



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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冬花

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A Manual in Chinese Brush Painting

by **SU-SING CHOW**

Volume **4. WINTER**



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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，我與內人陳馨如遊歷了倫敦、巴黎、羅馬、佛羅棧斯、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，緊密銜接第一輯，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、瀟灑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「飛鳥過魚」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 your 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.

冬花

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山茶 綜合說明

山茶一名曼陀羅，屬大喬木，樹高者二、三丈，低者二、三尺，樹姿矯健，枝幹交加，樹愈高花葉愈繁茂。葉如桂而硬厚，如倒卵形，兩端尖，中寬寸餘，大葉長可達三寸，而深綠光滑，光澤甚佳，背淺綠，經冬老葉乾枯而不脫，花後隨之發萌，新葉生於樹梢，翠似綠玉，以葉類茶，亦可作飲，故有茶名。

花有百數十種，大體分單瓣、複瓣兩大類。花期自十月至翌年二月，原產雲南及四川，有「雲南茶花甲天下」之美稱。著名之茶花有：鶴頂茶、瑪瑙茶、楊妃茶、寶珠茶等均為上品，另有宮粉、桃紅、真珠、照殿紅……等不可勝數。其色大都屬於朱紅、桃紅、大紅、粉紅、純白及一花兩色、一花數色等，香港野生茶花發現有黃色者，甚為清麗。

單瓣朱紅者常入畫圖，色彩燦若丹砂，花瓣五出，萼有層勢甚厚，瓣心密攢蕊柱，上有黃白花粉，中有雌蕊，以色彩莊嚴，頗覺珍貴，並有花穗、幹高、枝挺、皮潤、形奇、耐寒等多種德性。

明代于若瀛詩云：「丹砂點雕蕊，輕月獨含苞，既是風前態，還宜雪裏嬌。」宋張舜民：「葉硬經霜綠，花肥映雪紅。」明沈周：「雪後無顏色，凌寒見此花。」……等皆是描寫此花情態，十分傳神。

THE TEA FLOWER

Tea is also called Mandala in China and belongs to the bush family. Reaching a height of two to three feet, the bush attains a graceful gesture, with intertwining branches. The taller the bush the more flowers it bears. The leaves are like cassia leaves, also thick and hard, in a reversed oval, pointed at both ends, attaining a width of around one inch. Large leaves may be three inches long, their surface a dark green, glossy and smooth with a lovely light. The reverse side is light green. In spring, after flowering, the bush sprouts new leaves on the branch tips, emerald green. The leaves can be brewed for tea. In winter the leaves wither but do not fall.

There nearly two hundred varieties of tea which are roughly divided into the single and double petal categories. It flowers from the lunar 10th month till the 2nd month of the following year. Originally grown in Yunnan and Szechuan provinces, it has inspired the saying 'Tea flowers of Yunnan are ace under heaven'. There is a great variety of names in China, probably to describe the colours which range from crimson, peach, scarlet, pink, pure white, to double and multiple colours. A wild yellow tea flower was discovered in Hong Kong that is rather unusual and beautiful.

The single petal variety is depicted with five petals in a brilliant cinnabar red, with a thick calyx at the base, and closely packed stamens forming a column topped with yellow and white powder and a pistil in their midst. The effect is handsome and noble. Aside from its medicinal and virtues and fragrance, the plant is loved for its uprightness, straightness, smooth skin, strange form, tolerance for cold etc. Yü Jo-ying of the Ming dynasty wrote, 'With stamens of crimson, buds form throughout the months, not only has it grace before winds, it's also coquettish in the snow.' In the Sung dynasty Chang Shun-min had written, 'Hard leaves ever green through frosts, plump blooms glow red in the snow.' The great artist Shen Chou wrote in the Ming dynasty, 'There is no colour after snow, braving the colds this flower (alone) is seen'.



癸亥初春
周志道



圖例之一

- 本圖畫花枝局部，一枝向上，另枝於畫紙之右下角，復有一老枝於兩叢花後串連，貫通全局。
- 全幅所含山茶畫細節，依其先後次序為：花瓣、鱗層萼帶、花蕊、葉片、葉脈、花枝、老枝、苔點。
- 畫花瓣時，應表現其色澤之濃度及厚度。
- 畫葉片時，亦應表現其本質硬葉之物性，不可畫成柔弱、離披之形象。
- 花枝以瘦硬為佳，花皆挺生於枝顛。

ILLUSTRATION 1

- In this detail illustration, one branch faces upward while the other faces down toward the right bottom corner. The two groups are linked by a branch growing behind them.
- Paint the details in the following order: flower petals, the scaly calyxes, the stamens and pistils, the leaves, the leaf-veins, the floral stems, old stems and moss dots.
- When painting petals, aim for a sense of their thickness and the richness of the colours.
- When painting the leaves, bring out the hard quality of this member of the tree-bush family. Leaves must not be weak or detached.
- Floral stems should be thin and hard, with flowers growing upright at the tips.



山景

图例之一



山茶

图例之二



圖例之二

- 將綠葉畫成水墨葉，為中國畫中特殊畫法，但花朵及花苞蒂則仍用彩色。由於水墨葉之襯托，能使花朵部份更加明麗。
- 凡畫水墨葉，必須將其中數葉以最深之墨畫成，全幅畫始有精神。
- 畫一叢花，須將部份花朵重疊，分出前後的關係，而所有花朵姿態應各各不同。
- 花畫成後，先點葉，在花隙之間的葉要點得筆意連貫。在花後之葉要點得契合無間而又不枝花瓣。
- 連接枝梗，注意穿越花葉之後的筆勢要貫穿，所謂“筆斷意連”，不可斷斷續續，尤須：
 1. 枝端要圓渾，不可太尖。
 2. 枝梗從粗到細的發展，要自然而合理。
 3. 儘量要照顧全局，使所有的花、葉皆有來源，都有所歸屬。

ILLUSTRATION 2

- To render green leaves in black ink is a special invention of the Chinese. But the flowers and buds are still in colours which in turn are highlighted by the supporting leaves.
- Whenever you do inkwash leaves, make sure some of them are of the darkest ink to bring life to the work.
- When painting a group of flowers, let some of them overlap and establish their spatial relationship, and make sure each flower has a different attitude or gesture.
- When the flowers are done, first do the leaves, making sure that the leaves in between flowers have a sense of connectedness. The leaves behind the flowers must not invade the flowers' psychological space.
- Connect the branches and stems, make sure the brushwork of branches behind the flowers appear connected visually (even though interrupted physically). It must not appear fragmented.
 1. The stem tips must be round and smooth, but not too sharply pointed.
 2. Branches and stems grow from thick to fine, for a natural appearance.
 3. Keep the entire appearance in mind at all times, making sure the sources of the leaves and flowers are all accounted for.

花形變化蕊蒂特徵

- 本圖自上而下，可知茶花自花苞至盛放各期的姿態。
- 自古以來畫山茶多寫單瓣花。複瓣花太整齊，缺少畫意。單瓣花用朱磬蘸洋紅畫，所謂“色如丹砂”。純洋紅鈎花瓣中央之脈線，反面不要鈎。
- 鱗片狀萼蒂，要承得住上面的花瓣。先用墨鈎，在邊緣以淡赭石染，然後塗石綠（三綠）。含苞待放的花蕾，在綠色的花萼間，微微露出朱紅的花瓣來，很是迷人。
- 花瓣中心先染淡黃，以濃稠之白色畫花蕊，並畫一雌蕊，白色調黃色點花粉。
- 蒂下所連枝，要對準花蒂之中心，如花不對蒂是一病。

THE FLOWER, STAMEN AND CALYX

- Working from the top of this picture downward, practice the various stages of the tea flower's life cycle.
- Since ancient times the single variety has been more often the subject of painting. Double varieties are somewhat messy and lack artistic expression. Use cinnabar touched with aniline red for the single petals, as in the proverbial 'coloured like cinnabar red'. Limn the veins in the centre of petals with aniline red, leaving the backsides unlimned.
- The scaly calyxes should be strong enough to support the flowers on top. First use ink outline, washing the edges with light ochre, then use malachite green (no. three green). Unopened buds that hint at crimson petals from among the green calyxes are especially enchanting.
- First wash a layer of pale yellow in the centre of the petals, and use a thick white for the stamens. Add a pistil and use a white mixed with yellow for the spores.
- The connecting stem beneath the calyxes must be attached from the centres. Similarly, a flower that is not centered on its calyx is a serious error.

山茶

花形变化
山茶花微



點葉、花枝

- 新葉尚未長大，用較鮮明之綠色，葉形瘦小而簇聚在一起。
- 點葉時稍與花枝有些距離，鈎葉脈時再連接之，如此比較生動。
- 枝前有葉遮蓋，應先畫葉，再連枝。所有花枝，全用水墨畫。
- 山茶葉依枝單生，不能畫成如玫瑰葉那樣，一組有一定的數目。
- 山茶葉，多數用花青多於藤黃之草綠，筆尖再調水墨成墨綠畫成。

THE LEAVES AND STEMS

- New tender leaves are not yet large, use a fresher, brighter green for them. They are small and thin and clustered close together.
- Make sure the leaves are somewhat separated from the flower-stems. This imparts more of a sense of life when the vein lines are connected to them.
- When a branch is shielded by leaves in front, then paint the leaves first and then the stem. Use inkwash for all branches and stems.
- Tea leaves grow singly along the branch, and are not like rose leaves which have a set number of leaves per unit.
- Tea leaves use a grass-green that has more indigo than gamboge, then touch the brush tip in ink for the finish.