

黎朗主編

畫馬

Drawing Horse

許勇
白素蘭
陳永鏘合繪



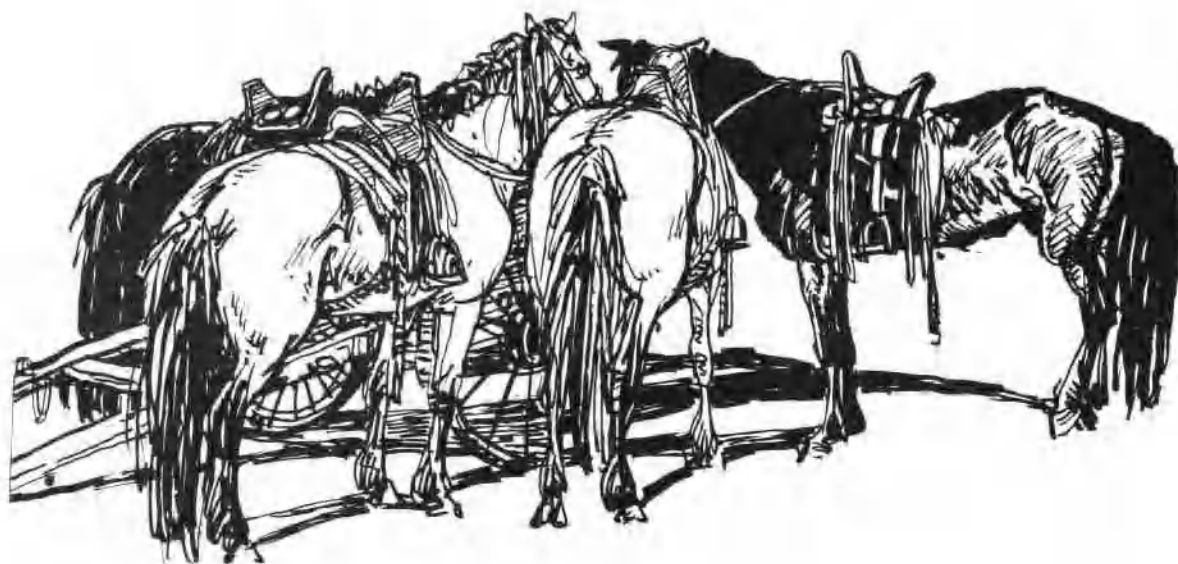
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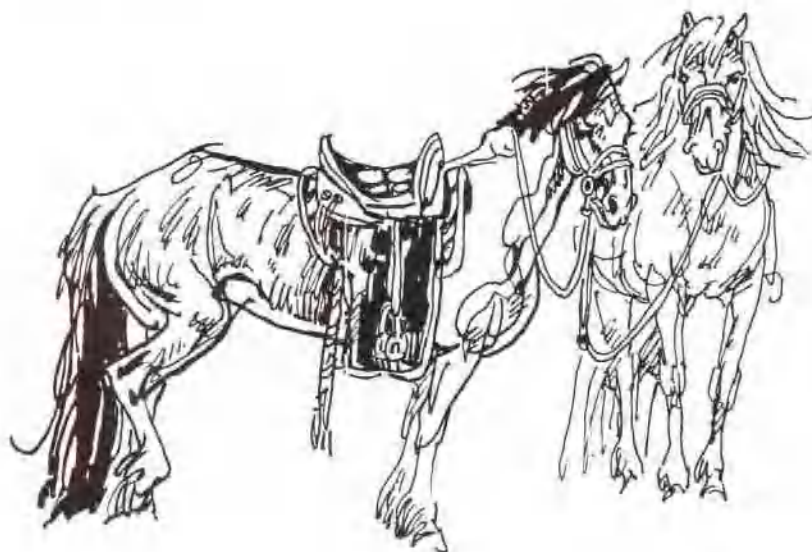
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許勇・白素蘭繪著



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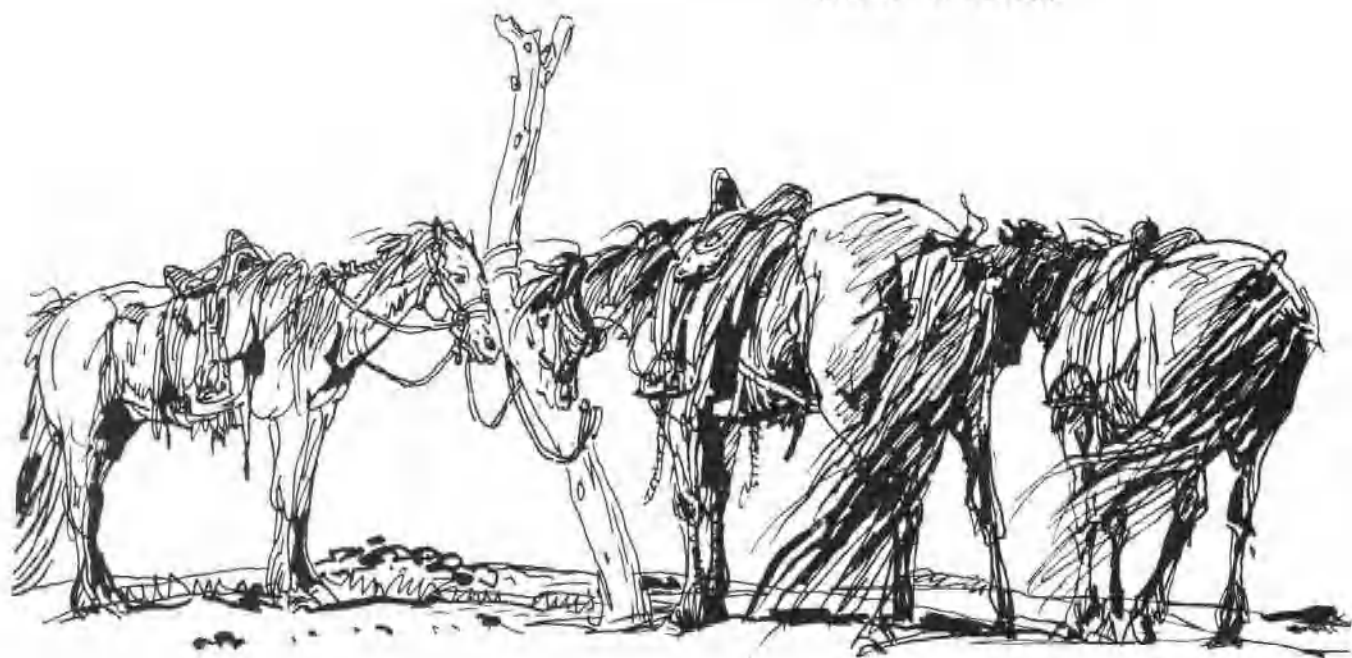
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作者的話

馬與人類很早以來就一直有着重要的關係。在歷史上，民族遷移、文化交流，以及在戰爭或日常生活中，牠們一直都是人們的忠實伴侶，扮演著極重要的角色。正是：「入為君王駕鼓車，出為將軍靖邊野。將軍與爾同死生，要令四海無戰爭，千秋萬古歌太平。」（引元朝《題畫馬圖》句）。

在人類所從事的藝術活動中，從古到今，也都從未忽視過牠們，以馬為題所表現的內容更是非常豐富的。

秦代兵馬俑、漢代石刻和畫像磚、唐代雕塑和三彩……為我們留下了大量的、無與倫比的馬造形和傑作。韓幹、李公麟、趙子昂、仇英、徐悲鴻等……都是畫馬能手。

在西方，無論是希臘雕刻、文藝復興的雕塑和繪畫；或是在十七世紀的尼德蘭和佛蘭德斯、十九世紀的許多畫家的作品中，馬這主題都佔有很重要的地位。魯本斯、藉里柯、德拉克洛瓦、德伽、馬里尼……都透過自己的作品，極臻其妙地表現了馬。

我曾認真地鑑賞和研究過這些遺產。在生活 and 藝術實踐中，又與馬結下了難解之緣。勞動中，我趕過車、使過馬；創作中，我經常深入農村和草原，長時間接觸過馬。在畫馬中，我的老師是漢代石刻和唐三彩、魯本斯和德拉克洛瓦；我的課堂是北方農村的牲口棚、大車隊和遼闊的蒙古草原。

羅丹說：“尊重傳統，……，對自然的愛好和真摯，這是天才作家的兩種強烈渴望。”在研究、學習和創作的過程中，我領會到這實在是很忠肯的告誡。

應老同學黎朗所邀，為了便於與同行及青年們切磋畫藝，我與白素蘭合作編繪了這本《畫馬集》，奉獻給親愛的讀者。

許勇 於1988年聖誕



In human societies, the horse had played an indispensable part for thousands of years. Whatever in the rampage of wars and the exodus of population, or for the transportation of goods, the horse had long been the docile and faithful friend of mankind. They had always been "mounted with splendid carriages of emperors in parades, charged with chariots of generals in battles. Live and die with the victory, striving hard to pacify the world, and leave their names on the long history of peace." (from an inscription on a horse painting by a Yuan painter)

In human artistic activities, the horse has always been a favoured subject as well, being immortalised in the terra cotta figures of Ch'in Shih-huang Ti's mausoleum, the stone-engraving and clay modelling of Han dynasty, the colored pottery of T'ang dynasty, and the painting FIVE HORSES by Li Kung-lin of Sung dynasty, to name a few. Even in modern China, Hsu Pei-hong's masterpieces of horses are reputed for the audacious vigor and unbending dignity. In the west, from Hellenistic sculptures to Renaissance paintings, from the paintings of Netherlands and Flanders of 17th century to the paintings of Delacroix and Degas of 19th-century France, the horse also displayed various artistic incarnations with western-styled materials and forms.

All these legacy has been my guiding light. I have spent years' study on the masterpieces of horses of all kinds. Yet the living creature is my teacher for the most part. In my life, I have many chances to befriend these handsome animals. I have lived with the horses for a span of time and had the excellent opportunity to correlate what I have learned from the paintings with what I have observed in the real creature. My study takes place both in the museum and the prairie. In response to the invitation of my friend Li Lang, I offer this small compendium co-authored by Pai Su-lan to share my study and experiences of painting the horse to art-lovers all over the world.

Hsu Yong
X'mas, 1988

PREFACE



一、工筆畫馬技法

工筆畫技法主要是描法（線條勾勒和造型）和染法（水墨渲染和着色）。白描是一幅工筆畫作品的重要基礎，畫馬當然也不能例外。

在這一章裡，我通過對《虢國夫人遊春圖》一畫中的馬作畫步驟分析，介紹了一段工筆重彩畫的技法要點以及其製作程序。並向讀者推荐幾幅中國古代鞍馬畫優秀的白描和重彩作品，以供欣賞、借鑑。

另外，我亦將根據自己的幾幅寫生線描寫稿所製作出的工筆重彩小品奉獻出來，以供讀者參考。

白素蘭 於1988年聖誕

I. HORSE PAINTED IN ELABORATE STYLE

To paint in elaborate style is to depict the subject with outline and washes (ink-washes and coloration). The tactful limning of the outline is the foundation of elaborate painting and it is no exception for the painting of horses. In this chapter, I would like to introduce the main points and the process of painting in elaborate style through the analysis of the masterpiece, **THE SPRING OUTING OF LADY KUO**. Some other masterpieces of horse paintings in elaborate style by ancient masters are also included. Several pieces of work by myself are shown as well.

Pai Su-lan
X'mas 1988



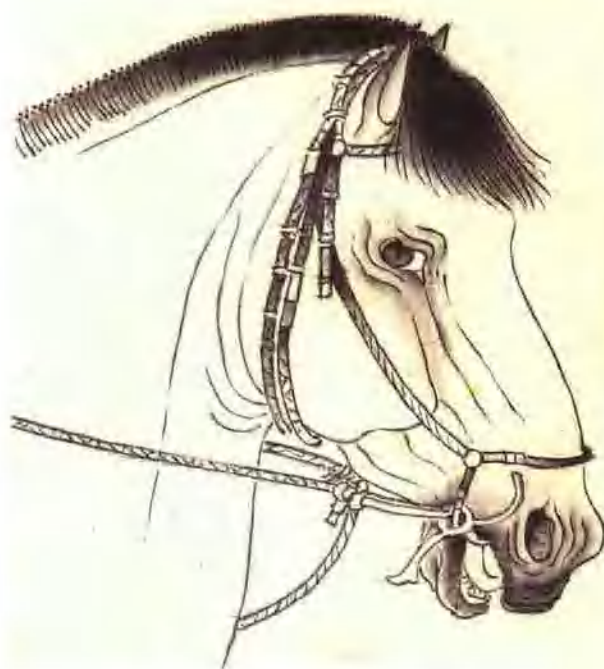
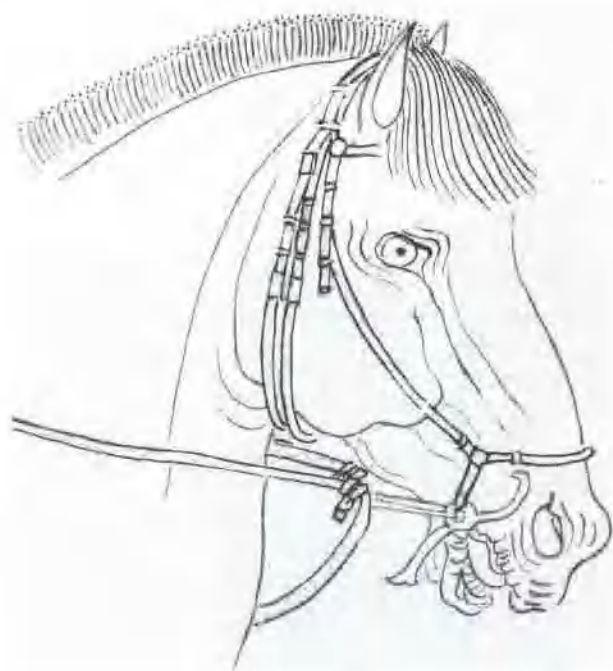


以《虢國夫人遊春圖》為例

1. 勾線：用線寫形和傳神，是工筆重彩的基礎。
2. 渲染：用中鋒筆點出馬身上的大、小花點，再染淡墨，以墨分五色來表現層次。
3. 着色：染馬和馬飾的固有色，要有深淺變化（多層罩染）。着完色，再根據所需效果醒綫。

THE ANALYSIS OF "THE SPRING OUTING OF LADY KUO" BY LI KUNG-LIN

1. Limn the outline: Using outline to capture the form and the liveliness of the subject is the foundation of elaborate painting.
2. Wash: Wash the spots on the horse with brush held uprightly, then wash light ink of various shades onto the body of the horse.
3. Coloration: Apply local color to the subject layer after layer to express the volume and structure with various shades. After coloration, touch on the lines to add some finishes.

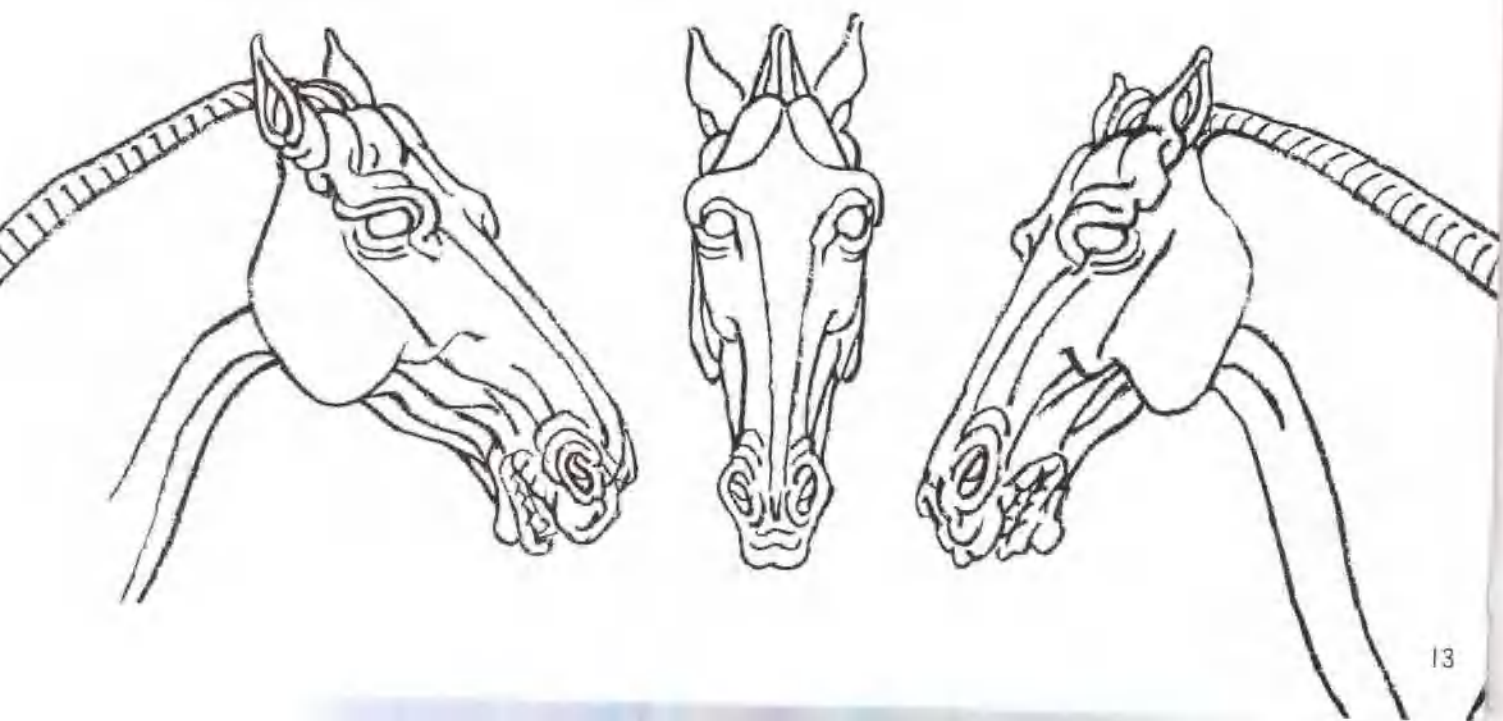


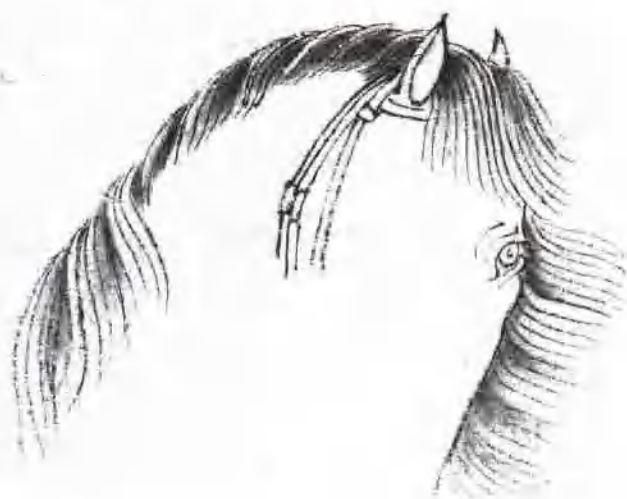
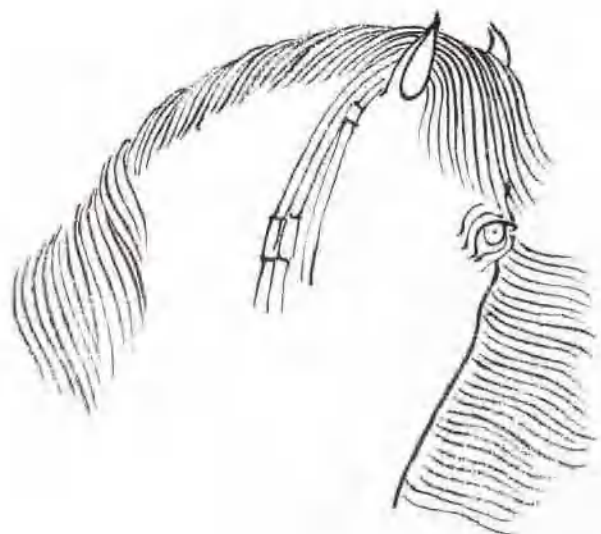
頭部畫法步驟

1. 勾線。
2. 局部染淡墨。
3. 整體染墨。
4. 着色。

THE HEAD

1. Outline.
2. Apply washes of light ink on some areas.
3. Apply washes of ink all over the head.
4. Coloration.



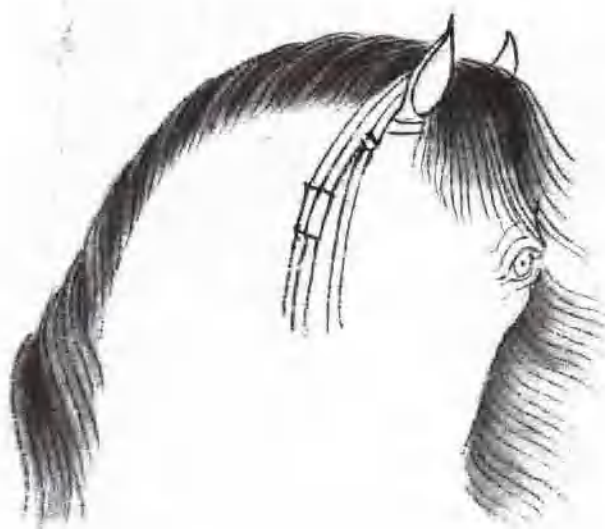


畫馬鬃

勾線要中鋒用筆虛，筆的水份要少，墨要染出層次，先局部後整體。

THE MANE

To paint the mane, the brushwork should be gentle and nimble and held uprightly, with little water. The shades of the wash should be variegated and applied first locally then overall.



剪過的馬鬃畫法

THE SHEARED MANE





畫馬尾

基本上其方法和馬鬃相同。只是線更長些，注意勾線要勻，收筆要輕、要鬆。

THE TAIL

The way to paint the tail is basically similar to that of the mane with longer lines. Take care that the delicate lines should be of even width and limned lightly and loosely.



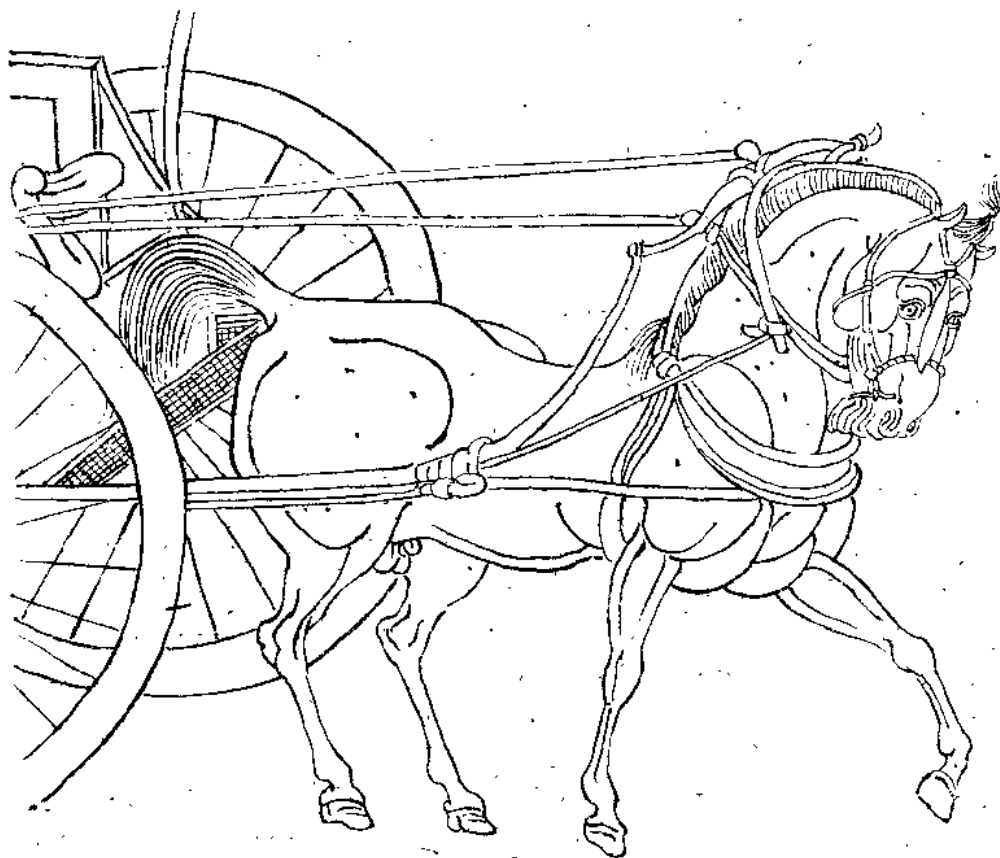
畫馬腿

用筆用墨都要着重關節部位。

THE LEGS

Either with the line or the wash, the emphasis is always on the joints.





晉代顧愷之《列女傳》(摹本)中的馬(上圖)

筆迹周密，緊勁連綿，如春蠶之吐絲，把馬體表現得淋漓盡致。

HORSE BY KU KAI-CHIH (copy of THE ILLUSTRATION OF VIRTUOUS WOMEN IN HISTORY, above)

The dense, silk-like lines are replete with strength that typifies the heroic vigor of the muscular animal.

唐代吳道子《地獄變相圖》(摹本)中的騎士(下圖) 線條之粗細變化，富有運動感和節奏感，人馬迎風而動，很有感染力。

HORSE BY WU TAO-TZU (copy of METAMORPHOSIS OF THE OTHER WORLD below)

The lines in varying width are energetic and rhythmic and fully expressive of the dynamics of the rider and the horse against the violent winds.

