

錢行健繪著

鳴禽畫法

Painting Song-Birds



鳴禽畫法

錢行健繪著

發行人 何恭上

發行所 藝術圖書公司

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 3591

郵 撥 郵政劃撥0017620 0號帳戶

分 社 台南市西門路1段223巷10弄26號

電 話 (06)261 7268

登記證 行政院新聞局台業字第1035號

製 版 恆久彩色印刷製版公司 971-3828

印 刷 上友彩色印刷有限公司 989-3645

定 價 380元

初 版 1990年9月23日

ISBN 957-9045-27-5



鸣禽画法

Painting Song-Birds

錢行健繪著

367279

Painting Song-Birds

by Chien Hsing-chien

Publisher: Ho Kung-shang
Published by ART Book Co., Ltd.

First Edition: 1990
All Right Reserved

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

Price: US
Printed in Taiwan

ISBN 957 9045-27-5

前言

錢行健

鳥類共分八大類，計有涉禽、游禽、走禽、攀禽、鷄鵲、鳩鴿、猛禽、鳴禽。其中以鳴禽鳥的品種最多。

鳴禽體形嬌小，性情溫和，且善於鳴叫，故稱鳴禽。鳴禽因其鳴聲悅耳，因此喜為人們馴養，並加以入畫。

要畫好鳴禽，除了掌握必要的技法以外，還必須對每種鳥的特色、姿態、習性、及其活動行為等，作深入的觀察和了解。寫生（包括默寫）、攝影，以及參閱有關鳥類的各種資料，都能幫助我們作深入的了解。但是初學畫鳥，我不贊成先使用標本寫生，因為鳥類經過製作而成為標本後，形象僵硬，與活的神態大相逕庭，曠日時久地對標本寫生，會使這種僵硬形象先入為主，致使畫出的鳥雀徒有形廓，而失活潑的靈性。而且這種概念一但形成，日後就很難抹掉，為患不淺，因此須引以為戒。

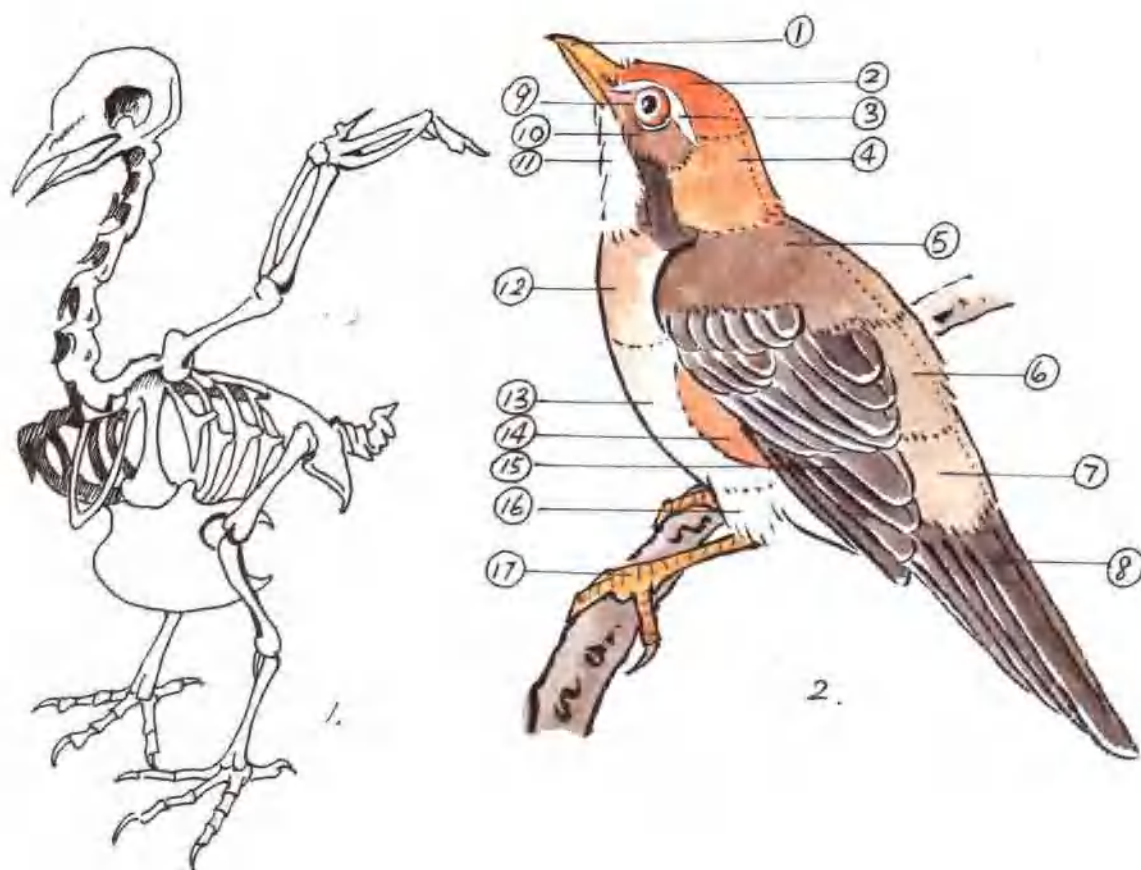
中國畫對形象的觀察和寫生乃以默記為主。鳴禽動作靈敏，瞬息即異，初學畫鳥如直接對鳥寫生並不容易，故可以先從臨摹入手，在掌握各種基本動作後，再於寫生和觀察中逐步鍛煉默記能力，日積月累，就能使鳥雀的飛、鳴、宿、食等各種動態，一一成竹於胸，這樣每當揮毫時就能隨心所欲刻劃出千姿萬態，既有生命活力，又富藝術魅力。

PREFACE Chien Hsing-chien

There are eight categories of birds: wading birds, waterfowl birds, flightless birds, creeper birds, partridge and quail, dove and pigeon, prey birds, song birds.

The song birds have numerous species. Generally they are small and gentle with marvelous voice and thus are favored subjects for painting. In order to represent the song bird in excellent painting, in addition to the elementary techniques, one should also take full command of the features, habits, and activities of these lovely animals. Make life study, photographing, and reading all can help us a lot. But it is greatly detrimental to paint from a specimen. The rigid and lifeless form of the specimen would only deter one from commanding agile techniques and from capturing the living nature of the subject.

In traditional Chinese painting, the representation of reality comes from memory. The effervescence of the birds' motions often eludes the observation of a beginner and copying from masterworks is a good way to build the ground for further study from life.



鳴禽鳥體骨骼及各部位名稱

- 1 喙
- 2 額頂
- 3 眉線
- 4 頸項
- 5 背
- 6 腰
- 7 尾端
- 8 尾羽
- 9 眼
- 10 面
- 11 喉
- 12 胸
- 13 腹
- 14 翅羽
- 15 腿
- 16 趾

Body-Parts of Song Birds

1. Beak
2. Forehead
3. Superciliary (eyebrow)
4. Nape
5. Back
6. Flanks
7. Tail
8. Tail Feathers
9. Eyes
10. Face
11. Throat
12. Breast
13. Belly
14. Intercostal
15. Wing Feathers
16. Tarsus
17. Toes

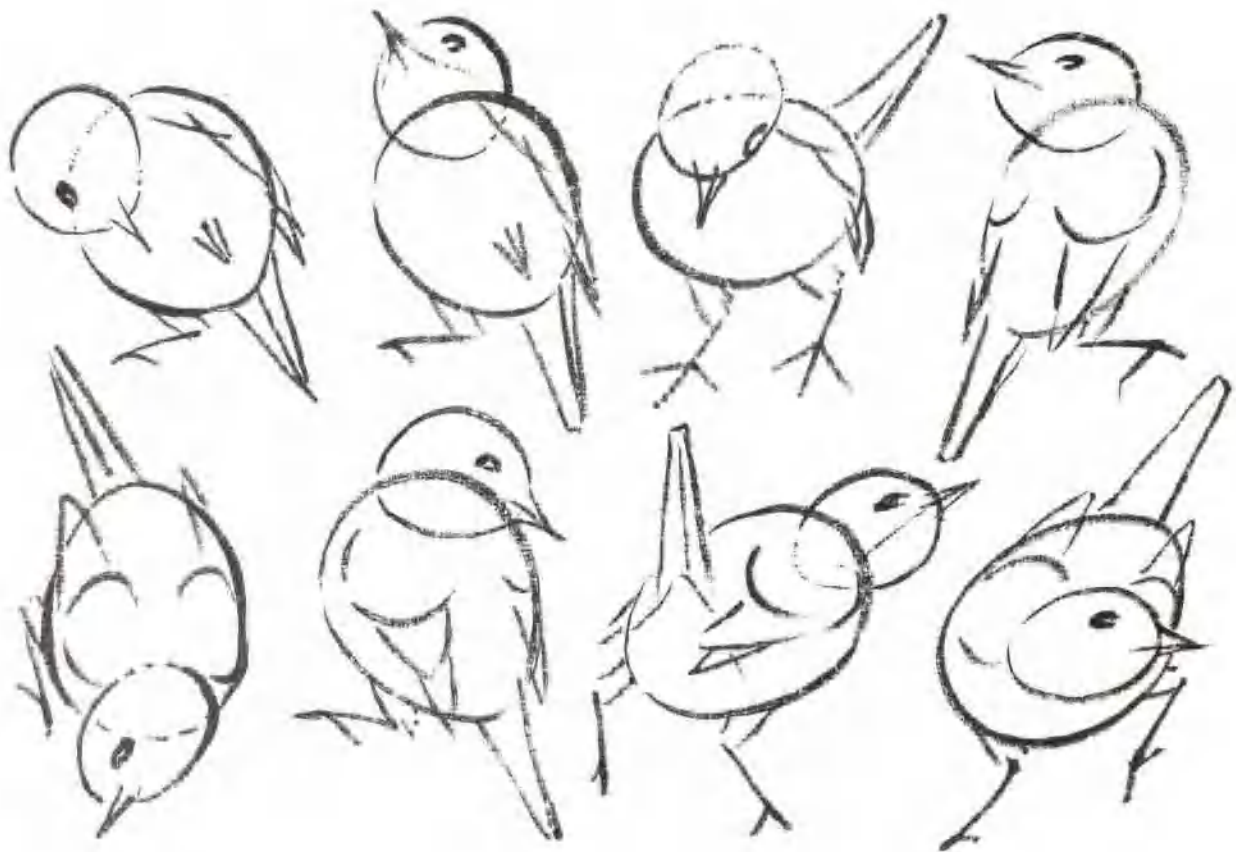


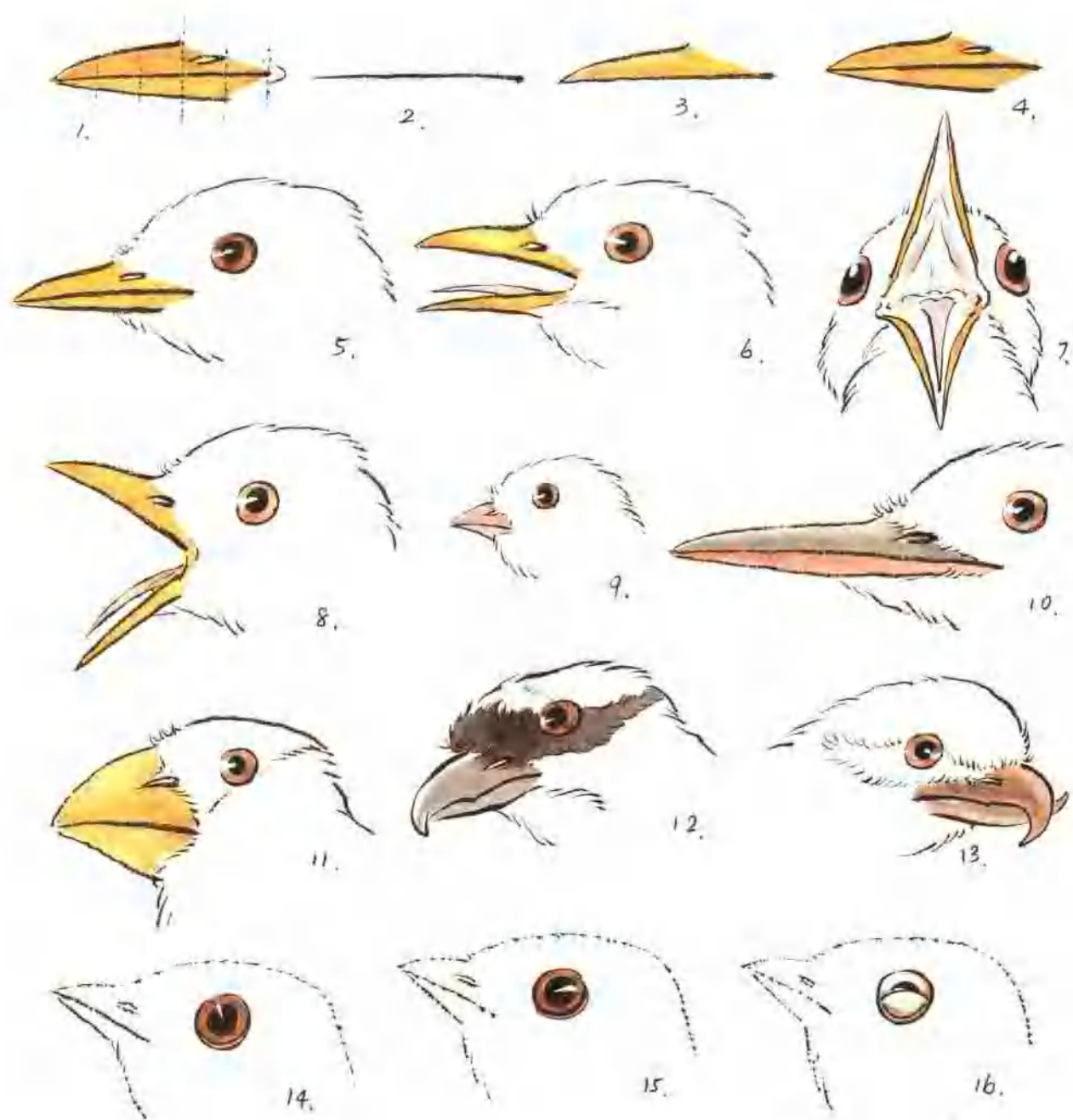
鳥體基本造型

鳴禽鳥體呈蛋形，頭部亦是較小的蛋形，兩個蛋形組合，再加翅尾和足，即成鳥體。

Framework

The head and the body of the bird can be generalized as two eggs, one big and one small. Fix them together appropriately with the addition of tail, wings, legs, and the basic construction is achieved.





鳥的嘴和眼

- ①鳥嘴輪廓構造。
- ②畫鳥嘴先畫中間的長輪廓線。
- ③次畫上面的輪廓線。
- ④最後畫下面的輪廓線，完成全形。
- ⑤閉合的嘴。
- ⑥半張之嘴。
- ⑦全張之嘴正面。
- ⑧全張之嘴側面。
- ⑨雀鳥短而微厚的嘴。
- ⑩翠鳥的長形嘴。
- ⑪臘嘴鳥的厚寬嘴型。
- ⑫伯勞鳥的帶鉤嘴型。
- ⑬交嘴鳥的交形嘴。
- ⑭鳥眼怒視時光點狹小。
- ⑮鳥眼憩息時光點較寬。
- ⑯睡著的鳥的眼皮與人相反，是自下而上合起的。

Beak and Eyes

1. Contour of the beak.
2. First draw the longer line in the center.
3. Then the upper line.
4. Finally the bottom line to complete the form.
5. Beak closed.
6. Beak half-opened.
7. Front view of the beak full-opened.
8. Side view of the beak full-opened.
9. Stubby beak of the finch.
10. Long beak of the kingfisher.
11. Large beak of the hawkfinch.
12. Hooked beak of the shrike.
13. Beak of the grosbeak.

鳴禽鳥中較典型的各種嘴形

- | | |
|--------------|--------------|
| ①八哥 (平直型嘴)。 | ⑧虎皮翠鳥 (尖短型)。 |
| ②太平鳥 (短鈍型嘴)。 | ⑨鵲鵲 (細尖型)。 |
| ③戴勝 (彎長型)。 | ⑩金雀 (短厚型)。 |
| ④松鴉 (尖厚型)。 | ⑪啄木鳥 (堅長型)。 |
| ⑤翠鳥 (長直型)。 | ⑫伯勞 (帶鉤型)。 |
| ⑥畫眉 (尖直型)。 | ⑬交嘴鳥 (交嘴型)。 |
| ⑦臘嘴鳥 (厚寬型)。 | |

鳴禽鳥嘴型和食物有關。一般尖形的嘴多食昆蟲，長形的嘴食水生動物，厚形的嘴食種子剝殼植物，帶鉤的嘴食動物肉類。

Various Beaks

- | | |
|-----------------------------------|---|
| 1. Crested Myna (straight) | 8. Piea Kingfisher (short and sharp) |
| 2. Waxwing (short and obtuse) | 9. Wagtail (thin and sharp) |
| 3. Hoopoe (long and hooked) | 10. Oriental Greenfinch (short and thick) |
| 4. Jay (thick and sharp) | 11. Woodpecker (hard and long) |
| 5. Kingfisher (long and straight) | 12. Shrike (hooked) |
| 6. Hwamei (long and sharp) | 13. Grosbeak |
| 7. Hawfinch (large and thick) | |

The food that the bird takes depends on the form of its beak; such as sharp beak for insects, long beak for aquatics, thick beak for grain and nut, and hooked beak for meats.





鳥翅

鳥翅 翅可分四種：

1. 圓翅 (如棕頭野古)
2. 尖翼 (如家燕)
3. 方翼 (如黃鸝)
4. 雙尖翼 (如白鶺鴒)

這種分類法與鳥翅之

5. 翼之內側

6. 翼之表面

1. 小翼羽
2. 初級飛羽
3. 初級飛羽
4. 次級飛羽
5. 三級飛羽
6. 大翼羽

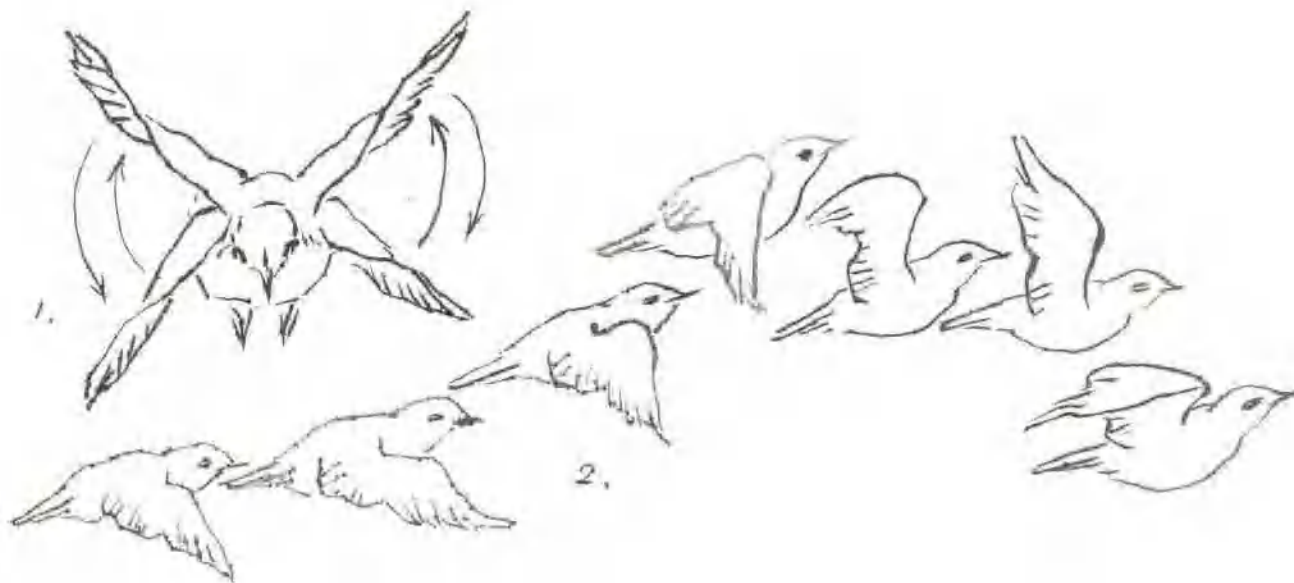
Wings

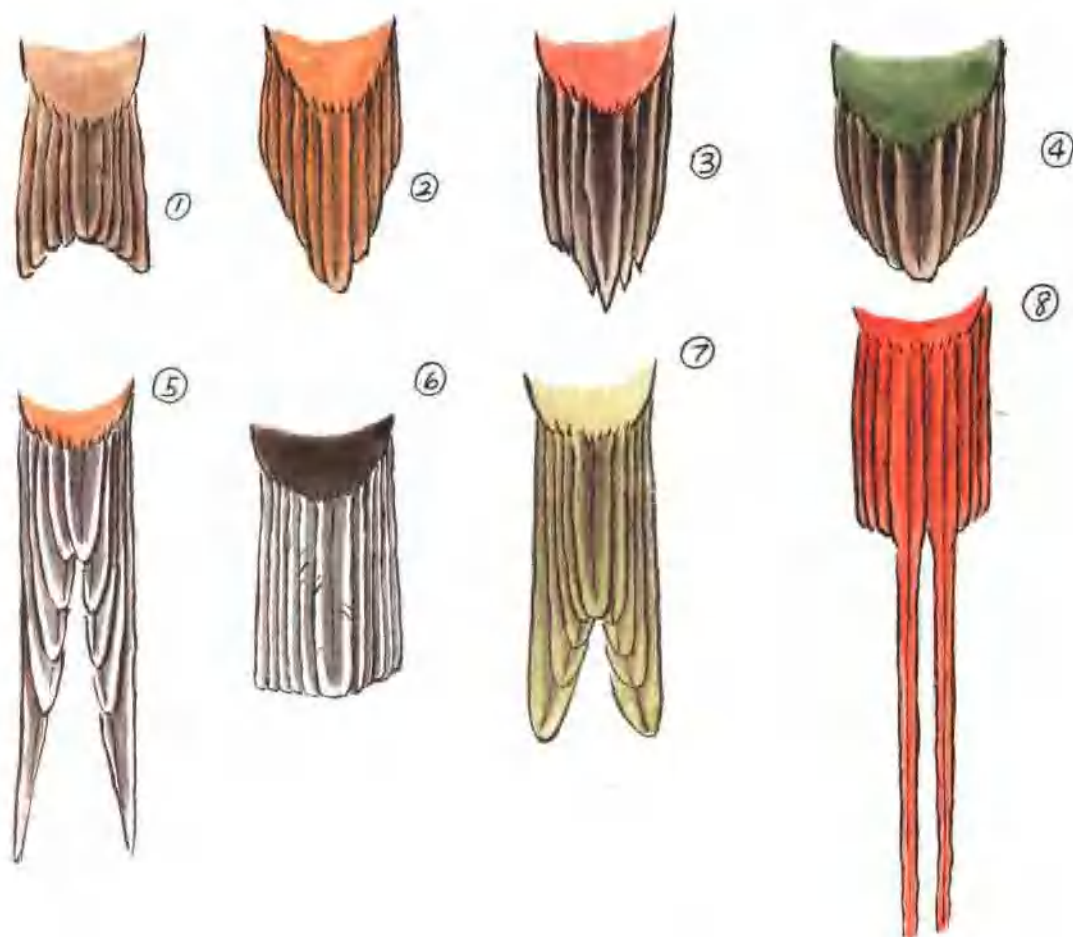
The wings of the song birds can be divided into four categories:

- 1 Round wing (rufous-headed crowbill)
- 2 Sharp wing (barn swallow)
- 3 Square wing (bark-naped oriole)
- 4 Double sharp wing (white wagtail), rarely seen
- 5 Inside view of the wing.

6) Outside view of the wing.

1. Lesser scapular feathers.
2. Primaries coverts
3. Primaries
4. Secondaries
5. Wing coverts.
6. Greater coverts





鳥尾

鳥尾有若船舵，能使鳥在飛翔中轉換方向和增減速度。鳥尾之尾大端可分八種：

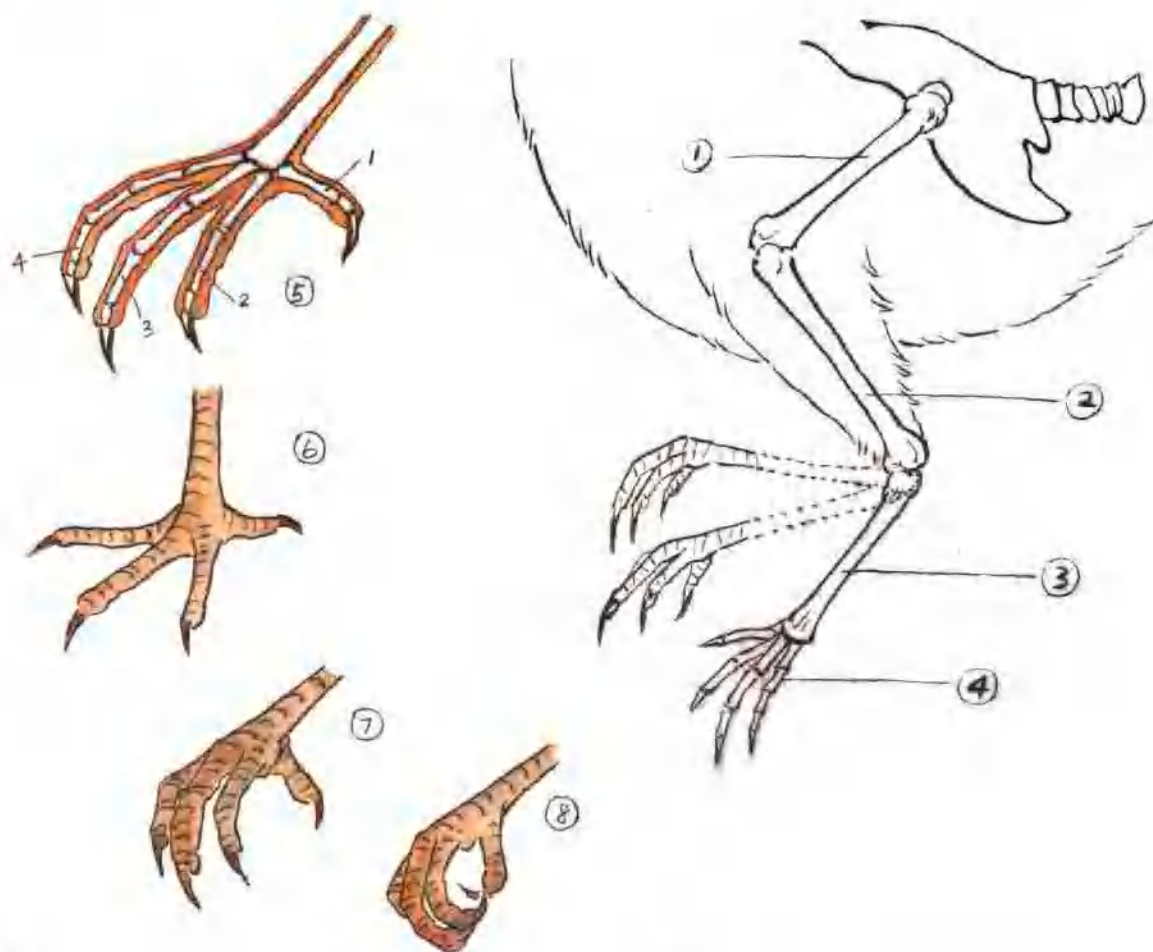
- | | |
|--------------|--------------|
| 1. 凹尾 (如麻雀) | 5. 叉尾 (如相思鳥) |
| 2. 扇尾 (如扇尾鶯) | 6. 尖尾 (如帶尾) |
| 3. 楔尾 (如啄木鳥) | |
| 4. 圓尾 (如五色鳥) | |

Tail

The tail operates like the rudder for orientation and speed change and can be generalized in eight types

- | | |
|--|---------------------------------------|
| 1. Hollowed tail (tree sparrow) | 6. Square tipped tail (crested myna) |
| 2. Prominent tail (fan-tailed warbler) | 7. Notched tail (Pekin robin) |
| 3. Wedged tail (woodpecker) | 8. Pointed tail (paradise flycatcher) |
| 4. Rounded tail (fairy pitta) | |
| 5. Deeply forked tail (barn swallow) | |





鳥足

鳥足是鳥體的著力點，有平衡整體動作的重要功能，而有畫鳥難畫足之說，所以畫鳥最後才畫足。

上：①股骨，②脛骨，③跗跖骨，④趾骨。

鳥在活動時跗跖骨的活動較多。

鳴禽鳥的爪一般為三前一後。

⑤是右面的爪 1. 後趾名叫托爪，關節為一節。2. 食爪，二節。3. 探爪，三節。4. 握爪，四節。鳥的後趾像人的大拇指一般是在邊上的。

下：跗跖的紋鱗一般有三種：1. 質鱗，2. 網鱗，3. 靴鱗，4. 是一般的常態足，稱為不等趾。5. 是對趾型足（如啄木鳥）。6. 併趾型足（翠鳥）。

Toes

The toes are the center for the bird to activate its movement and to keep balance.

Upper: ① Pelvis ② Tibiotarsus (shinbone) ③ Tarsometatarsus ④ Digit

When in motion, the activity is mainly on the tarso-metatarsus.

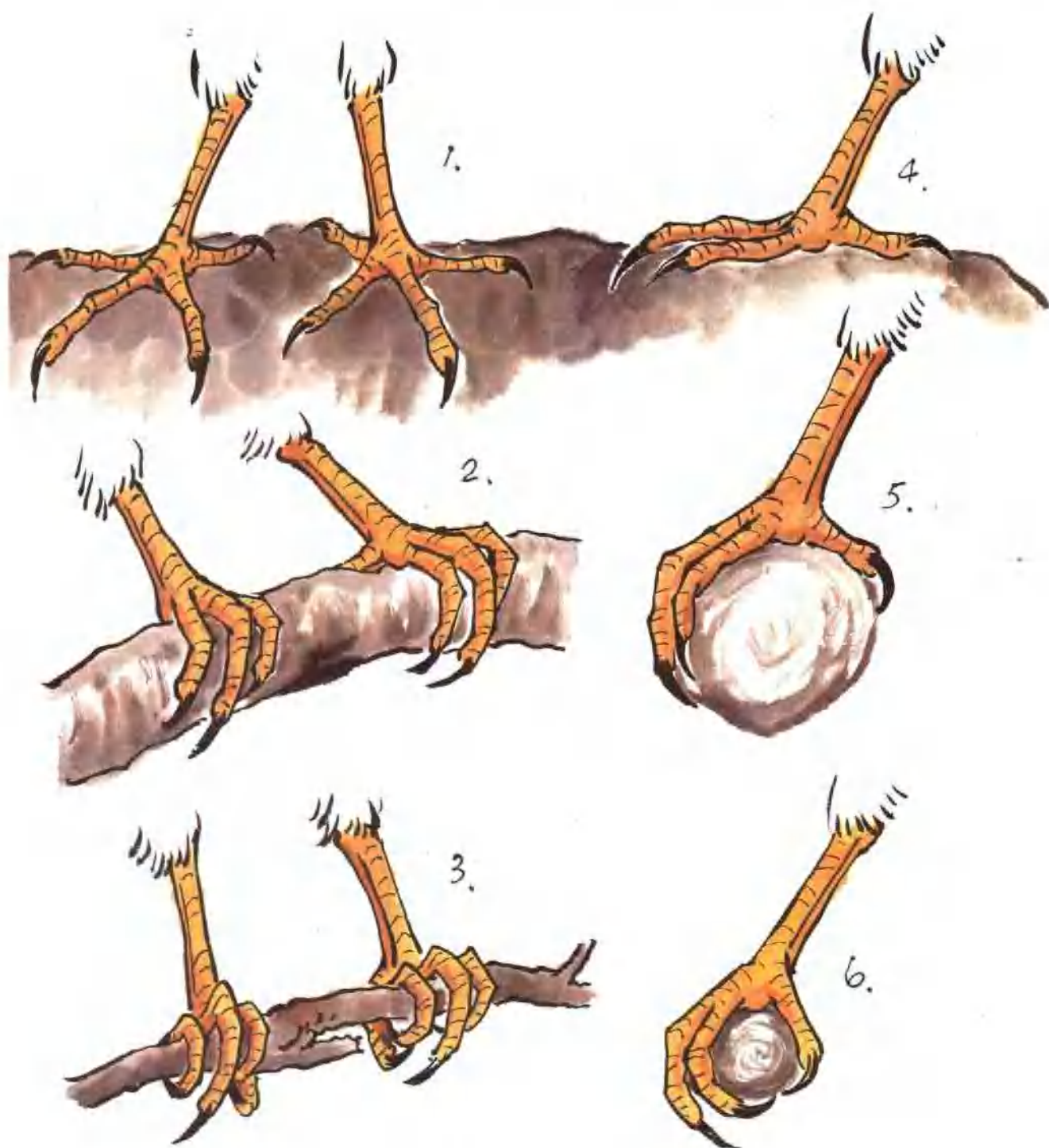
The quadruple claw of the bird is usually three in front and one behind.

⑤ Right view of the claw. 3. Middle claw, three sections.
1. Hind claw, one section. 4. Outer claw, four sections.
2. Interior claw, two sections. The hind claw is on the side.

Bottom: The podotheca on the tarso-metatarsus are usually of three types:

1. Scauellata 4. Anisodactyle (normal type)
2. Reticulata 5. Zygodaectyle (woodpecker)
3. Brutea 6. Syndactyl (kingfisher)



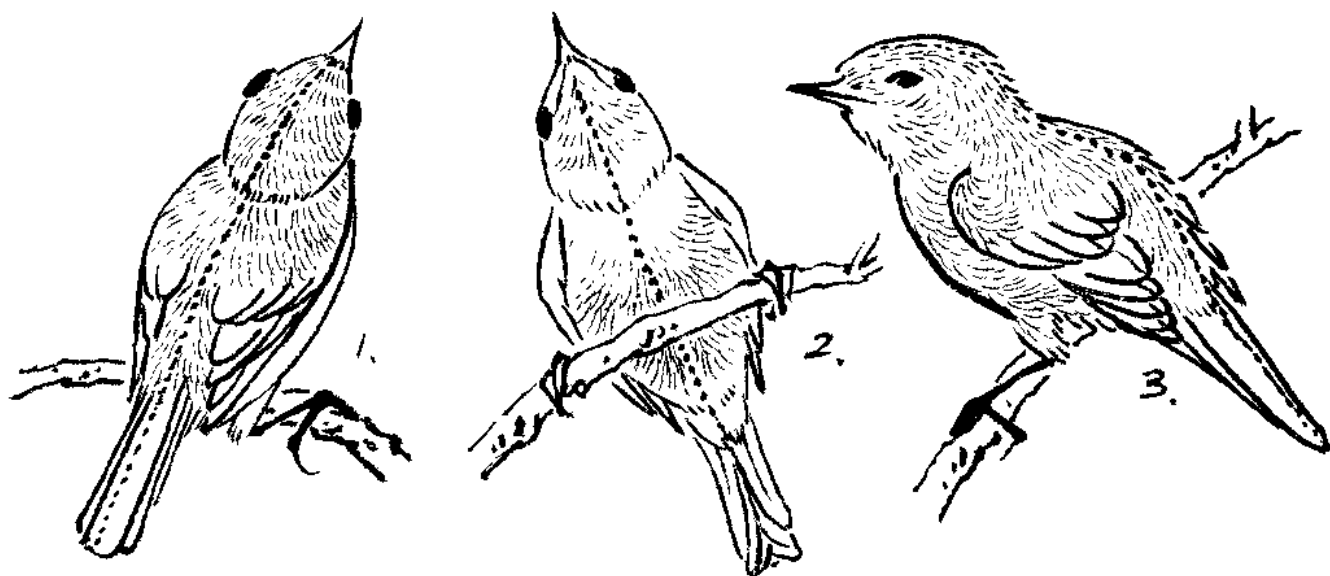


鳥爪的活動

- ①、④雙足站地時。
 ②、⑤握粗枝時。
 ③、⑥抓細枝時。

Motions of the Claws

1. & 4. Standing on the ground.
 2. & 5. Crutching a bough.
 3. & 6. Grasping a twig.

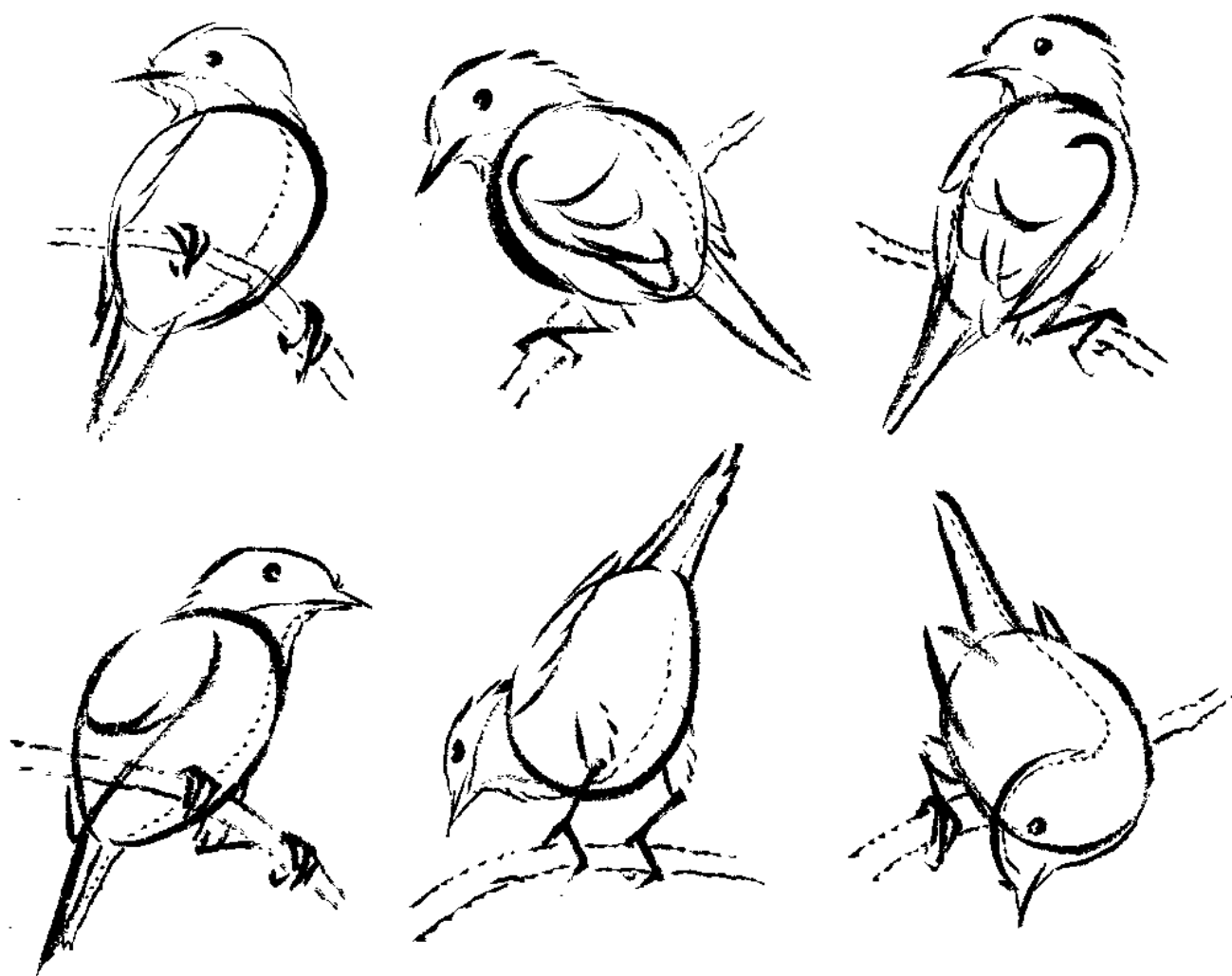


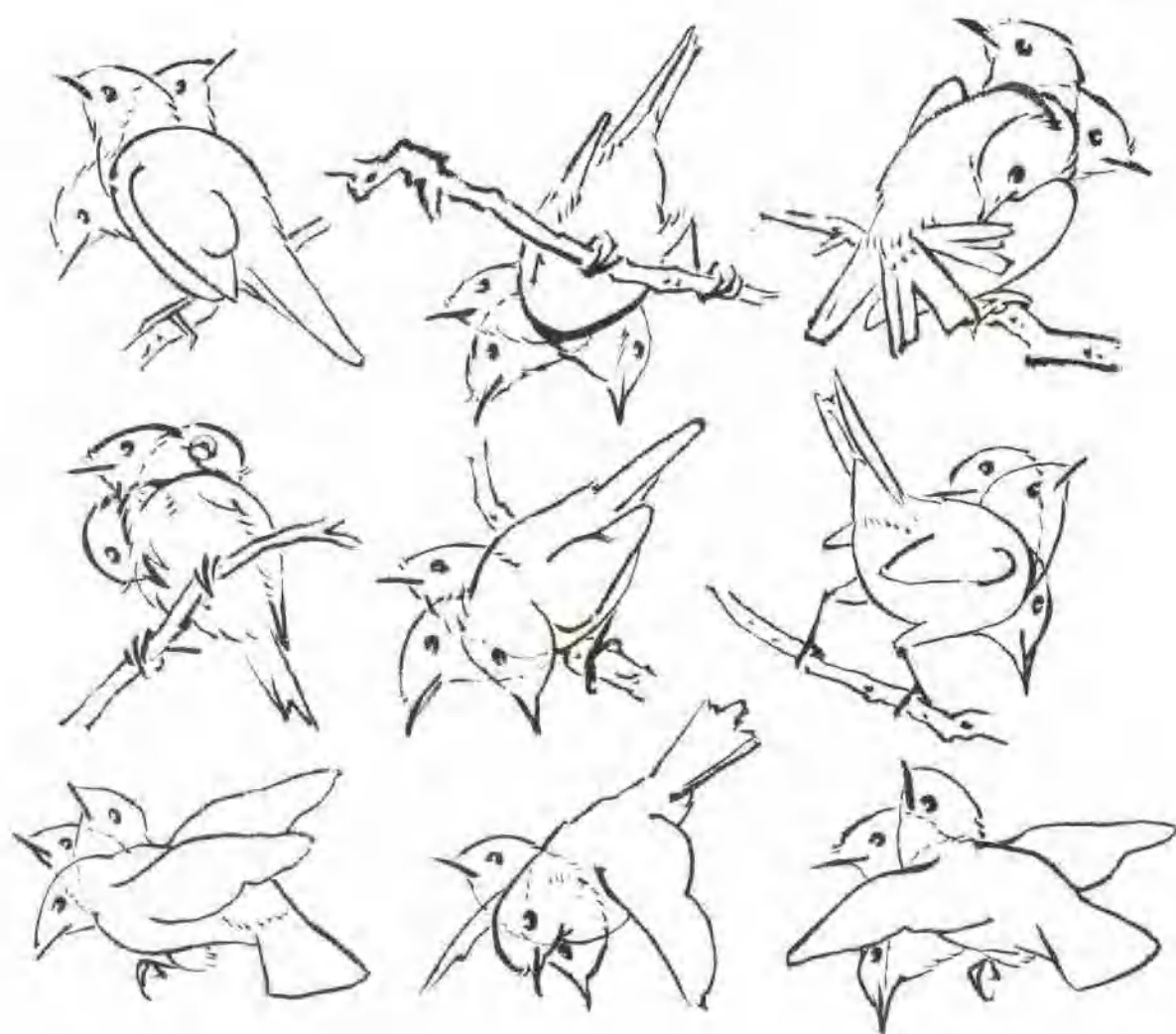
鳥羽的分佈方向和中心線

畫鳥羽須先確立中心位置，才能表現透視關係。鳥羽要以中心為準，逐漸向兩邊散開。

Feathers

When painting feathers, first determine the axis for the perspective then arrange the pattern of the feathers around the axis.





Various Postures

Upper: Body stationed with head in various postures

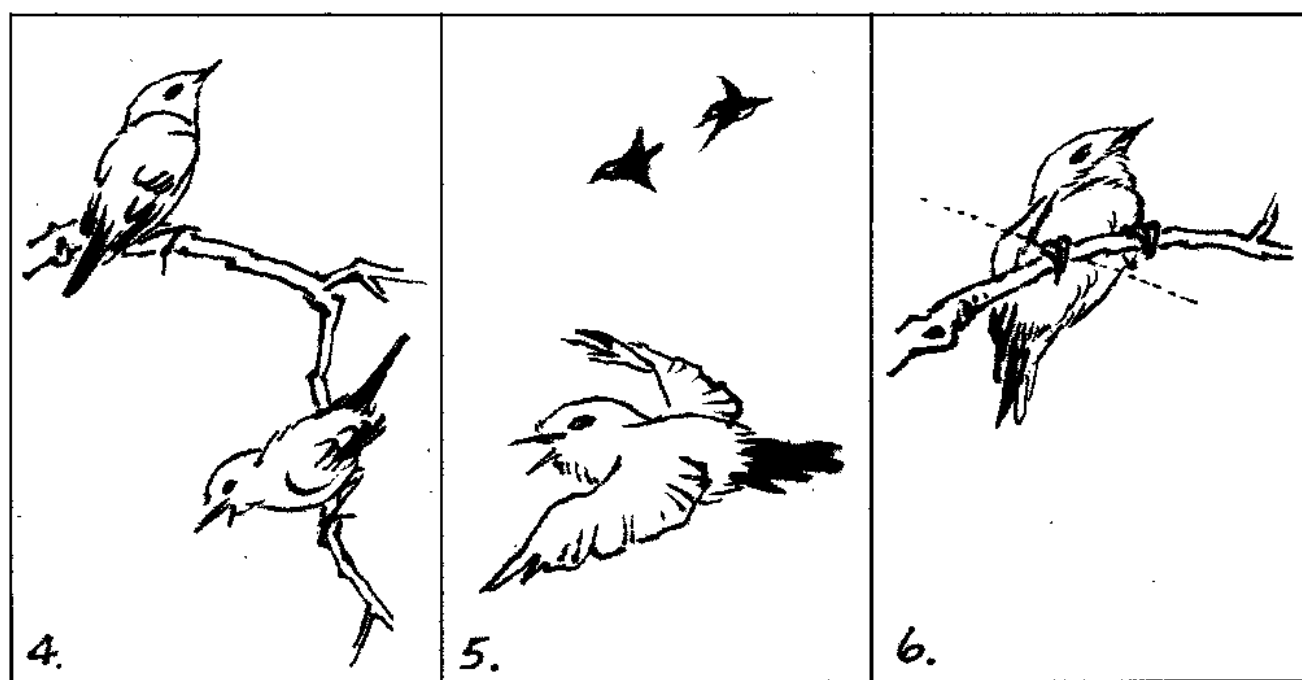
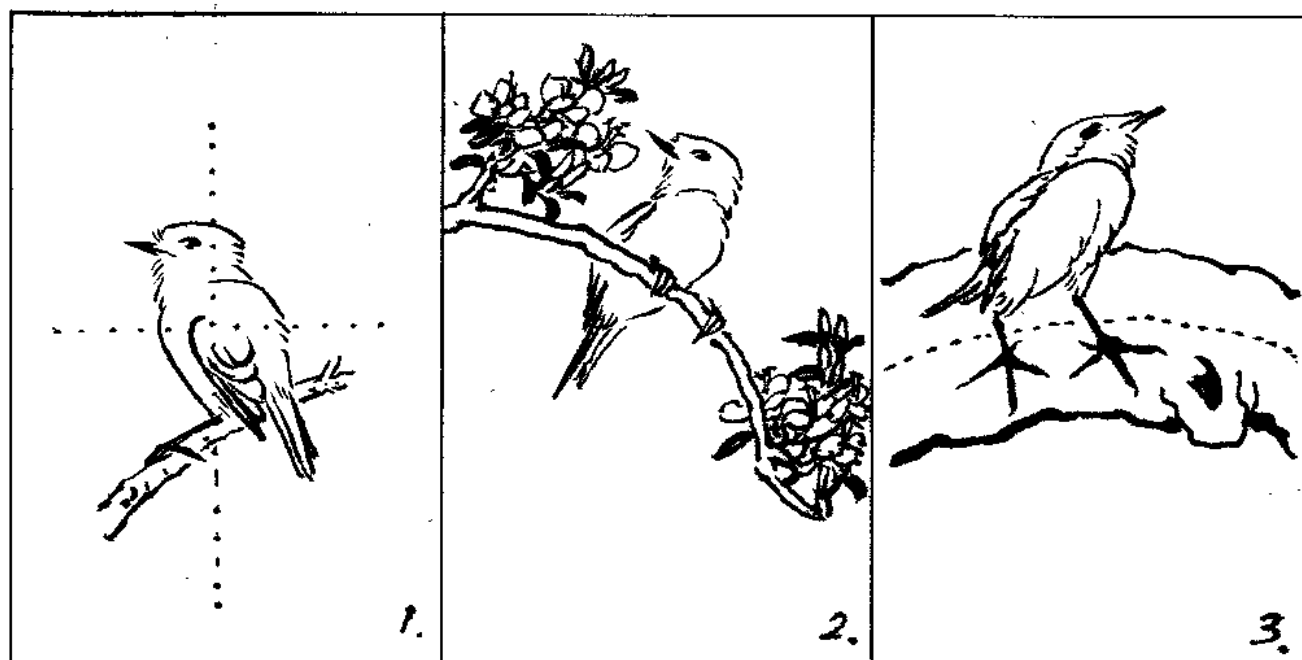
Bottom: Head stationed with body in various postures

鳥體動作的變化

上：一身多頭的動作變化

下：一頭多身的動作變化



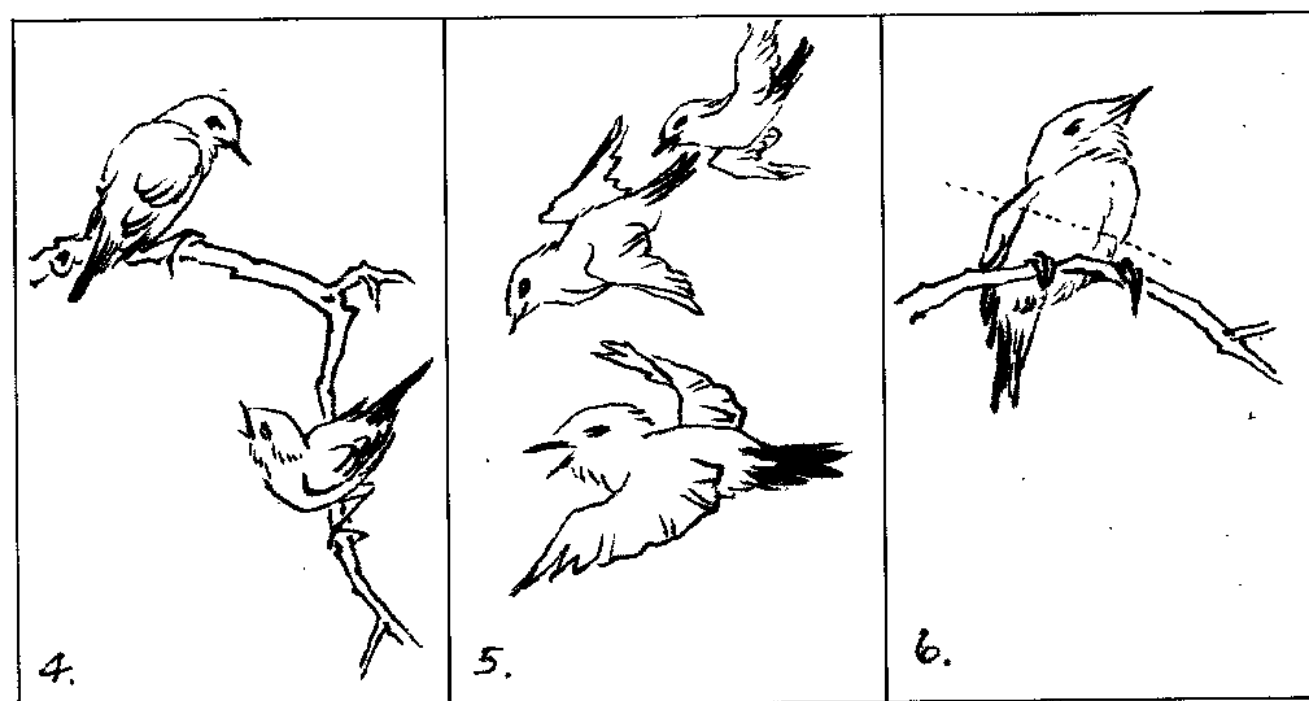


不當構圖之一

- ①鳥體居於中心，易顯呆板。
- ②鳥體置於兩組的景物中間，兩方對等，仿若挑副擔子。
- ③鳥站在樹中心以下，有下滑的感覺。
- ④兩鳥各不相關，構圖易顯鬆散。
- ⑤遠近相距太過，不協調。
- ⑥抓枝的鳥體中心下落，顯得費勁勞累。

Improper Composition — I

1. Bird set in the center.
2. Birds set in even-spaced parallel.
3. Bird set down below the center of the tree.
4. Bird set irrelevantly to each other.
5. Recession exaggerated.
6. Bird set relatively below the center of the gravity of its movement



較佳構圖
Better Compositions