

李奇茂繪著

# 走獸畫法

The Method of  
Painting Animals



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發行人 何恭上

發行所 藝術圖書公司

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地 址 台北市羅斯福路3段283巷18號

電 話 (02)362-0578 • (02)362-9769

傳 真 (02)362 3594

郵 撥 郵政劃撥0017620-0號帳戶

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分 社 台南市西門路1段223巷10弄26號

電 話 (06)261-7268

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## **BY LI CHI-MAO**

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**Address: NO. 18, LANE 283, ROOSEVELT ROAD, SEC. 3,**  
**TAIPEI, TAIWAN, R.O.C.**  
**TEL: (02) 362-0578 • 362-9769**  
**FAX: (02) 362-3594**

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## 「走」獸「動」物 —— 生機盎然的李奇茂天地

### THE VIVIDLY ANIMATED ANIMAL WORLD BY LI CHI-MAO

李奇茂先生的繪畫成就眾所共睹，乃融西方寫實技巧於中國水墨意境中，自成一派生機盎然的天地。

他以渾融中飽含律動的傳統筆墨，塑造實、景俱足的人物、動物。在中國幻化微妙的水墨互動中，貫注了西方塑型的精髓，煥發出獨具的迷人豐采。多年經營西方基本素描技法及中國傳統筆墨的心血，締造了現今中、西交相讚譽的筆下乾坤。特具動感的水墨創作，一掃中國傳統繪畫深沉、壓抑的印象。除了於台灣先後榮獲全國美展、中山學術文藝美術獎、國軍文藝美術獎等，畫作遍歷美國四十八州、日本、英國、法國、西班牙、伊朗、埃及等地的展覽。

這本畫冊以走獸畫法為主，自然且揭露了李奇茂先生繪事之一端，未足以盡善其成就。然而李先生秉多年教學、引領後進的執著心志，於此書中示範各種走獸畫法的進階門路，則實是將其於課堂上的解惑功夫，廣施予各方的藝術愛好者。

本書的走獸動物，包括馬、驢、騾、牛（黃牛、水牛）、羊、松鼠、鹿、兔、貓、狗、駱駝等多種。李先生筆下特具生氣與活力，使這些「走」獸「動」物的屬性，尤彰顯於鮮活、勃發的動態中。因而使本書除了具筆墨示範的功能外，亦可提供讀者揣摩再現生趣的途徑。

SWT103 / 04

What the artist Li Chi-mao has achieved is well known. He infuses the realistic principles of painterly representation into the centuries-old tradition of Chinese ink and brush and produces a unique world of dynamic liveliness activated by his peculiar sense of rhythm and movement. In his excellently cultivated brushwork built on years' hard work on Western drawing and Chinese brushwork, he combines the essentials of Western modelling and the subtle interaction among ink, water, and movement to build forms filled with freshness and energy and defined with realism and expressionism. His effort has not only won him numerous awards at home and abroad, but also led his work travelling around the world. His solo exhibition has been held in 48 states of the U.S. and in Japan, Britain, France, Spain, Iran, and Egypt.

In this book, the subjects are common animals and only reveal a small part of Mr. Li's achievements. Though it is not representative of the artist Li's world, with his long-time adherence to art teaching, the elementary of animal painting edited in this book can still reflect the enduring enthusiasm that burns in the heart of the art teacher Li. The animals presented in this book are horse, donkey, mule, cattle, goat, squirrel, deer, rabbit, cat, dog, and camel.

Through his particularly rhythmic and sensitively dynamic brush, the animated nature of these animals is vividly captured and thus, in addition to the basic techniques, enriches this book with the further function of providing a guideline to the esthetically representation of the living nature of the animal life.



## 走獸畫法

The Method of painting Animals

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# 馬

唐代以韓幹畫馬最爲有名，流傳的作品有「明星試馬圖」、「照夜白」、「牧馬圖」等。

宋代則以李公麟的馬最爲人稱道，他的「五馬圖卷」，簡潔流暢，是很寶貴的作品，但與唐朝一樣，宋人畫馬，皆以工筆爲主。

元代作品以宋馬爲大宗，畫馬名家有趙孟頫、趙仲堅父子。作品有「八駿圖」、「飲馬圖」。

明代的馬，開始有了用水墨的畫法，但仍以彩墨者爲多，且多以馬爲配角。如「射雉圖」（周亮工）即是一例。

清代畫馬以任伯年爲佳，因受文人畫影響，他筆下的馬以墨色爲主。以墨繪成的馬，由於墨色的變化，開始傳出「雅」意。

清末徐悲鴻自法國習西洋畫返國後，始將解剖學、透視法揉合於水墨畫中，豐富了國畫的內容，近二百年來，仍無人能出其右。

近人高一峯以簡筆畫馬，但筆雖簡而形具，氣勢亦足。比之徐悲鴻，前者的畫勢較類「教育畫」，而高一峯的畫則屬天才型，不可學也！

# HORSE

The Tang master, Han Kan, is reputed for his horse paintings, such as <Tang Ming-huang Trying The Horse>, <Chao Yeh-pai>, and <Pasture Horses>.

In Sung dynasty, the finest horse paintings came from the brushwork of Li Kung-lin. His <Five Horses> is done with fluent and vital linework that has been the highest model of linear style for centuries.

Most of the Yuan painters followed the steps of Sung masters, including the famous Chao family, Chao Tzu-ang and Chao Chung-mu. Their masterpieces include <Eight Steeds> and <Drinking Horse>.

Horses painted in ink and water appeared in Ming dynasty, yet the horses had always been set in the backdrop, such as <Hunting Scene>.

In Ching dynasty, the best horse painter was Jen Pao-nien. Under the influence of literati-painting, his horses were painted mostly in ink and displayed a kind of elegance that was peculiar to the vaneation of the ink tonalities.

In modern China, Hsu Pei-hung, with his long-time practice of Western techniques, tried to unify the Western knowledge of anatomy and perspective with Chinese traditional painting. His achievements in enriching the form and the content of Chinese painting has not been surpassed yet.

In recent time, Kao I-feng condenses the form of the horse into sketches of ink fully expressive of the virility and thus cultivates another aspect of Chinese painting.



### 種類

1. 阿拉伯馬：身材高挑且瘦，腿細長，是最漂亮的馬。
2. 蒙古馬：較矮胖，腿寬，活動於沙漠地帶。
3. 川馬：似小驢子，腿短小，能爬山。
4. 洋馬：產於日本，高大但跑得不快。
5. 土馬：役馬，產於歐美。毛多，多用以拉車、犁田，甚至拉砲。
6. 馬來馬：產於南美、南洋群島，體型很小。
7. 賽馬：以阿拉伯馬為主的混合種，集世界各地馬的優點於一身，是最完美漂亮的馬。

### Species

*Arabian Horse*: tall and strong, the most beautiful horse

*Mongolian Horse*: short and sturdy, living in arid areas

*Tsu-chuan Horse*: short-legged and good at climbing mountain, rather like the mule.

*Ordinary Horse*: popular in the West, good at working

*Malaysian Horse*: popular in South America and South Pacific islands, small in size

*Racing Horse*: a hybrid of most of the advantages of all horses



**注意事項：**

1. 在衆多馬種當中，作者宜選擇自己喜愛或熟悉的種類，書中範畫只能當作是觀念和筆法的概略指導。
2. 畫馬的比例，宜取乎正常之標準。
3. 合乎中國傳統的用筆和用墨之法。
4. 體現自己的主觀性情緒，不以逼真爲主。
5. 最後，也是最重要的一點，就是必須實地觀察、體會馬的個性、習性，平時多作寫生。惟有如此，方能創作出生動的馬。

**Attention**

1. Paint the horse you like most or are familiar with most. The examples in this book can be only the outline of the conception and brushwork.
2. The perspective and the construction should correspond to the normalities of the horse.
3. The brushwork and ink usage had better remained in the mainstream of Chinese tradition.
4. Stick to one's own character and temperament rather than the formal resemblance of the object.
5. Finally, and the most importantly, grasp the character and the formal essentials of the horse through life study and observation.





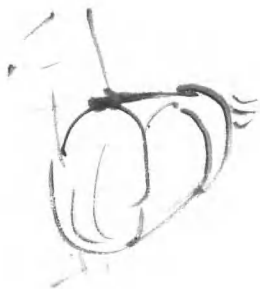
#### 遠近感 (動態)

馬身上的肌肉結構可略分為三部，從正面看去，由前往後逐漸變小，畫時當注意其透視變化，也就是近大遠小原理。

下二圖的透視圖，右圖的身體近大遠小，如果畫起水墨（左圖）就需注意。

#### Perspective (Movement)

The perspective is the basic element in building the structure of the horse.



## 平穩感（靜態）

當馬站立時，不論牠的頭是前後左右或上下擺動，首要注意的是，牠四肢的支撐力是否足以平衡全身。若是四腿皆向內合攏，看來搖搖欲墜，顯然有上重下輕的危險性。

下圖四腿，二張二拼，重心分散而穩定，故平衡感夠。如此，馬方能站得穩重，而顯得生動、自然。

## Stability

Whatever the posture the horse is in, the stability is the paramount requirement in the construction. It looks staggering to put the four legs of the horse all in introverse posture. It is better to paint like the two horses in the bottom.



### 跑姿

馬在奔跑時，鬃毛、尾毛都會散開、擺動。此外，因支撐點的轉換，故自後面看去，馬的肚子時而偏左、時而偏右。所謂動態須依常理、生理，即為此。

### Racing

When the horse is racing, its mane and tail will spread wide following the movement of the body.





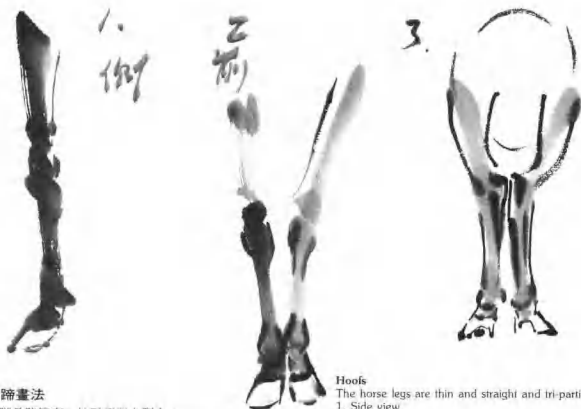
### 立姿

畫站姿，首要注意的仍是「站得穩」。如桌子四腳平穩。  
另外，值得一提的是，馬睡覺時也是站立的，但有一後腳（左右不論）上提，僅以三腳著地，煞是有趣。換言之，若見馬躺下，那隻馬必然病了。

### Standing Posutre

When the horse is standing, the stability is still the paramount requirement of construction. In addition, the horse stands with three legs when sleeping.





### 馬蹄畫法

馬腳骨骼筆直，外形須與之配合。

馬足有三段兩節，奔跑時候的彎度便是由這兩個關節所構成。1.側看2.前看3.後看

### Hoofs

The horse legs are thin and straight and tri-partite.

1. Side view

2. Front view

3. Back view

### 馬蹄起跑動作

起跑連續動作，要注意的是關節之間的角度。(下圖)

1.離地時2.與膝平行時3.奔跑

### Hoofs in Racing

In the serial views of the racing, take care with the perspective of the joints. (below)

1. Start

2. Raised to the level of the knee

3. Racing



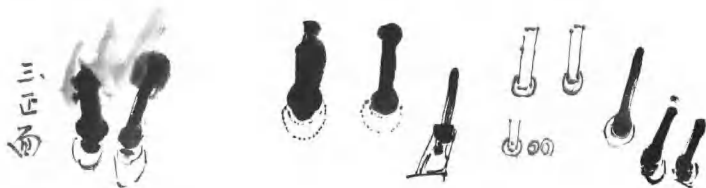


### 正面看脚

從正面看，蹄子剛離地時下尖上方，腿彎達極限時，則呈圓形。(下圖)

### Front View of the Hoof

The left illustration is the hoofs just raised above the ground. The rest are the hoofs raised high.



### 跑步時的脚

在跑步時，前二脚、後二脚都會不斷交換姿勢，絕無平行狀況。

### Legs in Racing

When the horse is racing, its four legs are never parallel.



# 側馬畫法

側面是較常入畫的姿勢。

畫馬最難畫的是蹄，各個角度皆有不同形狀，不易把握。蹄的作用，是平穩重心；爲了表現重心的平穩，四肢不能同畫在一條線上。

## Side View

It is rather difficult to paint the side view of a horse, particularly the hoofs. As for the expression of stability, never paint the four legs on one line.





### 小跑

馬從不步行，不是奔跑，便是小跑。畫時須注意牠四肢的交換。往往，相反的腿（如左前腿和右後腿），在跑動時是緊湊而同時運作的。不要把四肢都畫得如竹竿一般。

### Pacing

The horse never "walk", if not galloping, then pacing. Pay attention to the various postures of the four legs. The legs on the opposite sides often work together. Furthermore, do not paint the legs stiff as bamboo stalk.



### 「馬步」

馬吃草或抬頭看時，前肢較直，後肢稍向二邊張開，就是所謂的「馬步」。中國太極拳「馬步」即指站得四平八穩。

### Standing Steady

When a horse is chewing grass or looking forward, the front two legs are straighter, the rear legs are spread toward two sides.