



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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# 夏花

中國花卉畫基礎 第二輯

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**FLOWERS OF THE FOUR SEASONS**

**A Manual in Chinese Brush Painting**

by **SU-SING CHOW**

Volume **2. SUMMER**



HV4499/0502

## 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.



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## 荷花 綜合說明

荷花別名甚多，如芙蕖、水芝、澤芝、蓮花、藕花……等。古時稱水芙蓉，就是指的是荷花。

“泛綠池中，葉擎波面，夏雨忽來，千點荷聲，乍緩乍急，涼風過處，香風襲人，花淨如拭，清露晨流，晴霞晚映，尤覺鮮妍，使人吟賞忘倦”。古人的妙辭形容，頗能道出荷花池塘的風情。

荷花的各部都有一定的名稱，花已開的名“芙蕖”，未開的名“菡萏”，結實曰“蓮房”，蓮子名為“藕”，藕中綠色有苦味的芯名“藕”，葉曰“蓮”，荷梗上的點子名曰“茄”，根曰“藕”。

明代以前畫家畫荷，頗多用鉤勒填彩法，皆工整秀麗，即使水墨畫亦然如此。直至徐渭、文長出，始見有潑墨畫法，以後影響明末八大山人，遂有暢暢、率性而技法完善的水墨寫意畫法，現代畫荷，有更好的發展。

晉傅玄古詩詠芙蓉：“煌煌芙蓉，從風紛葩，照以皎日，灌以清波，陰結其實，陽發其花，金房綠葉，素株翠柯。”葉張翠蓋，十里荷香，出淤泥而不染，稱為花中君子。

荷花以粉紅、白色者最多，古籍所載，亦有黃蓮、朱蓮者。至於重瓣蓮及並蒂蓮，則皆為名種。

畫荷花宜配置浮萍、水草、紅蓼、蒲、荻或游魚、翠鳥以及蜻蜓、青蛙等皆有妙趣。

### THE LOTUS

The lotus has many names in China and in ancient times was called the water-hibiscus. One poem singing its praises says, 'In the green pond, leaves touching the water. Suddenly summer's rains come, a thousand lotus sounds (from the large leaves). In leisure or in haste, wherever the cool breezes waft, a fragrance bewitches. The flower is clean with pure dew drops pearly in the morning. Bright evening clouds when reflected are especially attractive, the beholder sits mesmerized, forgetting fatigue'. This ancient verse well describes the aesthetic and emotional qualities of the lotus pond.

The Chinese, for culinary reasons, have given special names to each part of the lotus, designating the flower, the bud, the pod, seed, the bitter green inner seed, the leaf, the dots on the stem, and the root.

Before the Ming period, artists usually painted the lotus in fine outline fashion, filling the colours. This held true even for examples in ink-monochrome. The Ming artist Hsü Wei (Wen-ch'ang) began to use the splash ink method which greatly influenced the seventeenth century master Pa-ta shan-jen which techniques.

The Chin poet Fu Hsüan-ku wrote of the lotus, 'Brilliant the lotus flower, dispersing pollen through the breeze, reflecting the sunlight, saturated in light ripples. Forming its fruit in the dark, it blooms in the sun. Golden fruit and emerald leaves . . . pointing to the 'gentlemanly' qualities of the plant which rises upward straight and brilliant, unsullied by the filthy mud of the pond.

Most lotus flowers are pink or white. Ancient records mention yellow and crimson lotuses with many famous names.

Lotus may be accompanied by flotsam, water reeds, fish, kingfisher, dragonflies and frogs for special flavours.





## 圖例之一

- 蓮蓬在花苞中，即同時生長，此圖花朵中心，即可隱約見之，畫時必須對準荷梗。
- 畫花瓣無須計數，只須將花形畫足即可。
- 畫小幅，必須有大局面，因此荷葉俱作局部表現，而不畫全葉。好似屬於荷塘之一角，其境自寬。
- 荷花、荷葉要層層畫去，此圖依次序為：
  - 1.用洋紅先畫花瓣，洋紅調墨鉤瓣尖，並分出正反面。草綠畫小蓮蓬。赭黃點花蕊。畫荷梗，點茄點。
  - 2.以深草綠畫右下角近紙邊之部份荷葉，花青調墨鉤葉脈。
  - 3.畫花苞，鉤瓣尖深色，畫荷梗，點茄點。
  - 4.畫右上角破葉。
  - 5.畫荷花後之淡葉，及破葉後之局部淡葉，不須鉤脈。
  - 6.用淨墨畫勁草，筆道自上而下，注意疏、密、長、短得當。
- 畫花葉，要筆觸純熟，有筆意，層次清楚。無論荷葉密茂至何等程度，仍要酌留空間，以疏通氣息。

### ILLUSTRATION 1

- The syphon-shaped lotus pod is in the middle of the flower, growing at the same time. It can be vaguely seen here. Make sure it is properly connected to the stem.
- The flower petals do not have to be counted; any number making a good form will do.
- For a small picture, paint a large detail. For this reason the lotus is often painted in detail, not shown in its entirety. Here it looks as if it belongs to a corner of the pond, and acquires its own spacious feeling.
- Flowers and leaves must be done in repeated layers.
  1. Use aniline red for the petals, dipping into ink for the tips. Distinguish front and back. Use grass-green for the little pod within the centre, ochre for the pistils and stamens. For the stem, add some stem-hair dots.
  2. Use dark grass-green for the leaf at the lower right corner, limn the veins with indigo.
  3. Paint the bud, outline its petal tips in a darker hue. Paint the stem, add stem-hair dots.
  4. Paint the broken leaf in the upper right corner.
  5. Paint the light-coloured leaf behind the flower and the pale leaf partially seen behind the broken leaf. These are not veined.
  6. Use pure ink for swamp grasses, limning downward from the top. Pay attention to vary their length and density.
- For the lotus leaves the brushwork must be seasoned and mature, be endowed with flavour and create the sense of overlapping and depth. No matter how densely the leaves are packed, there must always be breathing space.



荷花圖創之一





## 圖例之二

- 此圖畫墨葉，淡綠彩花，另有風韻。
- 先用深墨畫葉，墨色須有深淡。使葉邊緣圓渾，須用藏鋒筆法。此葉僅見局部，可令觀者想像在畫外的部份。接畫荷梗，點茄點，畫小蓮葉。
- 以墨線鈎花，墨線應充份表現荷花形象之形與質；然後接畫草綠小蓮蓬；花瓣外面用淡粉綠（草綠調白粉）平塗，並以淡草綠鈎脈，花瓣內面平塗白色；以鮮明血點點花蕊，花蕊本是粉黃色，以朱紅點蕊是變色法。
- 淡墨畫輔助葉；點浮萍。
- 俟花、葉全乾，用深墨畫動草，畫在花葉之上更添風采。

### ILLUSTRATION 2

- The leaves are rendered in ink-monochrome, the flowers in light green, for a special flavour.
- First use dark ink for the leaf, making sure the ink tonalities show contrast. Use the upright brush, 'hiding the tip' (in the centre of the stroke) to make the outer edges of the leaves round and smooth. This leaf is shown only in partial detail, causing the viewer to imagine the rest. Then paint the stem, adding stem-hair dots, and then add small lotus leaves.
- Use ink to limn the outline of the flower, making sure the ink line fully expresses the form and substantive qualities of the flower. Then paint the small lotus pod in grass-green. Line the outer edges of the petals in light powder-green (grass-green mixed with white pigment powder), and limn the veins with light grass-green. Coat the inside of the flower with white to enhance the crimson pistils. (Usually they are painted in ochre, here we use red to produce a transformation.)
- Paint supporting leaves with light ink, dot the flotsam.
- When flower and leaves are completely dry, use dark ink to paint the grasses; adding them to the top of the leaf adds spatial depth.

### 圖例之三

- 殘荷，畫僅存之花瓣，用洋紅畫；花之外面，洋紅調墨鈎脈紋，花瓣之內不須鈎；隨即畫小蓮蓬，藤黃調赭石點花蕊；畫荷梗點茄點。
- 畫蓮蓬外殼，點蓮子，淡草綠畫蓮蓬平面，在蓮子頂上點一小點；畫荷梗，點茄點，畫殘留花蕊。
- 以墨綠畫下方荷葉，繼續畫筆上水份漸乾，於乾筆處加赭色，乃成焦黃之破葉。
- 淡草綠畫輔助葉，須似葉非葉，空靈而自然，方妙。
- 最後畫焦墨勁草，調劑畫面，並分出層次。

#### ILLUSTRATION 3

- Broken lotus flower has only a few petals left, which are painted in aniline red. Add some ink to the red for limning the exterior veins, and leave the insides of the petals unveined. Then paint the small lotus pod, use gamboge mixed with ochre for the pistils. Paint the stem and dot with aubergine.
- Paint the outside of the maturing pod in light grass-green, then add the lotus seeds on top, each seed topped with a tiny dot. Then paint the lotus stem, add the stem-hair dots, then paint the pistils remaining on the flower.
- Use ink and green for the lower leaves. As you paint the brush will gradually dry out. Use Add ochre onto the dried out areas to make a dried out withering leaf.
- Use light grass-green for supporting leaves. They must resemble, and yet not resemble, real leaves to achieve a marvellous effect.
- Finally use dark, dry ink for the grasses to regulate the picture and provide spatial depth.



荷花圖例之三



## 花苞、花瓣畫法

- 淡草綠蘸洋紅點染成花苞，洋紅調墨鉤瓣尖。
- 小花苞，瓣片緊密；大花苞瓣片微鬆。
- 草綠畫荷梗，上下兩端粗細相等，微有彎曲，用筆須自然；深草綠點茄點。
- 先練習個別花瓣，注意大小、轉折之分別，及其基本形態；然後練習花瓣重疊的畫法，再作鈎瓣的練習。
- 色彩要明淨；線條要挺拔。

### THE BUDS AND PETALS

- Buds are painted in light grass-green dipped in aniline red, use aniline with some ink to limn the bud-petal tips.
- Small buds must be tightly packed, Larger ones begin to open up.
- Use grass-green for the stems, in even width from top to bottom, with a slight suggestion of curvature to suggest naturalness. Use deep grass-green for the stem-dots.
- First practice various petal forms, noting differences in size, position, turning and its basic aspect. Then practice various ways of overlapping, then practice limning the petal edges.
- The colours must be clean and bright, the brushwork must be firm and energized.

荷花 花苞花瓣画法

