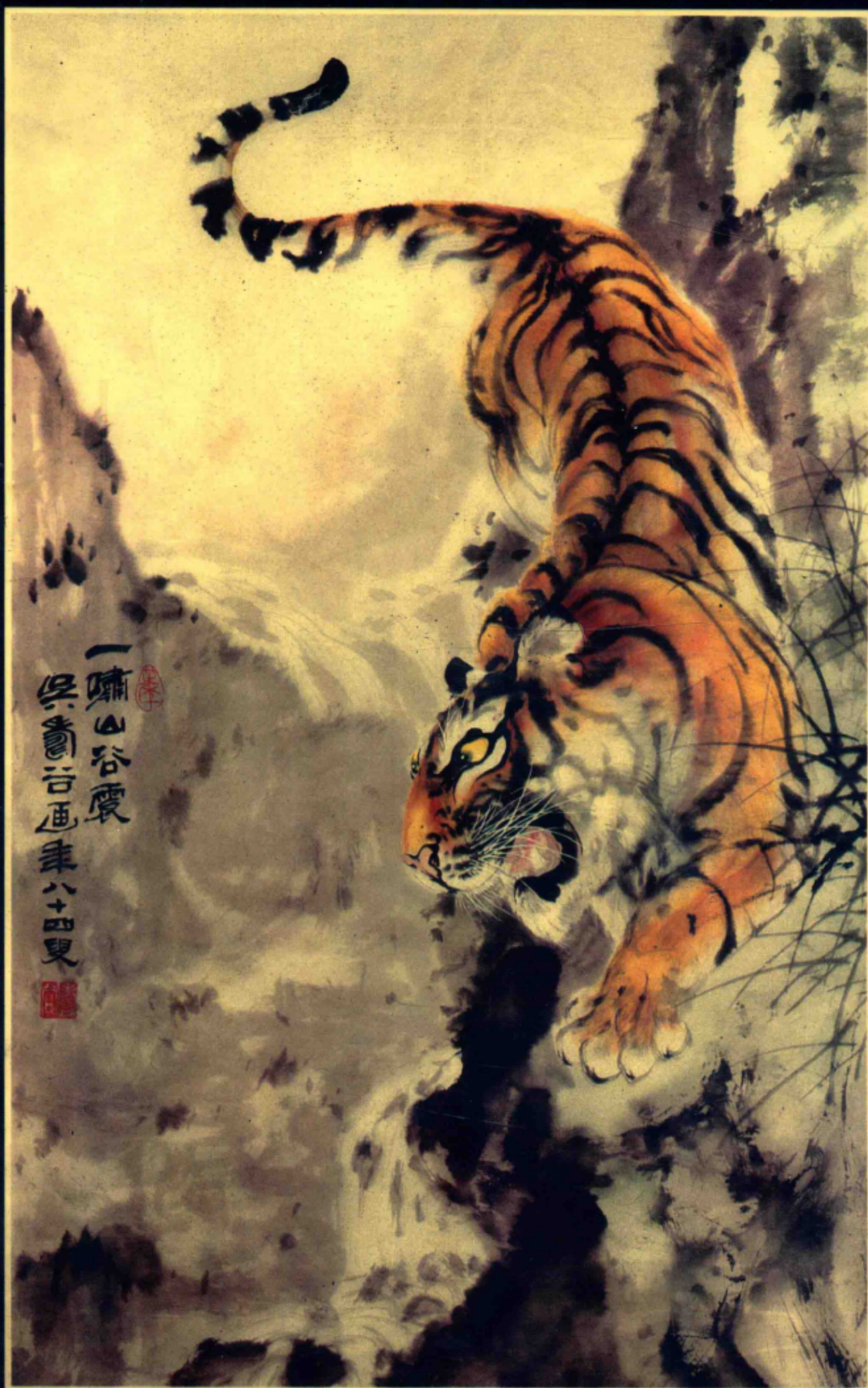


The Paintings of Tiger By  
**WU SHOU GU**

吴寿谷虎画集

学林出版社





# 吴寿谷虎書集

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The Paintings of Tiger by

Wu Shou Gu

贊助單位

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作者吳壽谷八十五歲

Recent photo of the artist Age 85



## 擅寫山君百態、堪光畫史千年。

秦瘦鷗選句

古人畫山水、人物、花卉、翎毛都有傳世之作，唯獨畫虎罕見極品。蓋虎乃百善之王，出沒深山叢林之間，常常致人于命，這就限制了畫家直接觀察老虎的機會，也限制了畫虎藝術的發展。曩昔，畫家張善子善于畫虎，自號虎痴。他曾在蘇州網師園養一小虎，朝夕觀摩，作為畫虎的藍本，但小虎與大虎，籠中之虎與山中之虎畢竟大有差別，這也從一個側面說明，畫虎難工，觀虎亦不易。

吳壽谷老先生浙江吳興人，一九一二年生，十五歲開始書畫，打下中國畫傳統技法的深厚功底，尤其對吳鎮、徐渭、石濤諸大家的作品作過深入研究，得其精髓。中年以後，吳老專攻山君，孜孜不倦，四十余年于茲，遂以畫虎聞名。他畫的虎，或雄踞、或俯視、或搏擊、或咆哮、或奔跑、或偃臥，千姿百態，無不逼肖。或問吳老：“您是怎樣觀察虎的習性，捕捉虎的種種神態呢？”吳老坦率地說：“我不能入虎穴，也沒有條件飼養一群老虎，但現在各地都有動物園，還有現代化的傳播媒介和資料庫。如攝影、電影和電視，我就是從這裡獲得直接感受進行創作的。”

吳老多次到上海、南京、杭州等地的動物園去觀虎，常常一坐一整天，表現出畫家對藝術的執着追求，使飼養人員感到驚奇。吳老發現，動物園里的老虎，馴雅而嫻靜，有時候像睡美人，有一種靜態美；可是，老虎在深澗幽谷與別的野獸生死搏鬥時的張牙舞爪的神態，却是驚天動地的動態美。有一次，吳老在電視片《動物世界》中看到虎與豹的搏殺場面，他高興極了，認為這才是虎的壯美所在，是世間難得看到的威武雄壯的奇景！

通過長期的觀察和研摩，吳老把虎的種種雄姿美態盡收眼底，無異在胸中養了幾百只活虎。所以畫起虎來，就能得心應手，揮灑自如，不但造形、體態準確生動。而且富有立體感，層次感。根據吳老的體驗和省悟，不同的虎種間，花紋色澤有着深淺互異的差別。東北虎比華南虎皮毛緊，斑紋清楚。最宜入畫；即使東北虎，每只老虎顏色和斑紋也不一樣。一般說，虎的前腿斑紋少。後腿斑紋多。奇怪的是，虎在運動時由于骨骼的扭動，也可以引起斑紋的無窮變化。俗語說：“畫虎畫皮難畫骨。”其實，畫皮和畫骨是不能截然分開的。

吳老畫虎抓住虎的三件凶器：一是四顆虎牙，吞噬食物時像匕首；二是腳爪，攫取小動物時像鐵鉤；三是尾巴，搏鬥時像鋼鞭。吳老除了把這三件凶器畫得蒼勁有力外，還注意到虎的全副精神及整個畫面的氣氛和意境。“雲從龍，風從虎。”老虎畫得威風凜凜，背景畫得陰氣森森，這才相得益彰，取得最佳的藝術效果。

虎並不是只有虎威而無虎趣。吳老畫的虎中，也有些充滿人情味和感情色彩的。例如大虎與小虎相偎相依的情景，完全是一副母慈父愛的樣子。又如群虎逗樂嬉戲的畫面，又像一群活潑頑皮的孩子。再如飽食之虎眉毛眼睛平和溫柔；饑餓覓食之虎眉毛直豎，眼睛也吊起來了，呈三角形。正由于吳老充分掌握虎的感情生活和內心活動，所以他筆下能畫出一個豐富而真實的虎的世界。

畫虎是人的體力、才力、精力的展露。如今，吳老雖年屆八旬，但體魄強健、精神抖擻，仍揮毫作畫不倦，而藝事亦日臻精美。著名書畫家謝稚柳先生評論說：“他眼前有虎，胸中有虎，筆下有虎，所以畫出來的虎都栩栩如生”。他的畫，受到海內外各界人士的高度贊賞。鄧小平、江澤民等國家領導人都收藏他的畫虎精品。前美國總統里根收到他的畫後曾親筆回信說：“能夠欣賞、分享您的藝術作品感到十分愉快和榮幸！”并回贈他一幅簽名照片。值此畫冊出版問世之際，我把吳老繪虎經驗和體會心得略述于此，謹表祝賀云爾。

陳詔 一九九二年十一月十八日

# FOREWORD

Chen Zhao

Creative paintings of landscape and figure as well as flowers and birds done by the ancients have been handed on from age to age, but original ones of tigers are rarely found. Tiger is king of the beasts, coming and going in the mountains and valleys and often becoming a threat to human beings. This restricts to a great extent the opportunity of a painter to watch leisurely the tigers, and eventually limits the enhancement of the art of tiger painting. Painter Zhang Shan Ma was adept at painting tigers and named himself "Tiger-Crazy". He kept a small tiger in Wan Shi Yuan at Suzhou, which he viewed all day long as the original version for his future paintings. As a matter of fact, there is a lot of differences between small tigers and large ones and tigers in cage and those in the mountains. This helps to show that tiger painting is hard work, and an opportunity to have a good observation of the tigers is no easy matter either.

Mr. Wu Shou Gu was born in 1912, a native of Wu Xing, Zhejiang. He started to learn painting when he was fifteen years old and laid a solid foundation of traditional Chinese painting, especially the works of Wu Zhen, Xu Wei and Shi Tao, and learned the theory and practice of the art. Having passed middle age, he devoted himself to the study of tigers diligently and continually for over forty years. His works had earned him the name of a tiger painter. One shall find his paintings the source of an interesting variety of the tigers' posture—all lively like, whether majestically crouched, attentively looking down, fiercely fighting, thunderously howling, running or lying on the ground.

Someone asked Mr. Wu, "How did you manage to observe tigers' habits and characteristics, and grasp their bearing?"

He replied, "I couldn't enter a tiger's den, and I was not in a situation to keep tigers. However, zoological gardens can be found in cities and towns all over the country. Besides, one can go to the public libraries or get the information needed from mass media, for instance, photographs, movies, T. V., etc. That's the way how I have been getting along with my painting—utilizing the direct impression I have gained."

Mr. Wu had paid visits to the zoological gardens in Shanghai, Nanjing, Hangzhou and other places to watch the tigers, and often spent each time a whole day there. His pursuance of knowledge and zeal on his work surprised and moved the animal keepers in the zoo. He discovered the tigers in a zoo are tame and quiet somewhat like a sleeping beauty—a kind of static beauty; when engaged in a life-and-death struggle with other beasts and baring fangs and brandishing claws, a tiger in the wild presents a dynamic beauty. Once he watched the T. V. show "Animal World" and was extremely pleased with the wrestling scene. He regarded it as the real beauty of a tiger's strength, a rare grand heroic sight on earth.

Through observation and study over a long period of time, Mr. Wu saw with his own eyes the various magnificent postures of tigers and kept in his mind's eye hundreds of living tigers. This treasure enables him to paint tigers with facility and ease the beautiful and lively bodily form and posture and also impart a 3-D impression to the drawing. According to his experiences and understanding, different species of tigers possess different colors and stripes.



The skin and hair of the tigers in northeastern China are tighter and stripes clearer and easier to paint than those in southern China. Such differences exist even among the tigers in northeastern China. Generally speaking, there are more stripes on the hind legs of a tiger than on the front legs. Strange to say, moving of the bones when a tiger is in motion may cause endless variation in stripes. A Chinese folklore says, "It's easy to draw a tiger and its skin, but hard to draw its bone." In fact, drawing of skin and bone is a closely related job.

Mr. Wu mastered three weapons of a tiger:

- 1 Its four teeth, used like a dagger in chewing and swallowing food;
- 2 Its claws, used like an iron hook to catch small animals;
- 3 Its tail, used like a steel whip when fighting.

Besides making the above-mentioned three weapons looking strong and forceful, he also paid attention to the expression of the tiger and the total atmosphere and artistic conception of the picture. "A dragon is followed by clouds; a tiger is accompanied by wind." Tigers are painted with majestic appearance but gloomy background, which will produce a complement effect and the best artistic result.

A tiger is not awe-inspiring without affection or interest. Some of the tigers in Mr. Wu's painting are full of tender feelings, for example, large and small tigers lean close to one another—a scene of parental love. Or several tigers play together like a group of naughty children. One can also see a tiger sated with food with peaceful eyes and a mild expression, while hungry tigers with raised eye brows and lifted up, widely open triangular eyes. Mr. Wu was capable to produce with his brush a rich and true picture of the tiger world because of his grasp of tigers' sentimental life and feeling.

Tiger painting serves as display of the painter's physical strength, ability and energy. Mr. Wu is now eighty years old. Despite his advanced age he is healthy and lively, and his enthusiasm is untiring. He carries on with his artwork which is incessantly improving. Xie Zhi Liu, a famous painter, made his comments upon Mr. Wu's work, "Having tigers before his eyes, in his mind and under his brush, no wonder he could produce with his brush tigers which are life-like. His paintings have been internationally acclaimed." Deng Xiao Ping, Jiang Ze Min and other State leaders have collected his paintings of tigers. Mr. Reagan, ex-president of the United States, wrote him a letter on receipt of his painting. "I want to thank you for the special watercolor which I received. . . I'm truly grateful for the friendship and goodwill that prompted you to share your artwork with me." and sent him in return a signed photograph of himself.

I take pleasure in writing this brief account of his personal experience and true understanding to offer my congratulations on the occasion of publication of the album of his paintings.

1992-11-18

擅寫山君百態



吳壽如先生為江南名師

能子

年尚古稀而揮毫不絕殊可嘉也

堪畫數千車

辛丑冬月

秦瘦鷗撰





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氣不拘朝市與山林  
泉李楚材虎圖詩 吳壽峯畫

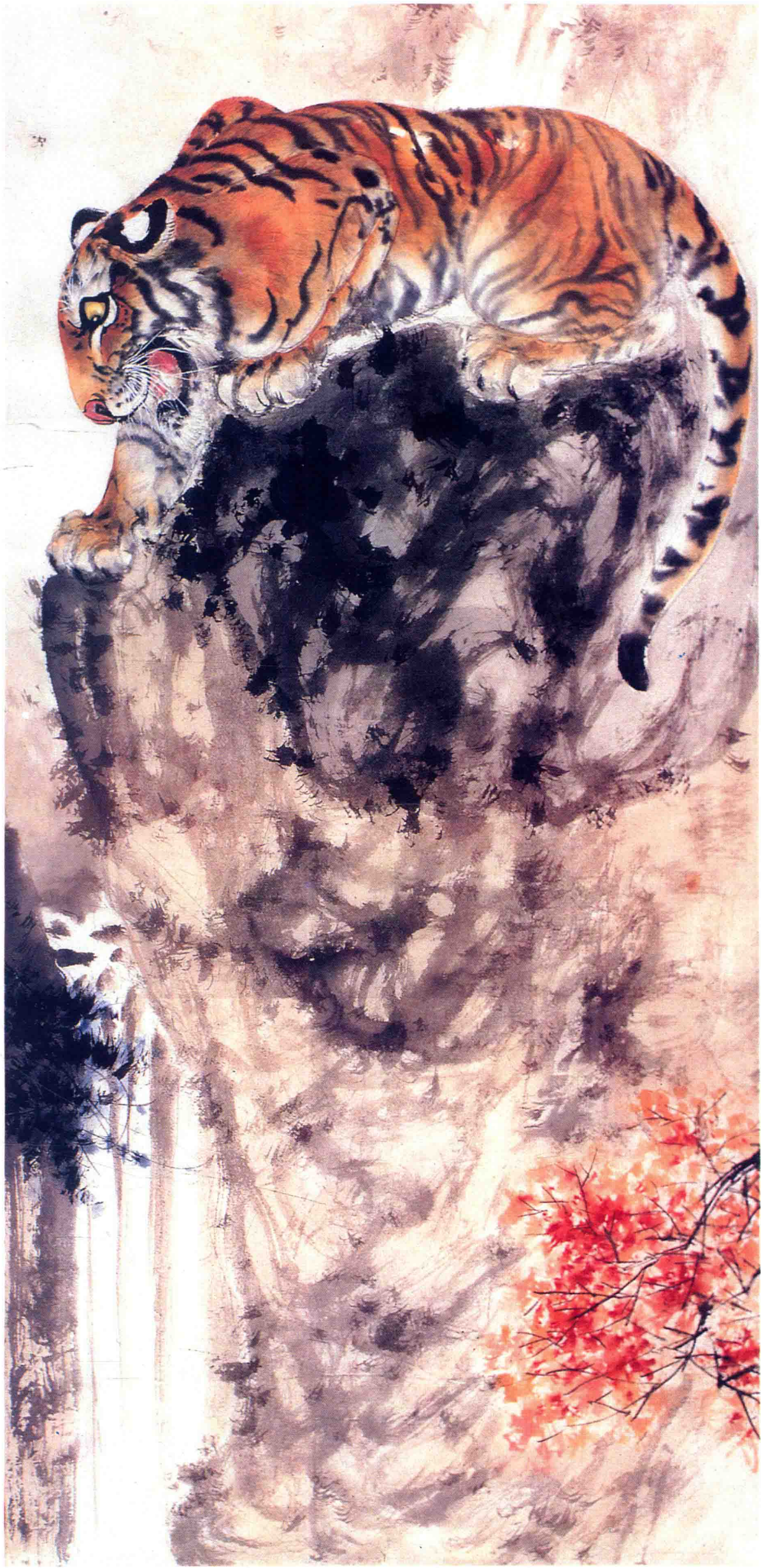
























8 怒能震地嘯開天