

百犬图集

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荣宝斋出版社

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HUNDRED DOGS-A PAINTING

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赞美生灵 讴歌生活

——写在《百犬图集》出版之前

动物的出现早于人类，人类在用图画表现自身以前就开始描画动物了。从世界各地发现的原始人岩画和洞窟画中不难看出，人类数千年前对动物的形象已经非常熟悉。可以说，动物画的产生是早于其他任何画种的。在人类绘画艺术的历史长河中动物画是一个永恒的主题。

犬在动物画中的位置尤为突出，其原因缘于犬是人类生活中最忠实最亲密的朋友和伙伴。历史上画犬的名家和名作很多，直到今天，人们对其依然是钟爱有加。

则夫先生与弟子姜欣合作《百犬图集》（则夫先生立意经营布局、补景、题跋，姜欣画犬），洋洋洒洒百余只各种名犬千姿百态，或威猛机警、或矫健轻盈、或妩媚憨慵、或乖巧可人，无不跃然纸上。画家师造化、法自然，学西画、习传统，不因循、不泥古，广征博采，熔冶铸锻；寓写于工，工入精微，写则见意，可谓幅幅别有新意，幅幅有惊人之笔。

犬的绘画创作，其根基是深入生活。用眼睛去观察，用心灵去揣摩各种犬的习性特点、骨骼结构、皮毛质感、运动姿态。一个亲昵的动作，一个不易察觉的眼神，都是画家捕捉的瞬间。创作的过程就是与犬的对话过程，创作中最难把握的是自然，即形象的自然、神态的自然、犬融入情景之中的自然。唯有这样才能捕捉“物之微妙”，懂“物之理”，写“物之神”，以至“物我两忘”，达到气韵生动、应物象形、随类赋彩、神形兼备。

在立意布局配景上，则夫先生注意自然、奇特、别致、新颖，层出不穷、犬景交融、点石成金。强调疏密变化、浓淡对比、宾主呼应、虚实有序，无论是树石花木、山水莽原、边疆要塞、园蔬瓜果、历史人物和庭院小景，无一不生动贴切。技法上不拘一格，或半工半写、或兼工带写、或极工极写、或西为中用，都是为了突显主题，看似寥寥数笔漫不经心，实则点睛之笔，意趣盎然。

这里不难看出画家是如何严肃认真地对待创作，如何重视每一幅作品的完整和完美、形式与内容的和谐统一，如何倾注心力关爱、提携青年。

看了则夫、姜欣两位画家合力之作——百犬图，尤其是则夫先生配景、配画、配诗，感到一种心灵的净化，一种惬意的享受。其画作就像一首首优美的田园小诗，一曲曲流传久远的民谣俚曲。那风卷红旗冻不翻的边塞之夜，那神秘而美丽的古代故事就在你的眼前。

如许的诗情画意，如许的平民心态，是画家在赞美，在讴歌，在用心灵与我们交流。

浮鹤

丙戌年仲秋识于北京 香堂伴云轩南窗

Praising for the People and Sing the Praises of Living
—— the foreword for the painting of fives-core dogs

The animals appearing on the Earth is earlier than Mankind, and the animals being portrayed by Mankind is earlier than Mankind-selves to do it also. It has been evidenced that Mankind had knew very well about the animals in the early thousands years ago by those paintings to be painted on the rock or in the cave which are discovered in all of the world, it can be said the animal painting may be not only the earliest painting and also a forever motif to the painter during the Mankind art history.

Among the numerous motif about the animal, the dog may be the first one, because the dog has become a loyalty friend and companion with Mankind. Looking back the art history, there were a lot of painter to paint the dog and remained many famous paintings which is still to be liked by Mankind in today,

This Collected painted by Mr. Ji Zefu and his disciple--Ms. Jiang Xin has collected hundreds of dogs, of them being vivid and vigorous, strong and vigorous, powerful and bold, cute and lovely. The painters have learned form all kinds of ways, such as learning form the nature, learning form western painting skill, learning form the traditional Chinese painting skill and etc., so each painting of the Collected can bring you enjoyment when you appreciate them. This Collected is completed by Mr. Ji Zefu and Ms. Jiang Xin, Mr. Ji Zefu is charge with the layout of each painting and painting the background and calligraphy of each painting, Ms. Jiang Xin is charge with painting dogs of each painting.

Not only Ms. Jiang Xin does her best to observe and paint each dog, each behavior and each poses, so she paints every dog all appearing very living and briskness, but also Mr. Ji Zefu paints the background to adding luster to every dog.

Every painting collected by this Collected all is a perfect works, which comes from both painters' precise attitudes on painting and the seeking for art essence constantly.

When you read this Collected, you just are communicating with the painters.

By A Flying Crane
Autumn, 2006

步骤图

The Skill of Painting

(一) 素描稿完成后过稿。(用) 3B 铅笔轻画为宜, 以免将纸面划成瀑痕, 不宜清除。纸张用净皮或夹宣为宜。

1. Tracing the charcoal drawing on the Chinese Painting Paper. You had better to use the 3B pencil to trace it gently in order to clean it easily. The Chinese Painting paper should be the “Jing Pi” or “Jia Xuan”.

(二) 淡墨精稿。将纸打湿, (将笔) 用纸吸成半干 (并将笔颖捏扁) 后丝毛。根据物象特征可分组进行。狼毫散笔丝组毛, 健毫画较硬长毛, 兼毫笔画软毛。

2. A elaborate draft with thin Chinese ink. Firstly, You should wet the Chinese Painting paper, then to dry the water with soft paper until the Chinese Painting paper becomes humidification, so you can begin to paint the dog's hair with the brush pen. You should paint the hair partly according to the character of the dog that you are painting. “Lang Hao San Bi” brush pen can be used to paint the mass hair, “Jian Hao” brush pen can be used to paint the long and hard hairs, “Jian Hao” brush pen can be used to paint the soft hairs.

(一)
在素描稿完成后过稿。用3B铅笔轻画为宜, 以免将纸面划成瀑痕, 不宜清除。纸张用净皮或夹宣为宜。

(二)
淡墨精稿。将纸打湿, (将笔) 用纸吸成半干 (并将笔颖捏扁) 后丝毛。根据物象特征可分组进行。狼毫散笔丝组毛, 健毫画较硬长毛, 兼毫笔画软毛。



(三) 打好精稿后，先画眼、鼻干，画瞳孔趁半干接染，勿求一次成就，待干后，可再湿纸复染。用重墨画瞳孔，水分干时，用墨加赭黄接染，使瞳孔向外润化。淡墨画鼻的结构，干后再加重。

3. The elaborate draft has finished, you should paint the eyes and nose. The eyes should be dyed when the Chinese Painting paper is the humidification, you should repeat the process many time until the eyes finished, then you should paint the apple of the eyes with dark Chinese ink, then dye the fringe of the eyes with the dark brown after the paper drying. You should paint the figure of nose with the thin Chinese ink, then to be dark it after the paper drying.



(四) 眼睛画出暗部，湿后以头绿画反光部分，润接赭黄。鼻子继续深入画出立体感，随后复以头为续，以赭复丝，可分部湿染出层次，不可草草淡染为宜，有用石性色时慎重，以免影响墨色。

4. After dyeing dark and wetting the part of the eyes, then you can dye the bright point of the eyes with dark green, and then dye the fringe of this bright point of the eyes with brown. You should go on dyeing the nose until it appears to become third dimension. The next, you can paint the hair with brown step by step.

(五) 复丝。根据颜色以色墨加深，分染局部。依据素描稿，强化立体感和形象特征，鼻部罩染，眼部画出高光、反光，淡色画白色短毛部分。

5. Painting the hair continuously. Depending on the part of the hair, you should dye dark a part of the hair with Chinese ink, in order to making the dog to become third dimension. After that, you can dye the bright part with white.



(六) 整理。统一渲染，重点提出，根据想法，统一画面整体，半干进行为宜。

6. Embellishing the paint. Before finishing to paint, you had better to embellish the paint. You should embellish the painting when the Chinese Painting paper is wet.





山里人家 96cm × 88cm
A farmyard in mountains

春夢心覺曉雨成春畫北平燕京山脚二
姜



草堂春梦 44cm × 41cm

To be dreaming in a straw house



清唱 47cm × 44cm
Singing

選得幽居愜野情
丙戌夏月
畫於
信筆補
不



選得幽居愜野情 124cm × 68cm

To reside in a small village for
enjoying the wild feeling



闲看庭前花开花落 93cm × 68cm

To look at the flowers blooming
and dying down



赏菊图 116cm × 69cm
Enjoying the chrysanthemum



三思图

吉日三思为人深心忠平丙戌瑞月
姜欣画大尉夫捕景松东乡舟



三思图 96cm × 66cm

To make deep consideration



花季 65cm × 68cm
The adolescence



对话图 46cm × 49cm
Dialoging