

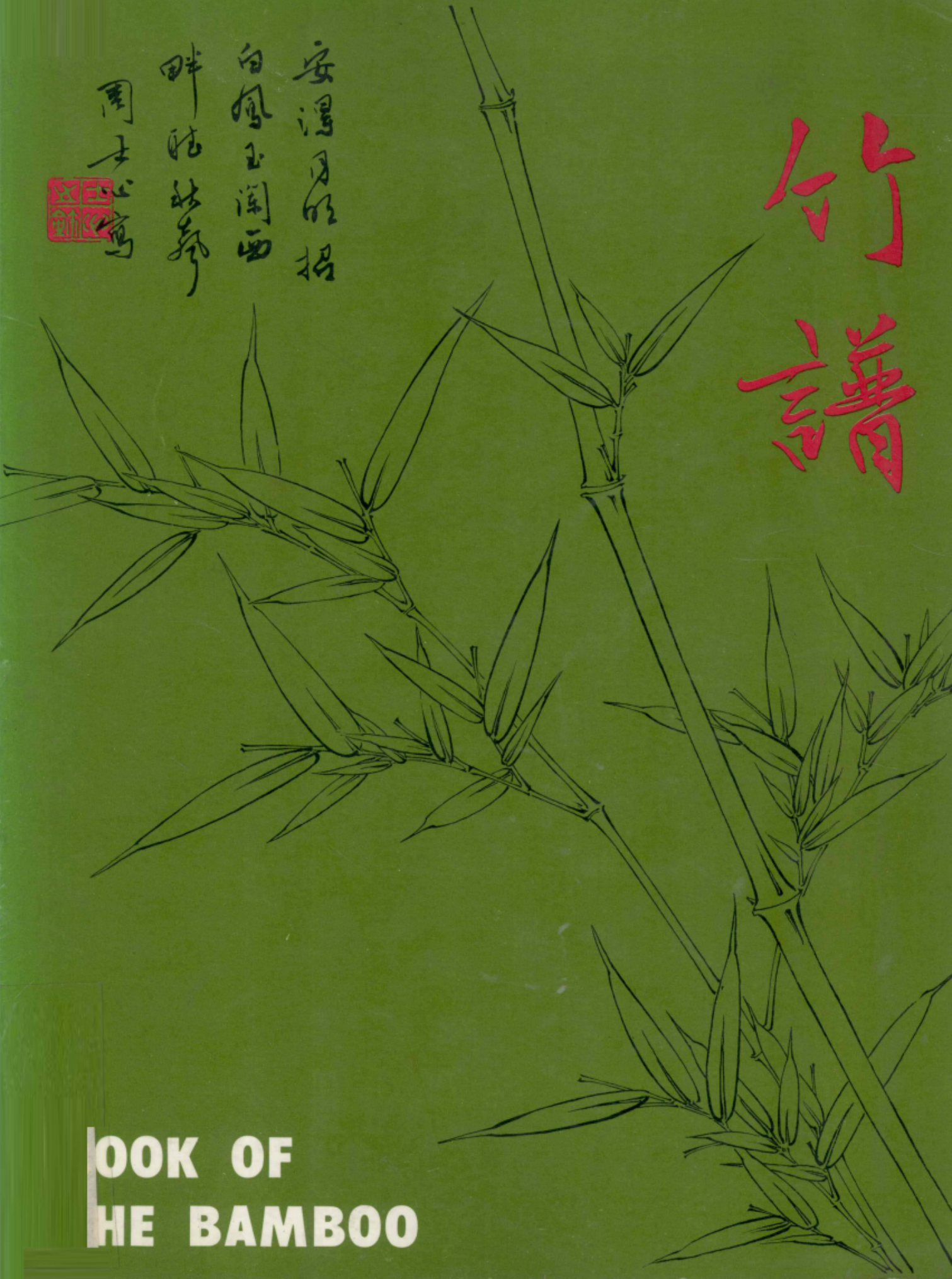
竹譜

安得月明招

白鳳玉闌西

畔曉秋聲

周士心寫



BOOK OF
THE BAMBOO

竹譜

中國花卉畫基礎之3

BOOK THE BAMBOO

編著者 周士心

發行人 何恭上

出版者 藝術圖書公司

發行所 藝術圖書公司

地 址 台北市溫州街129號4F

電 話 (02)321-0578 • (02)392-9769

信 箱 台北市郵政13-190號信箱

郵 撥 郵政劃撥17620號帳戶

定 價 新台幣180元整

登記證 行政院新聞局版台業字第1035號

初 版 1979年1月6日

BY JOHNSON SU-SING CHOW

Publisher Ho Kung-Shang

Published by ART BOOK CO., LTD.

Address 4th Floor, 129, Wen-Chou Str.

Taipei, Taiwan, R. O. C.

Tel (02)321-0578 • (02)392-9769

P.O.BOX Taipei P. O. BOX 13-190

Price NTS 180

First Edition : 1979

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Printed and bound in Taipei, Taiwan

THE FUNDAMENTALS OF CHINESE FLORAL PAINTING / VOL. 3

BOOK OF THE BAMBOO

by Johnson Su-Sing Chow

CONTENTS

- 145 • **BAMBOO**
- INTRODUCTION
- 147 • **Monochrome bamboo**
- 147 • 1. Drawing canes and joints
- 149 • 2. Horizontal canes
- 151 • 3. Broken and old canes
- 153 • 4. The bamboo root and new bamboo
- 155 • 5. Bamboo shoots and running roots
- 157 • 6. Bamboo branches on a sunny day
- 159 • 7. Branches and leaves on a sunny day
- 161 • 8. A composition of bamboo in the sun
- 163 • 9. Branches in the rain
- 165 • 10. Leaves in the rain
- 167 • 11. Bamboo in the rain
- 169 • 12. Branches in the wind
- 171 • 13. Leaves in the wind
- 173 • 14. A composition of bamboo in the wind
- 175 • 15. Bamboo branches in the snow
- 177 • 16. Leaves in the snow
- 179 • 17. A composition of bamboo in the snow
- 181 • 18. Branches hanging from a cliff
- 183 • 19. Leaves of a hanging bamboo
- 185 • 20. A composition of hanging bamboo
- 187 • **WHITE SKETCH METHOD**
- 187 • 21. Bamboo canes in Shuan Kou "White Sketch Method"
- 189 • 22. Bamboo leaves in Shuan Kou White Sketch
- 191 • 23. A composition of Bamboo in the White Sketch method
- 193 • **DETAIL STYLE WITH COLOR**
- 193 • 24. Steps to paint bamboo in detail style with color
- 195 • 25. A composition of bamboo in detail outline style with color
- 197 • **FREESTYLE WITH OUTLINE**
- 197 • 26. Patterned bamboo
- 199 • 27. A composition of patterned bamboo in freestyle with outline
- 200 • **BAMBOO IN COLOR**
- 200 • 28. Green bamboo
- 202 • 29. Purple Bamboo
- 204 • 30. Vermillion bamboo
- 207 • **INK AND COLOR WASH**
- 207 • 31. Bamboo grove

中國花卉畫基礎之3
周士心編繪

竹 譜

目 錄

- 145 ● 竹法綜合說明：
- 147 ● 水墨法
 - 147 ● 一、立竿 畫節
 - 149 ● 二、橫竿
 - 151 ● 三、枯竿 斷竿
 - 153 ● 四、竹根 新篁
 - 155 ● 五、竹筍 竹鞭
 - 157 ● 六、晴竹枝
 - 159 ● 七、晴竹枝葉
 - 161 ● 八、晴竹成作示例
 - 163 ● 九、雨竹枝
 - 165 ● 十、雨竹枝葉
 - 167 ● 十一、雨竹成作示例
 - 169 ● 十二、風竹枝
 - 171 ● 十三、風竹枝葉
 - 173 ● 十四、風竹成作示例
 - 175 ● 十五、雪竹枝
 - 177 ● 十六、雪竹枝葉
 - 179 ● 十七、雪竹成作示例
 - 181 ● 十八、懸崖竹竿枝
 - 183 ● 十九、懸崖竹枝葉
 - 185 ● 二十、懸崖竹成作示例
- 187 ● 白描法
 - 187 ● 二十一、白描雙鉤竹枝竿
 - 189 ● 二十二、白描雙鉤竹枝葉
 - 191 ● 二十三、白描雙鉤竹成作示例
- 193 ● 鈎勒填彩法
 - 193 ● 二十四、竹竿枝葉鈎勒填彩程序
 - 195 ● 二十五、鈎勒填彩竹成作示例
- 197 ● 賦彩鈎勒法
 - 197 ● 二十六、紋竹 枝葉程序
 - 199 ● 二十七、賦彩鈎勒紋竹成作示例
- 200 ● 彩竹
 - 200 ● 二十八、綠竹
 - 202 ● 二十九、紫竹
 - 204 ● 三十、朱竹
- 207 ● 水墨淡彩法
 - 207 ● 三十一、成林竹

竹法綜合說明：

墨竹繪畫自宋代以來歷久不衰，成為文人畫的主要畫題。並在人物、山水、花鳥畫之外，成為獨立的畫科。直到現在，中國畫家幾乎，無不好此。

竹的形態瀟灑，亭亭玉立，文雅而有氣質；又由於竿直，中空，象徵文人的品格和修養——個性耿直而虛懷若谷，有容納外來事物的雅量和胸襟寬曠的美德。

在中國習俗而言，竹葉縱橫交疊的形象，極似中國字的“安”字，因此有“竹報平安”的譬喻，中國人家時常掛一幅竹圖，認為會帶來平安。

以繪畫技巧而言，一般稱為寫竹而不說畫竹，正因為它的筆法非常接近書法。竹畫的要求不單是形象，構圖好，有書法筆意，準確，精練，變化多也很重要。竹的形象，非草非木，在四君子畫中，與梅、蘭、菊的畫法全不一樣，很特別，學畫的人，通過寫竹，可以鍛練筆力。

直至一九七零年代過往的五十年中，吳子深先生是全中國最好的畫竹專家，為人尊稱為“寫竹大師”。他是筆者的老師。這一輯的技法，可說是我學習的心得，大致宗法元明各大家，是正統的文同（1018—1079）竹派而以明代夏昶的筆意為多。

“半生蘭花一世竹”又說“怒氣寫竹”。前者是說，如欲寫出完美而無懈可擊的竹，需要長時間的鍛練；後者是說寫竹應有氣勢，要有興奮的情緒。

本輯“竹法”包括了所有畫竹的方法，不僅限於墨竹，其中還有為現代中國畫家所遺忘的“雪竹”法，和不見其他畫譜介紹的填彩鈎勒法的紋竹，比較複雜的畫法，都標明了程序，容易了解。

讀者根據此輯作深切地研摩，相信對於中國畫寫竹的方法，已有比較完整的印象，遺下的問題是，如何保持學習的興趣和不斷的練習。

BAMBOO

INTRODUCTION

The popularity of painting bamboo in monochrome ink began in the Sung Dynasty and continues to this day. It is a category of painting separate from the figure painting, landscape painting and birds and flower painting.

The bamboo stands handsome and elegantly tall. The vigorous growth, the ability to remain fresh and green even in the coldest weather, and the unyielding quality before the heavy wind gives bamboo the characteristics traditionally associated with the gentleman-scholar. The hollow center of the bamboo also indicates that the scholar, learned yet humble, is able to accept criticism and is open to new ideas.

The overlapping leaves of bamboo resemble the Chinese character 'An' which means peace and security. A popular Chinese saying is "Bamboo brings tidings of peace". It is a custom of Chinese families to hang a painting of bamboo to bring peace and well being to the household.

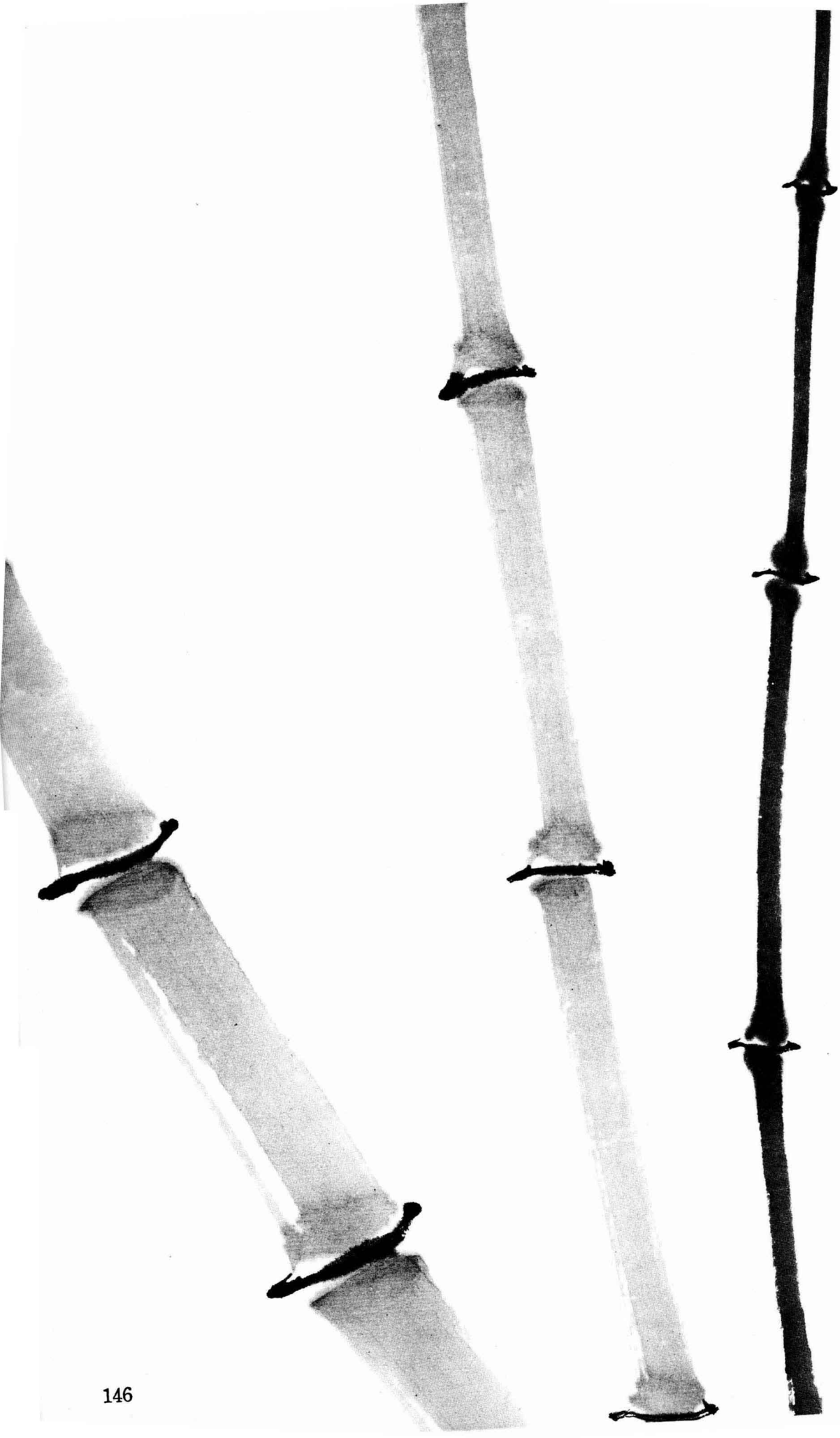
The painting of bamboo is often referred to as "writing" the bamboo, because the strokes used are very similar to those used in Chinese calligraphy. Bamboo painting requires more than composition, good form and structure. It also requires calligraphic execution of each individual stroke. The strength of one's brush work will increase through the practise of writing the bamboo.

Mr. Wu Tzu-shen, the master and expert of bamboo painting of this century, was the teacher of the author.

The techniques introduced in this section follow the major schools of the Yuan and Ming dynasties, especially the traditional Wen T'ung Bamboo School (1018-1078) and in particular the style of Hsia Ch'ang of the Ming Dynasty.

In order to learn to paint bamboo perfectly, one has to practise constantly through a lifetime. A Chinese saying states that you should "paint bamboo in anger" meaning that it is best to paint bamboo in an excited state, in order to produce powerful brushstrokes in the painting.

三竿劃節



水墨法

一、立竿 畫節

寫竹應用長筆竿之狼毫“蘭竹筆”，取其勁利而易於使力。

蘭竹筆有大、中、小三種，視筆觸大小擇用之。

整枝竹竿長短之關係：自竹梢開始，逐節放長，至中間一節最長，然後逐節縮短，逐漸放粗，至竹根處最短。直立之竿及左傾之竹竿，自上往下畫；右傾之竹竿，自下往右方畫。每節一筆，兩側邊緣整齊，不可彎曲。竹竿用淡墨，如兩竿並立，應一深一淡。

整枝竹竿用同樣色度之墨色，不必分深淡，一節之中亦不必分受光面及陰暗面。

數枝竹竿並立時，竹節的位置應上下、高低，參差不齊。畫節，墨色比竹竿略深，不可太濕，筆道比竹竿略寬，微彎，有迴環圓轉之意。此為單鉤畫節，尚有重節（如趙孟頫、柯九思）、點節（如吳仲圭），務以端正、持重為準，不宜輕佻，跳趨過甚。

Monochrome bamboo

1. Drawing canes and joints

Use the Lan Chu brush to paint bamboo. It comes in 3 sizes, small, medium and large.

The length of the cane between the joints is shortest at the top, and at the bottom. The length increases towards the middle of the cane.

Cane standing straight or leaning towards the left should be drawn from the bottom.

In drawing each section in one stroke, the edges of the cane should be distinct.

In general, use light ink for canes. If two canes are standing side by side, one should be darker than the other.

The ink tone should be consistent in all the sections for each cane. Shading is not necessary.

When several canes are standing together, avoid having the joints next to one another at the same level and at the same intervals. Paint the joints in a slightly darker tone, using a drier brush. The joints should be slightly wider than the cane itself. This brush stroke curves slightly to give a rounded look to the joint. This is the single stroke joint. There are also the double stroke joints like those done by Chinese artists Chao Meng-fu and K'uo Chiu-ssu and dotted joints traditionally done by Wu Chung-kuei. Do not draw the joint with a hook or a jerk.

横竿



二、橫竿

橫竿竹使構圖多予變化及宜於花鳥畫之局部配景。

竹竿可作任何角度之轉向，但竹竿本身保持平直，不可彎曲，在竹節處彎之，所謂“彎節不彎竿”。

2. Horizontal canes

Horizontal canes are painted when they are needed as a compositional addition in a flora painting.

A cane may bend in any direction, but the sections between the joints should remain straight and the joints are the points where a bamboo cane bends slightly.

枯竿断竿



三、枯竿 斷竿

枯竿老竹，畫時宜用無鋒芒之禿筆。

執筆須緊實，水分略乾，運筆迅速，不可遲疑，使竹竿中顯出白絲，此之謂“飛白”筆法。於密集之叢竹中，間作斷竹，可增畫面趣味。

斷竹可作禽鳥畫之襯景，予斷竹頂端站一小鳥，可使所畫禽鳥位置突出。

竹竿斷處，筆力宜硬勁，不可柔糜軟弱，此物性如此也。

3. Broken and old canes

Use a worn brush to paint old and broken canes. Hold the brush firmly and use a drier brush. Move the brush quickly without hesitation and white space will be left within the stroke producing the “fei pai” flying white stroke.

At the place where the cane is broken off, the strokes should be stiff and strong.

In a thick grove of growing bamboo, a few broken canes will add interest to the composition. In a bird painting, the broken cane can provide an unusual perch for the bird.



竹根新篁



四、竹根 新篁

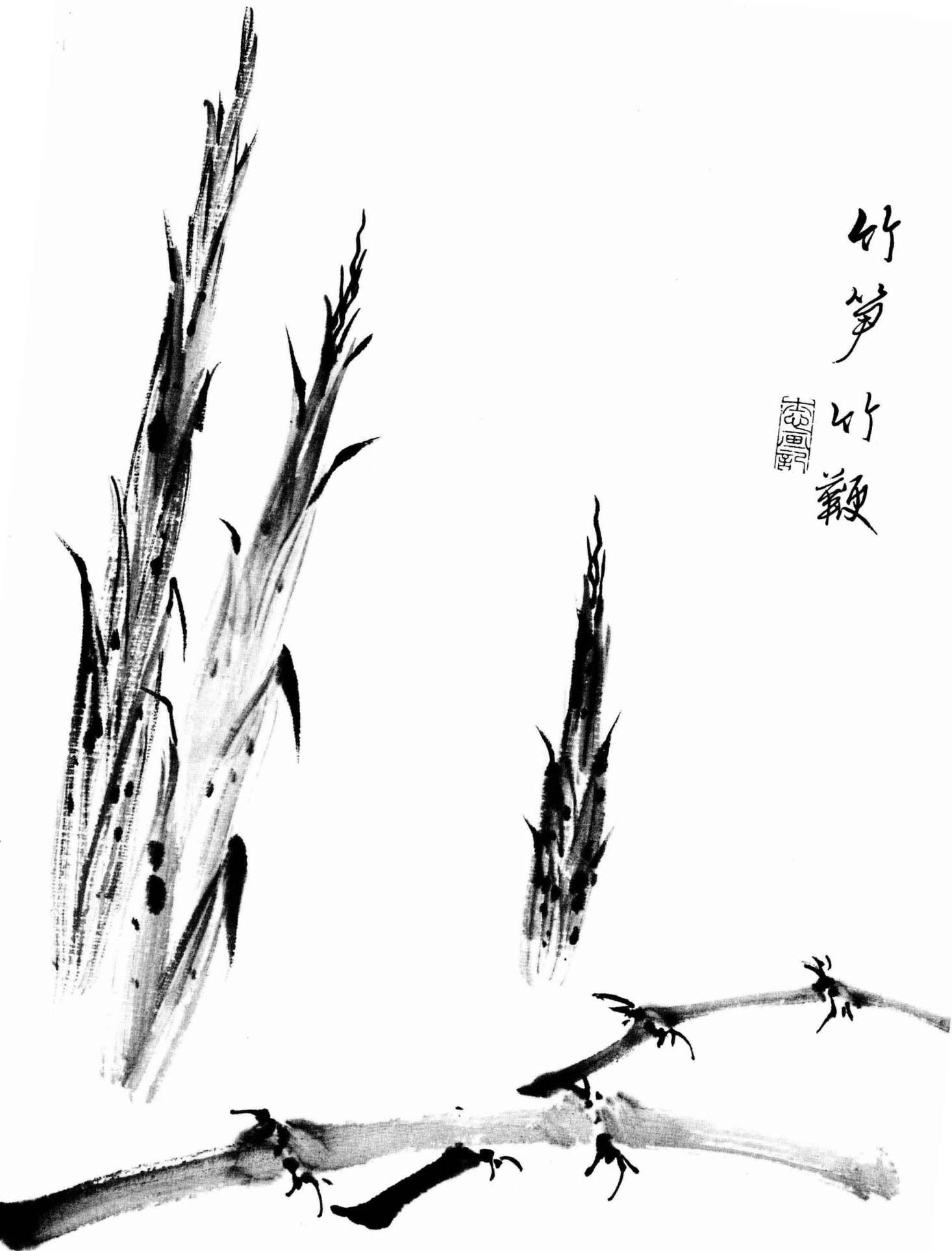
畫竹於坡石之側，沙土鬆薄之處，或時有水流冲刷，可見竹根外露。如圖所示，以備一格。新篁見於竹笋初長，壳擲尚留於側，竹葉清新稚嫩，筆觸細柔，色澤明淨淡雅，亦有佳致。

4. The bamboo root and new bamboo

Bamboo growing on a slope with sandy soil may have the soil washed off by running water and part of the root may show.

The new bamboo has very tender leaves painted in a soft color. Some of the sheath of the cane can still be seen.

竹笋竹鞭



五、竹笋 竹鞭

竹笋，時逢春季，雨水連綿，新笋迅速長成，有一夜數寸者，象徵生命繁衍之盛。畫者每於老竹根畔，點綴竹笋，以喻生機之蓬勃。

畫竹笋自頂端始，用濃墨畫笋尖，隨後調成淡墨，左右交互下筆，逐筆拉長，愈往下則愈粗，但至基部略為收細，狀頗秀美。於水墨未乾時畫脈紋及點斑點，並於笋壳頂端畫一深墨之尖葉。

竹鞭係橫生於地下之根莖，竹笋即生於此根莖之節上，有甚多根鬚簇生於節之四周，以吸收養分。畫者固宜知其生長規律，畫其露出地面部分之根莖，以為點綴。

5. Bamboo shoots and running roots

After the spring rain, bamboo shoots grow up very rapidly along the side of old bamboo. Sometimes these grow several inches overnight and are regarded as symbolic of the vitality of life.

To draw the bamboo shoot, begin from the top, use dark ink for the tip of the shoot, then lighter ink for the lower part. Draw the sheath alternately on the right and on the left with downward brushstrokes.

The sheath gets longer and thicker, and then slightly smaller at the root. Before the ink dries completely, draw the veins and the dots. Add narrow new leaves at the tip in dark ink.

New bamboo grows from the joint of the running root, and there are also small roots growing from the joints. These grow underground but occasionally some part may appear above the ground between the canes of bamboo.

晴

竹枝



六、晴竹枝

竹枝須堅挺、自然、強壯，其粗細運筆，尤須作高度控制。全幅繪畫構圖、形勢、姿態，竹葉之疏密多寡，全皆本於竹枝之佈置。

畫竹枝須用中鋒筆觸，枝之頂端不可作銳筆，須圓渾，藏筆鋒於內。

晴竹枝，多直上，雖有傾斜，不可作垂枝狀。先畫中間主枝，然後畫分枝，再畫小枝。主枝亦有竹節，僅於運筆時，於應有竹節處略作停頓，不必鉤畫，視之有竹節意。

6. Bamboo branches on a sunny day

The branches are stiff and strong. The thick and thin brush strokes should be very well controlled by applying the right amount of pressure to the brush. The composition, posture of the bamboo, and the density of the leaves depend on the arrangement of the branches.

Paint the branches in the Chung-feng position. The tip of the brush should be concealed so that the branches are not pointed at the end like needles.

Bamboo branches point upward on a sunny day. First paint the main branches, then the side branches. The main branches also have joints, but there is no need to leave space in between. Simply make a short stop at the joint and continue to draw the next section.