

百猴图集

张晓彦 绘



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HUNDRED MONKEYS-A PAINTING ALBUM

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万籁俱寂 我心悠悠

——张晓彦水墨意象

“巨壑迎秋，寒江印月。万籁悠悠，孤桐飒裂。”看着张晓彦的画，总会想起唐代名琴“大圣遗音”背面的这四句铭文。如果在一个阴霾的秋日黄昏，或是微雪的冬日清晨，读张晓彦的画，你或许会有莫名的通感——他的画意，真的像极了一首首古琴曲，轻柔、缜密、沉静而又悠远。这天籁来自缥缈的彼岸，像是乘着携着雨丝的云朵，顷刻间将你笼罩，打湿了你的发丝；当它唤起了你的激越后，又瞬间流向远方，只留下你空空荡荡地独自惆怅。

之所以用古琴曲来描述张晓彦的墨境，是因为那琴声有着这般特质：在一个嘈杂纷乱的场所里，这曲声不会夺人耳目，它甚至会偏执地消失、断裂。但是，当厅堂里空寂无声时，它所有的婉约与张扬便涌荡开来，淋漓尽致。动情处，你甚至会觉得如雷声般沁入肺腑，紧张得牵一发而动全身；虚空处，却又让你屏心静气，品味着每一个细小的可能。张晓彦的画也是这样，和别的画放在一起，他的画可能不是最先在视觉上刺激你的，但是你在看过了所有的作品后，肯定还会再返回他的画前，这算是一种不张扬的缠绵吧，内敛中，自有丝丝扣扣。所谓暧昧：一个人与一张画的暧昧情缘，便是这样萌生的。

这就是古意中的手段。晓彦的墨法有唐风宋韵，虽意味悠远却未曾迷离，没有那些斑斑驳驳的姿态，清清爽爽的一张素纸上，却是地地道道的古法，弥漫着时间的香气。沉下心来，有股静气自画中弥漫开来，很爽人的静气，久违而难得。于是时常在想，晓彦也不是成天泡在故纸堆里的人，他的古意从何而来呢？这历代丹青高手们梦寐以求的智慧与手感，是如何赋予他的呢？在勤奋与感悟之外，我更愿意相信这是与生俱来的禀赋。所有的墨客都宣称自己高蹈于传统，而真正能够将传统之灯点亮的，茫茫人海中，也就那么有数的几只手。

在雾气散去的河塘上，晓彦的世界逐渐清晰，那些傲然的、不肯远去的禽鸟，那些蒙眬的、永无卑微的枝叶，它们诚实、朴素，将自己的心事深深地埋进季节。晓彦的叙述里，也不会有多余的言辞，他只是告诉你，在阳光掠过的时候，那些羽翼是多么的灵性、生动，那些刚刚绽开的花瓣中，又凝结着怎样的对岁月的敬意。

花鸟画的才情，唤起的是一片静谧。但是，当晓彦笔下的那些猿猴缓缓出场的时候，另一个绿叶簇拥的舞台灯光渐亮。那些猿猴有着洁净的毛发，它们的内心同样纯净，它们攀在树上，伏在石中，没有欣喜，也没有忧伤；没有哀怨，也没有迟疑。它们远离了喧哗，只是在这里宁静地张望，它们不经意地一回首，就会望见画外的你——这对视来得并不唐突，它的目光中带着笑意，因为它知道，你也在望着它。漫步在点点阳光的林中，它们不会转身离去。它们很清楚，你是怎样在这个都市的喧嚣中，走进这一场小小的邂逅。

张晓彦构筑的世界是静寂的，这墨池边的静寂会洗去藏在都市人心底的火气，让你在顷刻间松弛下来，从车水马龙的街头，抬脚进入一个郁郁葱葱的天籁绿岛。滴着露珠的枝叶，正在被梳理漆新；微微荡起涟漪的水面，沉浸在这久违的舒畅里；一声猿啼会将你引进密林深处，虽是幻境，但这一切值得珍惜。和他的那些画有着相同的气质，晓彦的性格稳重、沉静，从不长篇大论，却又不使人乏味。从他待人的恳切与热情，你可以感受到他的诚实与善意。与那些锋芒毕露的画有些区别的是，晓彦的画并不浓烈，也没有过多的颜色，却更加引人驻足。就像是反复推敲的诗句，晓彦的画语是慢慢道来的，在快速风云的艺坛中，这份慢工似乎让晓彦失去了什么，但同样是这份慢，也让晓彦拥有了一个更加完整的世界。可以这样认为，晓彦太过于沉溺在自己的画境中，以至于那里的一枝一叶，一羽一翎，一丝一发，都需要用一个个迟缓的抚触来陈述。这不是晓彦的深情，这是大自然的深情。

但是你不要以为晓彦的画里就没有强烈与激越。他的激越不是用于宣泄，而是源于沉淀。同样的森林、禽鸟、猿啼，晓彦只不过是恢复了它们本来的样子，让我们看到在岁月蒙尘以前，还会存在这样的光华。我情愿相信晓彦的画作属于几架上的古物，有着曾经华丽的品相，然后在世事更迭中，淡化了颜色，却丰富了深意。而晓彦的不善言辞又恰到好处地渲染了这份深意。有魅力的画作应该就是这样吧，让你猜不透这份灵性究竟从何而至。仿佛没有任何先兆，从动笔的那一瞬，那份气象就召之即来了。凡是招之即来的气象，都算是大气象吧。

枯坐在画室里，还能有份大气象作陪，想来也算温暖。这也应该是上苍对画家青灯冷雨、孤苦作艺的回报。虽然浸在毫端的点点墨迹，只是谨守着自己的诺言，并没有奢求升腾，却终究会有一束光，让这里的一切晴朗、灿烂。这是张晓彦的墨境，也是神的美意。

马驰

2011年5月

All nature-sounds being silent My mind-sense being far-way **— The impression of Zhang Xiaoyan' Chinese paintings**

Deep valleys greet to the autumn, chill rivers print the moon. All nature-sounds are far away, leaves are falling from a lonely phoenix tree." When looking at Zhang Xiaoyan's paintings, which will remind you the inscriptions, carved on the back of the gravestone of "Da Sheng Yi Yin" — a famous Chinese Qin master of Tang Dynasty. If reading Zhang Xiaoyan's paintings at cloudy dusk in the autumn or in a light snow morning in the winter, each one may get the common emotion from his paintings, which closely resembles to the Chinese Qin song — gentle, deliberate, quiet and remote. Like a water-bearing cloud, the nature sounds coming from a misty far shore surrounds you in a moment and wet out your hairs, then flows far away as soon as your passion was just aroused, just leaving you to stand here melancholy and lonely.

To compare the impression of the Zhang Xiaoyan's paintings to the song of Chinese Qin, because the song of the Chinese Qin has the characteristics: If being in a noisy place, the song will be modesty, sometimes even despair or break; but if being in an open and quite hall, the tone of graceful and unrestrained will permeate around thoroughly, sometimes you will feel thrilling and intense as in storm, and sometimes you will feel calm and sensible as in dhayana. Zhang Xiaoyan's painting has the identical characteristic with the song of Chinese Qin. As his paintings are put among other person's paintings, maybe you do not look at his works firstly, but you will come back on the front of his paintings when you go over all of the paintings, I suppose that it may be a deep yearn for his paintings. One person has aroused a little vague feeling to a piece of painting, it may be just so.

Xiaoyan's paintings style is affected by Tang and Song Dynasty and his technical skill takes root deeply in the tradition which was ancient but never to be lost, so you maybe did not find many rich or unusual postures in his paintings, but you can find the real and perfect ancient technical skill to appear vividly on a plain paper by emitting historic odor. As all being quiet around, you will aware of a stream of calm and brisk sense disperse slowly, which seemed it was not to meet for a long time. So you can not help thinking about that: Xiaoyan is not an old pedant at all, but where does his ancient sense come by? How does he get the intelligence and inspiration that all painters dream of? Except for diligence and experience, I would like to believe that he has a special natural gift. All of painters may claim that he inherited the tradition perfectly, but I suppose that there are a few of the genuine persons who have continued the tradition technical skill and spirit perfectly.

When the mist above the pond has cleared away, the scene in Xiaoyan's eyes is becoming vivid gradually, those orgulous birds unwilling to leave and those slender branches and leaves being shadowy and proud, which are honest, simple, and hide their mind in the season. In Xiaoyan's paintings, there will not be any superfluous matters, he just want to tell you how intelligential and lively the wings are, and what the respect for the time the blooming flowers condensed.

If you are looking at a piece of brilliant flowers and birds painting, you will be feeling quite and soft around; and when Zhang Xiaoyan's painting is being opened slowly before you, the monkey comes on the stage, it seemed as if you have discovered stage to be surrounded by green leaves along with the more and more lighting being. Looking at! Those monkeys dressing cleaning wools as clear as their inner

life are climbing on the tree or crouching down on the stone, without happiness, without mourning, without resentment and without hesitancy too. Keeping away from the noisy earth they are here only for looking around quietly without any intention. If they turned their head by accident, and will see you standing beyond the paintings, and it seemed as if you and monkeys are looking at each other, however, you would not feel any uncomfortable facing to the monkey's eyes brimming with smile, and they know you are looking at them. When you are passing through the woods with fleck of sunlight slowly, they would not ring off, and they know that it is just a brief encounter as you go away from the noisy city occasionally.

The world to be wrote by Zhang Xiaoyan is as calm as a pond of ink, your inner heat will be wash off when you beside the calm ink pond, and let you loose in a moment, which is as if you are walking into a natural island covered by flourishing green plants from a heavy traffic street, there are many branches and leaves with dew, several of birds to be carding, and ponds with rippling as well, maybe a cry of monkey could lead you to go into the depths of the forest. I know you will say that all of those are the veritable fairyland, but I think it is good for cherish even so. Xiaoyan's temperament is the same as his paintings' one, steady, quiet, and never haranguing but not to be dull. You can feel his honest and goodwill from his earnest and warm way along with people. As the distinguished characteristic from those showy paintings, Xiaoyan's paintings have no artistic exaggeration and rich colors, but have more attractive to people. It is as if writing a poem, and Xiaoyan's paintings are painted brushstroke by brushstroke without any impatience and careless. Being among the changeable artistic circles, it seemed that the much slow pace make Xiaoyan lose something, but anyway, it is just the slow pace to let Xiaoyan have a whole world. I maybe have to accept such a fact that Xiaoyan needs to paint more and more slowly because he abandons himself in his paintings deeply. I think that it is a kind of deep love which does not belong to Xiaoyan, but to the nature.

However, it would be wrong if you hence think that Xiaoyan's paintings have no strong passion. His passion does not be used for emotionally purging, but for accumulating. It is just the forest, birds and monkeys that Xiaoyan wants to recover their original shape, and which let us look at the good view that had been for a long time ago. I would like to believe that Xiaoyan's paintings belonged to the antique having been put the *étagère*, which had been gorgeous, then faded their colors and enriched their meanings after a long time, inarticulate Xiaoyan just expresses the meanings on the point. Maybe, an attractive painting should be so, and you could not know where the spiritualism stems from. It seems as if it never had any omen, but the spiritual atmosphere has been on here when he began to paint. It should be looked as the great atmosphere if the atmosphere is on call at any minute.

Sitting in the studio and keeping the great atmosphere friend, it should be thought a warm, and a return to an artist who had done his best to work for year and year lonely. He is just to immerse in his painting and keep his faith, and never desires any advanced suddenly, but I believe that a beam of light will illuminate here. That is the meanings of Zhang Xiaoyan's paintings, and the God's purpose too.

步骤图

Painting skill

一、先用中墨勾画出猿猴的眼、鼻，以及口的中线。
(如较熟练可打腹稿，直接用笔勾画，也可先用铅笔起一粉稿放于熟宣纸之下。)

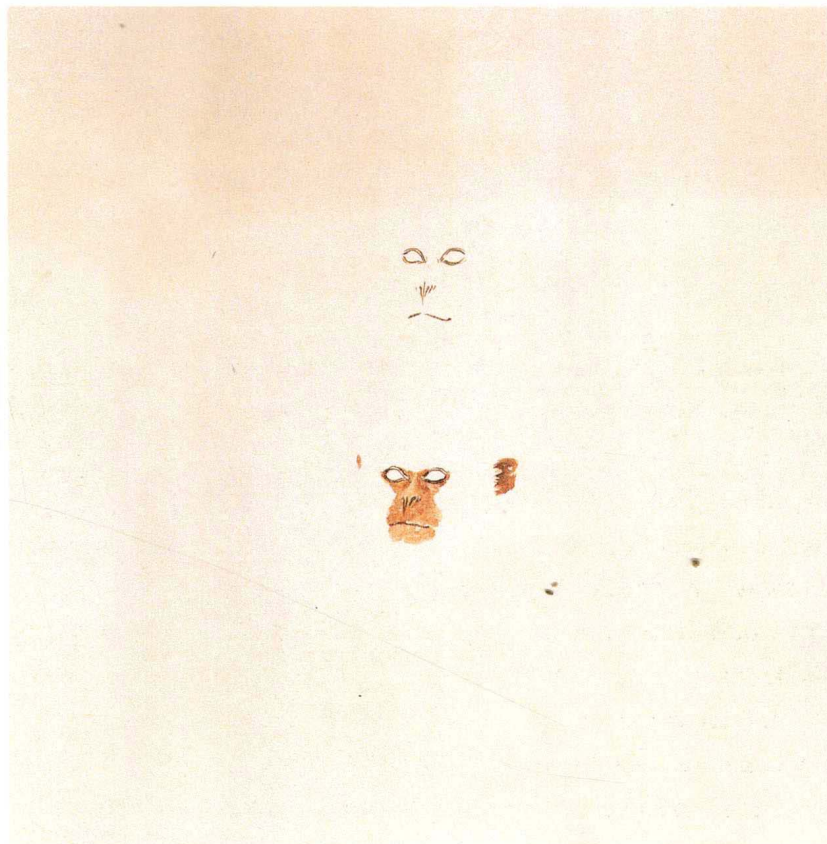
1. You should strike out the middle lines to the eyes, nose and mouth of monkey in the medium black ink. (If you are a skilled painter, you can strike out the lines directly, and if you do not have quite sure, you can strike a draft by pencil in advance, then put the draft under the alum rice paper(it is called "shou xuan paper" in Chinese) to copy down.

二、用淡赭石加少许花青和胭脂，用点染法按结构勾画出猿猴面部及耳朵。

2. You should strike out the monkey's face and ears in a kind of mixed colors that is blended with the light ochre, a little of cyanine and rouge, and you should use the method of doting along with dyeing (it is called "dian ran" in Chinese) to strike the face and ears.

三、用淡墨按结构画出猿猴的轮廓后，用稍重一点的墨按结构勾画出猿猴的手足。

3. You should strike the outline of the monkey's body in the light black ink, then, strike the monkey's hands and feet of in medium black ink.





四、用劈毛法根据猿猴身体结构从头、躯干、四肢依次用中墨画出浓淡虚实，一次不够可反复数次；其间还可罩染一两遍花青，直到满意为止；然后补景。最后画眼睛，用淡赭石加少许花青调匀做底，须留出高光位置，浓墨点睛。

4. You should paint the monkey's body in medium black ink by the brush to be split the hair according to the monkey structure, from the head to the body, then to the limb, on where it should appear the varying of the thick and thin, dark and light at the proper part of the monkey. If you can not complete by once, you have to paint again and again until the monkey looks perfectly, you may dye the monkey body in cyanine one or two times as well, then add the scene on the background. At last, you will paint the eye by the following steps: firstly, you should dye the ground by using the mixed color that is blended with the light ochre adding a little of cyanine, at meantime, you should remain the high light; secondly, you should use the dark black ink to dot the monkey's eyeball.

备注：以上只是简单基本技法而已，画猿猴还应了解其骨骼、肌肉结构及皮毛内外的一些关系，了解其生长环境，知其长幼老弱。由于猿猴属于灵长类动物，多有与人相像之处，常有喜、怒、哀、乐之情，画者观察角度不同、感悟不同，略作适当夸张也无不可，但须细心观察，用心体悟，勤思多练，方可物我两化，笔端呈现种种微妙。

Note: It is just the simple elementary technical skill above. If you wanted to paint the monkey, and you should understand its skeleton, fabric of muscle, the relation between the skin and the hair, the conditions of living, and the social relationship of the monkey, such as the senior, younger and older. Because the monkey is belong to the quadrumana, so the ways of their act are similar to mankind, such as the happiness, anger, mourning and enjoyment, the painter could exaggerate properly in accordance with your observation or impression. In conclusion, if you want that yourself and your paintings achieve the highest level, and if you want master the subtle skill, you have to observe carefully, get insight with your soul, meanwhile, thinking diligently and practicing a lot.



空水澄鲜一色秋 直径 50cm

the bright Fall scenery after rain



猿猱非可问 岩谷自空曛 直径 50cm

never need to ask the monkey and a hollowness valley being here



占断春光是此花 直径 50cm

knowing the Spring has been just by the flower



日长睡起无情思 闲看儿童捉柳花 直径 50cm

having nothing needed to think about so just sitting to look at the children catching catkins



桃红又见一年春 直径 50cm

a new Spring coming along with the red peach blossoms



侧身探老树 长臂引秋风 直径 50cm

as looking over the old-tree and meeting with the Autumn wind



窥 直径 50cm
peeping



黑猿献寿 直径 50cm

presenting a birthday gift by the black monkey