置較為平整。
- 寫意畫法特點是以精練的筆法，明淨的色調為花傳神。工筆畫容易得形失神，寫意畫容易得神失形，高級的水準是形神兼備。
- 畫牡丹花須得其明麗、優美的性格，絕非市上所見之庸俗姿態，令人望之生厭。
- 此畫之構成部份包括（以落筆先後為序）：
雌蕊、花瓣、雄蕊、葉片、花盤、花莖、枝梗、嫩花莖、嫩葉、枝幹、鱗芽。畫法參閱後附詳細分析。

ILLUSTRATION 1

The peony blossom consists of the slip-leaves, the husk leaves around the bud, the flower petals, the male and female stamens or pistils. The female pistils have a breast-like convex form and are a bluish-green, greenish purple or purplish red; the male stamen surround the pistils, and their spore is a light yellow. The base is enveloped by petals whose colours are numerous, including reds and greens of various intensities and of yellow, white, magenta, purple, purplish-black tints. They are distinguished by single and double-petal flora and bear a lovely fragrance.

To paint well one must closely examine the peony in order to understand their special characteristics, forms, stance, colours and hues, the rhythm of their development. One must also study the different methods and special techniques used by ancient and contemporary masters. Above all one must grasp its particular air or personality.

- This is the hsieh-i (writing out one's feeling) method of painting, stressing the spirit.
- To give the beginner a total impression of the peony, this illustration is composed in a relatively orderly and even manner.
- The hsieh-i method relies on well-honed brushwork and bright and clear colours to transpire the spirit of the flower. In kung-pi or professional style methods one more readily captures the form but it is easy to lose the spirit. Here the reverse is true. The ideal is to capture both form and spirit.
- One must capture the peony's glowing and refined quality, and avoid the vulgar gestures found in market-place paintings which evoke ennui.
- The structure of this work consists of the following (in the order in which it is painted): Female pistils, floral petals, male stamens, leaf-face, leaf-veins, inner petals, the stems, the softer floral petals, the trunk, the and the scaly buds. Refer to later sections for detailed instructions.

牡丹
图例之一





牡丹

图例之二



圖例之二

- 本圖表示側面花，以瞭解同一題材，不同處理的方法。
- 花苞、嫩葉有調劑畫面虛實、疏密的作用。
- 欲求花形有變化，必須注意花瓣要有大小、疏密。有大小才能顯出花瓣位置的角度，有疏密才能顯出花朵姿態之不同。
- 筆法流暢，毫無滯筆，只有多加練習，才能熟練。
- 本圖較圖例之一，增添花苞部份，其落筆次序為：苞片、萼片、花瓣、花莖、嫩葉。

ILLUSTRATION 2

- This is a side view to demonstrate the various components and their different groupings.
- The floral bud, and petals serve to define the mass and void, density and sparseness of the composition.
- To obtain change and transformation in the form, the petals must be of various sizes and densities. Size ratios determine the bloom's position; petal densities vary the gestures among the blossoms.
- The brush method must be fluid without stagnant hesitations. Only much diligent practice can develop good brushwork.
- The order of painting the flower: the tougher outer petals, the calyx, the petals, floral stem and the tender leaves.

圖例之三

- 畫面雖尺幅小品，但因構圖變化，安排得宜，即使繁花密葉，仍覺有空疏之處。
- 花朵中心因直立花瓣將部份花蕊掩去，故有欲顯還藏隱約之妙。
- 點染法畫花，不須鈎線、渲染，直接以色筆大小為瓣，作適當之賦形，其特點在於花瓣之間，留一白線，名爲“留白”可使花瓣獨立。
- 留白不單可使花瓣有獨立感，且使整朵花形有立體感；密葉亦然，雖有重疊之意卻不相雜，但此所留白線，不可太寬，太寬則花、葉鬆懈，亦不可無白線，花、葉之間如無留白，將氾濫成爲一團，不復成形矣。
- 一幅之中如兩花相疊，必須有大小、掩映、繁簡之別，色彩尤須勻淨，並有深淡，互爲襯托，方是妙筆。

ILLUSTRATION 3

- To achieve a sense of movement within a small painting surface, crowd the flowers and position the leaves densely, but taking care to leave the sense of flowing space.
- The centre of the flower is half-hidden because it is upright here and the petals are covering some of the pistils. This provides the marvel of 'revealing the hidden'.
- No outlines are needed here, nor wash. Using a brush and colours petals are created directly. Use appropriate colours, taking care to leave a 'white line' between the petals to separate them.
- This 'white line' also provides three-dimensionality to the total bloom. The same principle applies to the leaves. Note that the 'white line' must not be too broad or the structure becomes loose. On the other hand, leaving out the 'white line' creates a confused mass that is without shape or form.
- When there are two flowers in a single painting, there must be the contrasts of large and small, revealed and hidden, complex and simple. Colours must be even and clean, achieving dark and light tonalities in mutually supportive fashion.



牡丹圖之三



花瓣、苞蒂、花蕊畫法

- 點花瓣用潔淨之筆，略含水份，蘸洋紅，側筆畫之，自會分出明暗。學習從四個不同方向出筆，以適應花瓣不同之位置。小花瓣一筆，大花瓣兩筆，兩筆接筆處不可有痕跡。
- 小花苞用嫩綠色蘸洋紅畫，（綠黃多於花青，調成嫩綠色）。
- 寫筆觸，用側鋒，筆管橫臥。
- 窄筆觸，持筆較為垂直，線條愈細持筆愈直。兩端尖銳，中段略粗之梭形筆觸，如花苞之下葉蒂及側面花瓣等皆用此種筆法，先用筆尖着紙，隨向下按，同時將筆略偏，於將收筆時再恢復直筆用筆尖提起。
- 花蕊中央之雌蕊，如畫一小果實，先用草綠蘸洋紅畫，未乾時部份染三綠。（三綠色有四級：頭綠、二綠、三綠、四綠。頭綠最深，四綠最淡。）
- 花蕊（花絲連花粉）於花之神氣，最關重要，點花蕊之要點為：一、必須粉黃飽滿。二、筆觸靈活。三、須有聚散、疏密、自然分佈之態。

THE BUD, PETAL AND PISTILS

- Use a clean brush, slightly charged with water. Dip the tip into a bit of aniline red. Draw the stroke with the brush aslant, so that a distinction of dark and light emerges automatically. Practice entering the stroke from various directions for their various positions. Small petals are done in a single stroke, large petals in two — but without leaving a mark at the joint.
- Small buds use a tender green dipped in aniline red (mix gamboge or wisteria yellow in larger amounts than mineral green for the tender green hue.)
For narrow strokes, hold the brush more upright. The thinner the line, the more upright the brush. For strokes which are pointed at both ends and broad in the middle such as for the stem beneath the bud, or the side-view petal, first touch the paper with the brush tip alone, then follow through and press downward on the brush, drawing it aslant at the same time until the stroke exits when the brush is pulled upright again, finishing with the pointed tip.
- The female pistils in the centre are done like a small fruit. First dip the tip of the brush charged with grass-green lightly into aniline-red, and wash with 'no. 3 green' while it is still wet. (Malachite green comes in four grades, no. 1 being the darkest, no. 4 being lightest.)
- The stamen (including anther and filament or pollen and stalk) have the most bearing on the flower's expression. When dotting the pollen, make sure that 1) the yellow must be filled up, 2) the brushwork is alive, 3) there should be the natural appearance of dense and loose clustering.

牡丹花瓣苞蒂花蕊画法

