

施伯雲繪著

畫貓・虎

Painting Cat & Tiger



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施伯雲 畫虎·畫貓

影響「嶺南三傑」甚深的日本名畫家竹內栖鳳，因為將麻雀跳躍、喧嘩、飛行等百態，表達得淋漓盡致，所以有「雀的栖鳳」雅稱。提到雀的畫法，他曾說：「要畫麻雀，實在是一件不容易的事。麻雀早上『啾』的啼聲，與其他鳥類不同，能給人一種特別的感覺，我最喜歡麻雀『啾』的啼聲。要描畫出麻雀啼叫的姿態，實在非常困難。如果我畫的麻雀聽不到『啾』的啼聲，將是我的遺憾。」

竹內栖鳳的一席話，無疑為花鳥畫（包括動物、草蟲）的藝術成就高下，提供了最好的評斷依據。畫家描繪自然界的翎毛走獸，不僅要能捕捉他們的真實形體，還要能掌握他們各自特殊的神韻，但是，竹內栖鳳的心得卻將境界更深入一層，那是「見其形如聞其聲」的逼真傳神了。

由此來看施伯雲的筆底貓虎，長處和特色立即顯現。通過巧妙的筆觸，施伯雲成功的表露動物的不同性格。他畫虎的雄健勇猛、氣派莊嚴，大有「自有雄風撼草澤，一聲長嘯風狐驚」的架勢；他寫貓或輕巧敏捷，

或良善可人，或神態睥睨、或調皮嬉戲，「喵喵」的叫聲同樣直傳觀者耳中。

施伯雲在繪畫上的紮實功力，歸因於他長期勤於繪事、苦心追求所致。施伯雲出生於江蘇南通，少年時就喜愛繪畫，花費許多時間摹寫「芥子園畫譜」。中學時，老師鼓勵他到上海求學，然而昂貴的學費使他無法如願進入上海美術，於是謀得教師席位，一面教書，一面進入黃幻吾創辦的烟雨畫院苦習中國畫，窮究嶺南畫派的淵源與精華。

在深入體會創作的過程中，施伯雲不畏寒暑的在公園、動物園，面對飛禽走獸、林木花果，進行觀察寫生，強調的觀念是「要忠實寫生取材大自然，却又不是一味服從自然，是由自己主見，經過心裏轉化提煉而出，取捨美化、增強效果」，尊重傳統又融入個性感情，在筆墨技巧的表現上典雅而不柔弱，將傳統的嶺南畫法予以變化，巧而不俗、拙而不滯；在敷色賦彩上，施伯雲善於運用鮮明的色彩，增加景物的色調層次，和諧的渲染、豐富的色彩使作品散發出生命力。

自古畫家畫翎毛走獸，多由寫生而造型，配合筆墨的運用表現；施伯雲在論說畫貓、虎的技法之前，仍強調寫生的道理和方法，因此，按照這些原則逐步學習，畫出來的作品就不致盡屬抄襲他人稿本、缺乏生氣。

不論貓或虎，與人類一樣有喜怒哀樂，有豐富的表情，施伯雲根據長期的寫生鍛鍊，仔細觀察貓、虎的特性，然後經過精心的構思，選擇適當的表現方法與解說。

描寫於臥息中的虎，聽聞有動靜，則略張口示威並有欲起之勢，施伯雲先由鼻目端耳畫成虎的頭部，然後畫肩背軀體，再添前肢後腿及尾巴；待墨未全乾之時，補上斑紋，而點睛添鬚則留到最後完成。

施伯雲採用了面和線結合的手法表現貓、虎，有時刻意強調他們身上的斑紋，使人們從粗細肥瘦之間，感覺虎的飽滿有力、貓的輕柔靈活。他絕不投機取巧，不願意摒棄貓、虎身上的任何部位，盡其可能有條理的把細部也畫出來。因此，他畫貓是恬靜的坐於花叢畔，微歛的頭部及睥睨的眼神，充分表現貓兒的冷傲神態；老虎回望的姿勢和炯炯眼神，則又流露了老虎沈鬱威猛的性格。

他能把大與小，繁與簡，巧與拙，動與靜，曲和直，濃和淡，從對立中取得協調和統一，能以小托大，靜中帶動和拙中藏巧的對比，使作品在豐富的筆墨變化過程中，出現了生動的情景。

做為苦學、自學的藝術創作者，施伯雲提供了豐富的學習方法和寶貴的經驗；「畫貓和虎」一書的出版，實為一項福音。

TIGERS AND CATS IN THEIR ARRESTING VIGOR

The tiger and the cat stand for the antipodes covered with similarities in the animal kingdom. Within the like appearance, they exhibit different character. The tiger is valiant and grandiose; the cat, agile and tender. Under Shih Po-yun's brush, these features are vividly captured.

Shih Po-yun, born in Nan-tung, Chiang-su, fell in love with painting as a boy and pursued his self-fulfillment thenceforth with the beginning of copying "Painting Manual of Mustard Seed Garden". Under the encouragement of his teacher in junior high school, he applied for the Shang-hai Academy of Fine Arts. Barred from attendance by the high fee, he turned into a teacher with spared time devoted to studying in the Studio of Misty Rain, founded by Huang Huan-wu. He also managed to save time for the life study in parks and zoos to refine his capacity of painting live plants and animals. Though his endeavor is mainly in the school of Ling-nan painting, he never lets himself bound by school or tradition. All he aims at is the transcendence of personal inheritance and experience to the higher communication of inner vitality.

Thus, the tigers and the cats, in their arresting vigor, are born out of Shih Po-yun's years' diligent study. On the basis of comprehensive knowledge of the subject, he vents his creativity into the invisible character of the visible appearances and endows his subjects with captivating glamor.

As a self-laught, hard working painter, Shih Po-yun not only demonstrates his gift as an outstanding painter but also presents us his distinguished accomplishments.



貓·虎畫法

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前言

貓與虎係貓科中最小和最大的兩種珍貴動物。前者為馴養，後者為野生，但皆錦紋斑斕，神采煥然，極富審美情趣，而深受人們喜愛。貓善捕鼠，體態輕盈，惹人憐愛，素為避害，視為吉祥之物。虎則被視為英勇威武的化身，驅惡避邪的象徵，歷受尊崇，成為古往今來詩人、畫家筆下謳歌描繪的對象。畫貓畫虎的名家高手代不乏人，所留傳世佳作使後人得以欣賞、借鑒。

貓的品種繁多，色彩豐富，而虎以橘黃色為多，白、黑、藍色則屬罕見，但因地域不同，亦有差異。熱帶虎黃中帶橙，體形小而肥，斑紋細密。溫帶、寒帶虎多黃中偏赭，身軀稍大，而斑紋清晰。幼虎色澤鮮艷，年老則較灰暗。這是虎的一般特性。

本書試圖從貓與虎的形態、動態及如何描繪等基本技法，作扼要的介紹與闡述，作為初學者的入門階梯。但要畫好貓與虎，還得以“造化為師”，面對真貓真虎，從局部至整體，從靜態到動態，多作觀察、寫生，務使一蹲、一坐、一起一伏之狀，長嘯低吟之態，盡抒胸臆，只要堅持不懈，持久為之，定能落筆成趣，生意盎然。

由于學識淺陋，疏漏之處，尚希讀者匡正。

作者 1989年冬 上海

PREFACE

The cat and the tiger are similar in form with the distinguished differences in size and temperament. The cat is a common element in domestic life of human society, whereas the tiger is the distinctive feature in the wild life of the nature. Yet both capture the admiration of men with their brilliant appearances. The cat features as the embodiment of glamour and tenderness; the tiger, valour and predominance.

There are various species of cat in lots of colors. Most tigers are in color of brown, white, black, and dark blue tigers are rarely seen. Tigers in the tropical area are of small size. Those in temperate and cold zones are larger. The youngster has much more brilliant colors, and those of the old turn duller.

In this book, the author tries hard to make a pertinent briefing for the readers about the appearances and the pictorial representation of these two charming animals. With this guidebook in hand, the ultimate guide is still the real animal. Careful observation is an old talk with lasting value that never runs out.

All recommendations are much welcomed.

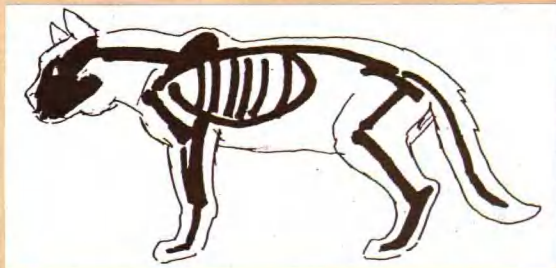
Winter, 1989, Shanghai

Painting Cat

畫貓



貓的形態骨骼圖 SKELETAL DIAGRAM



貓的形態骨骼圖

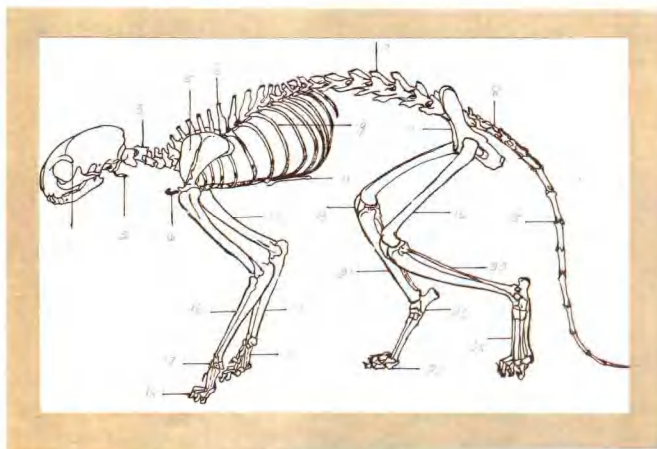
圖一・靜態

圖二・動態

Skeletal Diagram

Upper, motionless

Bottom, at motion

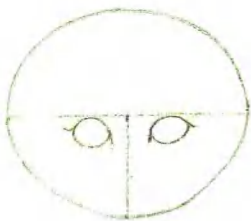
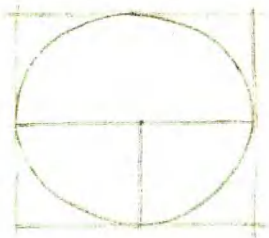


圖三·骨骼

1. 顱骨 2. 舌骨 3. 頸骨 4. 鎖骨
5. 肩胛骨 6. 胸骨 7. 腰骨 8. 骶骨
9. 肋骨 10. 無名骨 11. 胸骨 12. 肱骨
13. 髌骨 14. 股骨 15. 尾骨 16. 橈骨
17. 腕骨 18. 指骨 19. 尺骨 20. 掌骨
21. 脛骨 22. 腓骨 23. 跗骨 24. 趾骨
25. 蹠骨

- | | |
|-------------------|----------------|
| 1. Cranial bone | 14. Femur |
| 2. Hyoid bone | 15. Coccyx |
| 3. Cervical Spine | 16. Radius |
| 4. Clavicle | 17. Carpus |
| 5. Scapula | 18. Phalanx |
| 6. Sternum | 19. Ulna |
| 7. Lumbar | 20. Metacarpus |
| 8. Sacrum | 21. Tibia |
| 9. Rib | 22. Fibula |
| 10. Innominate | 23. Tarsus |
| 11. Thoracic sine | 24. Phalanx |
| 12. Humerus | 25. Metatarsus |
| 13. Patella | |

貓頭及五官畫法 HEAD



貓頭是畫貓時掌握貓的神情、精神的關鍵。

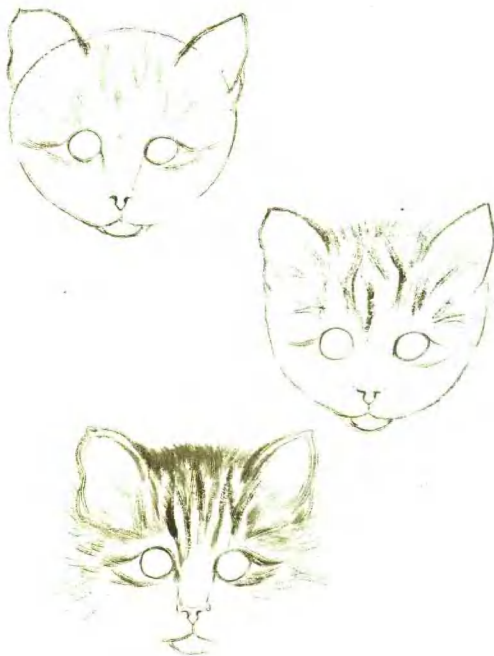
貓頭簡易構圖

1. 貓頭一般呈橢圓形，依丁字對稱構造，便于初學者確定貓的五官位置。
2. 雙眼畫在近橫線處，貓眼外眼角向上，內眼角向下。
3. 貓兩眼之間的距離約等於眼睛長度的一倍半。再添上耳和額。
4. 貓的鼻樑上寬下窄，鼻端有與嘴唇相連的線。

The head is the key to the spirit of the cat.

Simple Construction of the Cat's Head

1. Draw an oval and part the area with a "T" for the setting of the facial elements.
2. Set the eyes on the horizontal line of the "T".
3. The distance between the eyes is one and half times of the length of the eyes. Draw the ears and the mouth.
4. The upper edge of the nose is wider than the lower edge.



頭部條紋畫法

1. 畫條紋開始時筆墨宜疏淡。
2. 視需要逐步加密加深。
3. 以淡墨作適當渲染，增加厚度。

Stripes on the Head

1. The painting of the stripes should begin with light and sparse brushwork.
2. The stripe pattern can be strengthened as it needs.
3. Apply some washes of light ink.

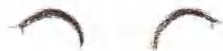


頭部著色

1. 以赭石加朱磦染鼻墊，上淡下深。
2. 以赭黃染額部，染耳時可略加胭脂，額部可留白或染白粉。

The Coloration of the Head

1. Apply ochre with vermillion to the nose from light to dark downwards.
2. Apply washes of yellow ochre to the forehead. The same color added with some rouge to the ears. The cheek can be left blank or applied with white powder.



1. 先用墨筆畫上眼瞼，再畫下眼瞼，要上粗下細。

Draw the upper eyelid with thick line, the lower one with thin line.



2. 以淡墨或淡赭墨輕潤一遍。

Lightly apply washes of light ink or light ochre with ink to the eyelids.



3. 以赭黃色染整個眼眶，半乾時，以精墨畫眼珠及眼角，要上深下淡。

Wash yellow ochre to the whole eyes and, when half-dry, apply another wash of ochre with ink from dark to light downwards.



4. 乾後以深墨畫眼睛，以白粉點出反光點。

After drying, apply dark ink and dot some white powder to render the light spots.



5. 這是波斯貓的眼睛，略圓而大。以淡綠染眼眶，復罩染淡墨綠。再以墨畫眼睛，以白粉畫出反光點。

These round and large eyes are of the Persian cat. Apply light green first, then thin dark green, and ink finally. The light spots are also rendered with white powder.



6. 以花青加少許墨塗畫，畫法相同。

The same procedure with the washes of cyanine mixed with some ink.



7. 以土黃染內眶。

Apply washes of yellow ochre.



8. 以淡黃略加紫色畫眼珠。

Apply washes of light yellow mixed with some purple.

眼睛畫法

貓的頭部以眼睛為最要，貓眼與相機相似，光愈強，光圈愈小。貓眼的顏色視品種而定。

Eyes

The color of the cat's eyes depends on its species.



貓眼的變化

1. 平時的情況
2. 正午時。
3. 夜間

Eyes

1. Normal.
2. At midday.
3. At night.



貓眼定時歌

古人根據貓眼的變化，有《貓眼定時歌》云：「子、午、卯、酉一條線；寅、申、巳、亥圓如鏡；辰、戌、丑、未囊核形。」很值得參考。

1. 一條線。
2. 圓如鏡。
3. 囊核形。

Eyes

1. Straight as a line.
2. Round as a mirror.
3. Oval-shaped.



畫眼必須注意貓的視向和變化

1. 側視—成三角形。
2. 仰視—上臉線粗，下臉線細。
3. 俯視—上臉線稍粗，下臉線稍細。
4. 平視—上下臉線粗細相當。
5. 上向斜視，亦上臉線稍粗，下臉線稍細。
6. 鸞鳥眼，俗稱金銀眼。

Different Representations of the Eyes

1. Slant look.
2. Upward look.
3. Downward look.
4. Straight look.
5. Slant upward look.
6. Big round eyes.