

百猫图集



雨新·方工 绘

by Yu Xin and Fang Gong

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石 楷 圖 集

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书画家、木版水印专家王宗光(1917—1989),原名王荣麟,笔名雨新。生前在荣宝斋从事木版水印艺术事业五十多年。他对木版水印艺术有着精深的研究,在很多杂志上,发表了关于木版水印艺术的论著,对这一祖国传统艺术的继承和发展做出了卓越的贡献。早在1934年,经郑振铎先生推荐,他就为鲁迅先生亲手编辑的《十竹斋笺谱》等书稿担任全部摹绘工作。他的名字在鲁迅先生的《重印〈十竹斋笺谱〉》说明中,俞剑华的《美术家人名词典》中早有记载。这段经历对于雨新的绘画创作,受益颇多。

雨新的绘画功力深厚,意境清新。尤工花卉草虫,远取青藤、白阳之遗意;近师齐白石、王梦白等前辈之菁华,师法自然,熔铸写生与创作于一炉,具有独特的风格。尤其对于画蝶观察写生直至采集实物标本,积稿多达数百种。每作花石蔬果,多以翩翩蝶类点缀其间,真实感人,形态各异。

其女方工,现为荣宝斋美术干部,从事木版水印艺术工作。自幼耳濡目染,随父习画,酷爱画猫。她的作品得到当时擅长画猫的著名画家曹克家的赏识,收为弟子。其学画与创作画猫三十多年,作品遍及海内外,以其笔法秀丽、形神兼备而享盛誉。1984年,曾荣获文化部和中國美协联合颁发的全国年画创作奖。

父女合作的作品,更是珠联璧合,相映生辉。方工画的猫,活泼可爱,十分逗人。雨新笔下的一虫一蝶,一石一花,生趣盎然,淡丽雅致。著名文字学家康殷教授有诗云:“金粉翩翩舞翠丛,狸奴稚态写何工。羨君父女存天趣,颇忆当年崔子忠。”他们的作品已在北京、上海、天津、香港等二十多家出版社以多种形式出版。他们父女不仅从事绘画创作,还结合创作实践,出版了不少绘画专著。1988年应日本国际文化研究学会的邀请,在日本东京举办王氏父女画展;次年应南京十竹斋的邀请,又举办了王氏父女画展。

1987年,他们父女用了5年的时间创作出10米长卷—《百猫百蝶图》,展示出娴熟的深厚功力,为今后的发展与提高,开拓广阔的前程。

Wang Zongguang(1917-89), a calligrapher, painter and watercolour block printing expert was once named Wang Ronglin. His pen name is Yu Xin. Before he died, Wang had worked in Rongbaozhai for more than 50 years, engaged in the art of wood-block printing on which he had a profound study. He published many articles in magazines about this art form, making outstanding contribution to inheriting and developing this traditional Chinese art. As early as in 1934, recommended by Mr. Zheng Zhengduo, he edited the manuscripts of Mr. Lu Xun's book "Shizhuzhai pu", doing all the depicting work. His name was mentioned in Mr. Lu Xun's expository article "Reprinting of Shizhuzhai pu" and Yu Jianhua's "Artists' Who's Who". Yu Xin benefited much from this experience for his painting.

Yu Xin had a hand of master in painting and his works revealed a fresh mood. He was especially well versed in painting flowers, plants, birds and insects. His works were inspired by ancient painters Qing Teng and Bai Yang as well as contemporary master Qi Baishi and Wang Mengbai. He painted or sketched from nature or by his own inspiration. Thus formed the special characteristics of his art. He was especially keen on observing, sketching and even collecting butterfly specimen before painting them. He had sketched hundreds of kinds of butterflies. When he painted flowers or fruits, Wang would like to dot a few butterflies amongst them, making the paintings all the more vivid.

Wang's daughter Fang Gong is now a painter in Rongbaozhai art studio, also engaged in wood-block printing. When she was young, she was imperceptibly influenced by what she saw and heard. She learned painting from her father. What she ardently loved was to paint cats. Her cats were praised by Cao Kejiang, a painter well-known for his cat painting, who took her as his student. She has been painting cats for more than 30 years and her works are collected by institutions and individuals home and abroad. Her painting have been well received for the likeness of what she paints in both appearance and spirit. In 1984, she won the New Year Painting Award granted by the Ministry of Culture and China Artists Association.

The works co-painted by Wang and his daughter are really good combinations. Fang Gong's cute cats and Wang's stones, flowers, birds and butterflies joined to create a vivid and exquisite picture, just like put pearl and jade together, each improves by association with the other. Famous philologist professor Kang Yin once wrote a poem praising the father-daughter's artistic teamwork. Their works have been published in various forms by more than 20 publishing houses in Beijing, Shanghai, Tianjin and Shanghai. Besides painting, they wrote quite a few of books on painting. In 1988, they had their paintings shown in Tokyo at the invitation of Japan International Cultural Research Association. The next year, they exhibited their works in Nanjing at the invitation of Shizhuzhai art studio in Nanjing.

In 1987, they finished the 10-metre long painting scroll "Hundred Cats and Hundred Butterflies" which took them five years. This scroll displays their consummate skills and bright prospects for future development.

花草深叢



旭日方中裡

來信一片春風

一九八二年秋日李楚

而新方工以女合筆 啓功



启功题词
Inscription by Qi Gong

彩筆狸貓墨

色勾花間動態意如無

無愧宋人易元吉方工畫筆

更傳神

畫家方工精繪貓筆致清

秀栩栩如生而作_景生動秀麗

更為動人書賦以詩善也

實也

劉凌滄



刘凌沧题词

Inscription by Liu Lingcang



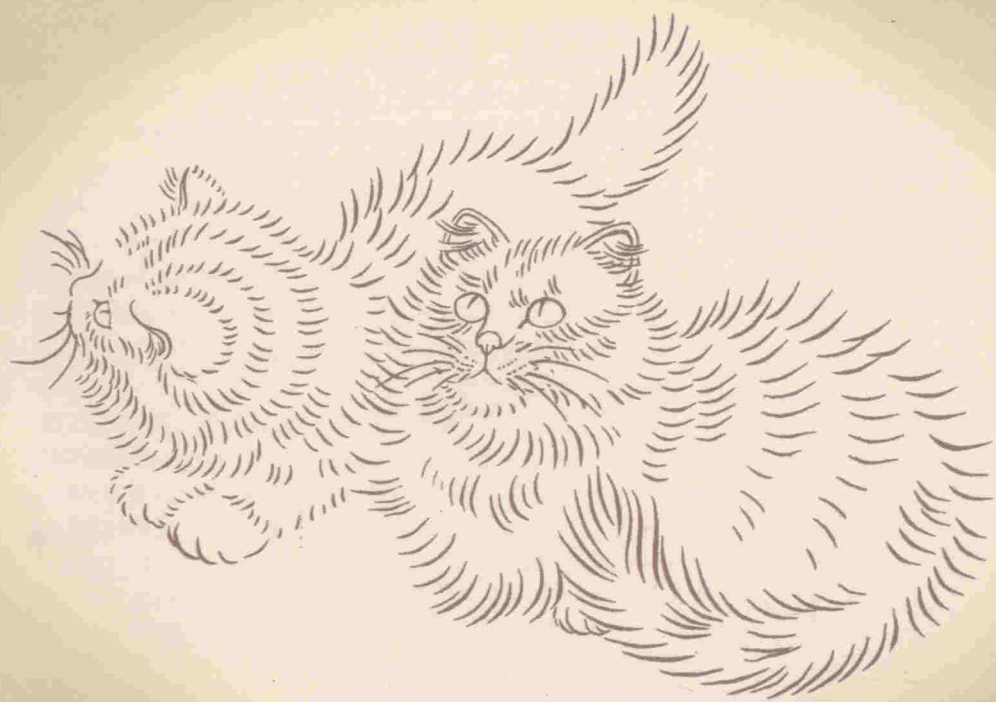
技

法

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分

Painting techniques



画猫先画头，画头先画眼，画眼贵灵动传神阿堵间。眼主嘴增添，头成两耳全；画猫有动态，整体要周全，动静与坐卧，平时且留心，耳动鼻自嗅，足举尾相随，须眉皆有势，切莫等闲看，攫取和蹿跃，变化须臾间。

下笔画猫，应先画眼，眼睛画不好，其他部分画得再工，也不精神。小猫出生三至四个月，眼睛瞳孔开始随光的明暗不同而变化，以保持敏锐的视力。猫眼在平时，一般成椭圆形，中午一条线，夜晚始成圆形。猫崽初生，血气未定，瞳孔散而不变。

We should start with the head when painting cat. But the cat's eyes are the first things to paint. It is crucial that the cat's eyes are vivid and active. Then we go on to paint the mouth. When the head is completed, we add both ears. We should often observe its postures in counsel or action, either sitting or lying. When it strains its ears, the cat is smelling as well. Its tails must move along with its feet. Do not ignore the cat's beards and brows which are changing quickly with its actions.

When painting cats, first of all we must start with the eyes. If you can not paint cat's eyes well, the whole cat will not look good even if you depict the cat's other parts flawlessly. When a little cat is three to four months old, its pupils change with the variation of lights to keep a sharp eyesight. Its eyes are generally in the shape of oval; it narrows its eyes to form a line around noon; and at night its eyes become round. The newborn cat's pupils are loose and not mature yet.

墨重求形
用丝无落
第二



画猫先画眼
第一



画猫贵在表现其皮毛有毛茸茸的质感。采用披毛法较之古人的丝毛法真实而且潇洒。画猫用披毛法,要选用富有弹力的长锋狼毫、鹿毫或兼毫等毛笔,以求笔触弯转流畅而劲健,用笔蘸色要干湿适度,并将笔锋在画盘上压扁,笔锋触纸要轻,行笔略重,收笔又轻,以求运笔快慢所产生的趣味。运笔要根据猫的体形一排排画出松软多变的皮毛,至于用笔多少、浓淡和疏密的变化,根据明暗而定。

披毛法的顺序一般由头至尾,自上而下,但为运笔或追求客观真实,比如长毛猫的胸部、四足趾与趾交接处,有时会出现笔锋交错的情况,须有应变的手法,不可墨守成规。

猫的皮毛浓淡深浅,皆从对比中来,没有深即无所谓浅,没有淡也无所谓浓,全在绘画时用心经营。一般情况下,头顶深于两腮,背部深于腹部,轮廓深于平面。但画白猫,正好与此相反,愈在明亮部分用色愈少施粉愈多,这是显而易见的。画白猫或画黄、黑色猫的白毛部分,铺白粉时要和披毛法一样,注意不要浸到黑毛或黄毛上,以防脏污。

古人画工笔画,有三矾九染之说,画猫也是这样。用墨或用色,一二次染足,乍看已够浓够重,但经不住细看,且显得薄而且板,不见韵味,所以用披毛法至少要画三至四遍,但须注意,不能出现污渍和交插错乱现象,要求神完气贯。

按照以上画法仍感不足,可待画面干透之后,用极淡的原色罩染,但不要染到黑色或黄色毛之外。罩染调色宜淡不易浓,可保护笔触的意趣。

An important point of painting cats is to show the bushy texture of its fur. The "Pi Mao" method for painting cats is preferable to the "Si Mao" method as adopted at the ancient time, for it gives the painting a more vivid, casual and elegant aspects. The fine and long brushes made of weasel's and deer's hair or mixed hair are the best brushes for painting cats. With these brushes painters can draw smooth and vigorous strokes. A proper ink moisture of the brush should be kept. We should first press the brush tip on the painting plate; then lightly touch the paper; press the brush harder in the course of painting; and raise the brush lightly towards the ending. The light and hard strokes will create different effects. According to the cat's shape, we can draw rows of soft and changeable fur. The thick or thin, loose or dense hair will be painted according to the light and shade.





The order of the "Pi Mao" method for drawing cat is generally from head to tail, from top to bottom. But for the convenience of brush wielding or to paint realistically, especially when drawing the cat's long-bushy chest or the specific part of the four toes and the parts between the toes, the painting strokes will be crisscrossed at times, so we have to use different brush wielding methods according to circumstances and must not stick to the established rules.

The light and dark colours of a cat's fur are all a result of contrast. If there is no dark colour you need not draw a comparison with the eight colour. It all depends on the painter's observation and understanding. Generally speaking, the head top is darker than its two cheeks; the back is darker than its belly; and the outline is darker than its surface. But the rule for a white cat is just adverse. The brighter a part is, the lighter colour is used on it and the more powder is used. When painting a white cat or the white part of a yellow or black cat, pay attention not to spill the powder onto the black or yellow hair so as not to cast dirt on them.

Ancient Chinese gongbi painters would colour the painting time and again. It is also true with painting cat. At first sight, the painting which is just coloured once or twice looks colourful enough. But a more careful observation will find the colour is thin, dull and without lasting appeal. So at least three or four times of colouring is needed while adopting the "Pi Mao" method to paint a cat. But it is important not to mix up different colours and dirt to keep the continuity of the radiating vigour of the painting.

If you find the painting still lacking something after applying the above-mentioned method for colouring, you can use extremely light original colour to cover it after the painting is completely dried. But never put the colour outside black or yellow hair or use dark colour. The light colour is preferred to protect the original appeal.

画眼

画眼先用洋红加赭石墨勾出眼眶，老猫色重，幼猫眼眶轻嫩；平视眼眶则圆，俯视上平下圆，仰视下平上圆，侧视成三角形。

眼眶勾出后，再画眼球和瞳孔。黄眼用赭石和墨画瞳孔，再以淡赭由眼眶向内画眼球，越到中间越淡，后用藤黄罩染，最后在瞳孔中心用重墨画一竖线即成。画蓝眼用花青画瞳孔，深处用重花青加墨，再用淡花青从眼眶经中心染，干后用石青罩染，最后用花青加墨在瞳孔中间画一竖线。瞳孔周围亦可加些光芒，瞳孔高光处要留白。画眼忌浑浊，要求清爽透明，方可炯炯有神。

Painting eyes

To paint cat's eyes, one would first use carmelita ink mixed with ochre ink to draw the outline of cat's eye socket. Use darker colour to draw older's cat's eye socket and use lighter colour to draw young cat's. If looking at the front horizontally, the cat's eye socket is in a round shape, when looking down at it, its upper part is flat and the lower part round, when looking from above, the upper part round and the lower part flat, and the socket formed a triangle when we taking a side-looking.

When the socket is sketched, then go on to paint the eyeballs and the pupils for yellow eye's use ochre mixed with black Chinese ink to paint the pupils than with light ochre ink, draw from socket to eyeball. The lighter the ink, the nearer to the central point. Then over-paint the eye with gamboge colour. Finally draw a vertical line across the centre of the pupils with dark ink. For blue eyes, you can draw the pupils with flower blue colour with dark

flower blue mixed with Chinese ink for the dark colour, then use light flower blue to over-paint from socket to the centre, do it again with mineral blue colour and when it dries draw a vertical line in the centre of pupils with flower blue mixed with Chinese ink. Some rays of light can also be added around the pupils. A white space should be kept for the highlight part of the pupils. It is crucial to draw a pair of clear and vivid eyes.

画鼻

画鼻必须注意透视关系。猫在正视时，露出两个鼻孔，侧视只见一个或不露鼻孔。凡此种种变化，都不可忽视。平时对猫要注意观察，不断实践，方能运用自如。

画鼻用洋红和胭脂勾出轮廓，再行烘染。老猫用色深重，小猫用色轻浅。

画嘴

猫嘴以短为美。在现实生活环境里，也有长嘴的猫，但在绘画时，必须有所取舍，不被自然所束缚。

画嘴时，以洋红、胭脂和赭石从鼻端下垂一线，左右分开成八字形，侧视口缝短，仰视口缝长，舔物露舌。画舌用洋红和胭脂，色以浅而淡为佳。

Painting nose

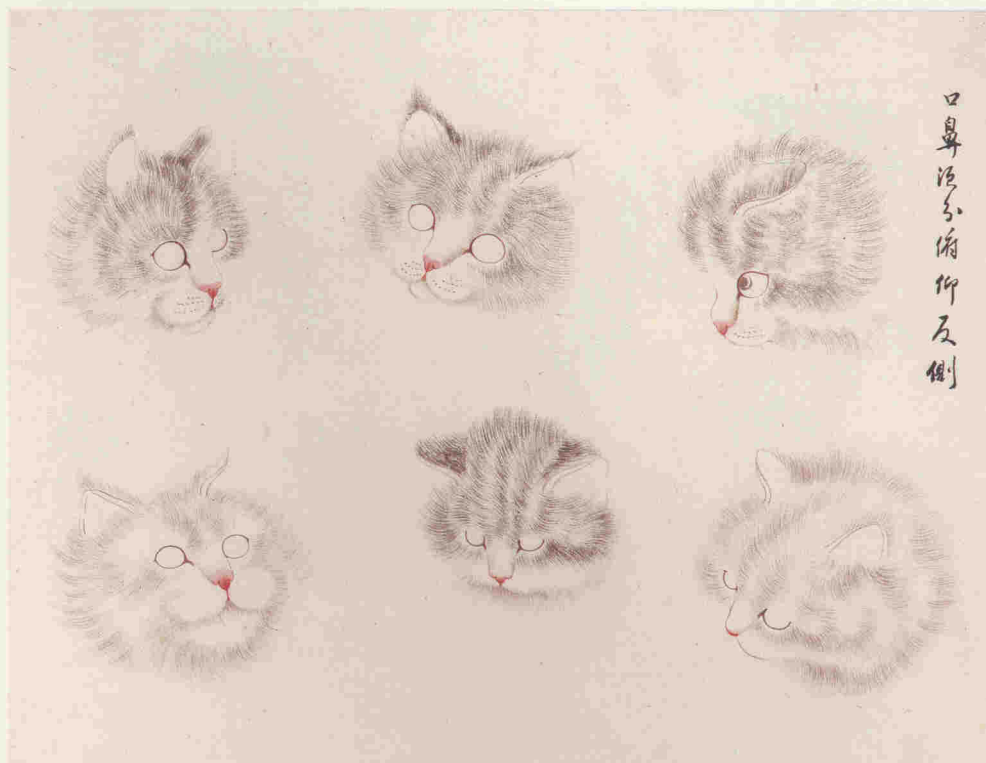
In painting the cat's nose, we should pay attention to the perspectivity. When a cat is looking ahead, one can see its two nostrils. When it looks sideways, one can only see one or none of its nostrils. These details should not be neglected. We should keep observing the cats and do a lot of practice so as to draw good paintings of them.

We first draw an outline of the cat's nose with carmetta ink and then with heat tinting. Generally older cats require darker colour and little ones need lighter colour.

Painting mouth.

The shorter a cat's mouth, the more beautiful it is. But actually there are quite a few long-mouthed cats. We do not have to be restrained by this rule when drawing cats.

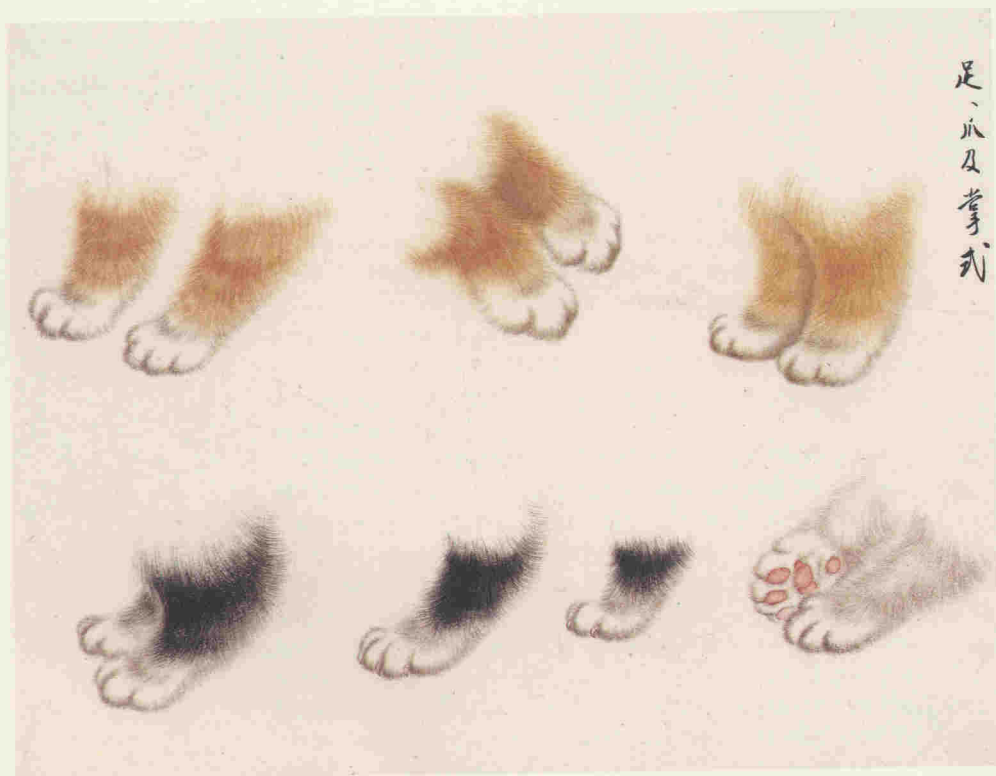
First, we draw a line below the cat's nostril with a combined colour of carmetta, ochre and kermes then divide it at the left and right sides to form the shape of the character "八". If the cat is looking sideways, this line should be short. If it is look upward, the line should be longer. When it is lapping, one can see its tongue. Carmetta and kermes are often used to draw tongue, preferably drawn with light colour.



口鼻法分俯仰及侧



猫耳要有动态



足、爪及掌式

画耳

猫的两耳动态很多,发现猎物,听到声音,两耳必竖起倾听。遇到强敌或被惊恐,两耳常常扁贴头上;准备奔逃,欢快嬉耍,两耳又会倾斜摆动,处处体现它的听觉灵敏,随时随地表现出它的内在感情。平时多做速写,可以增加描绘记忆。

画耳内部,宜用洋红加墨和赭石,由内向外画出,再用白粉披些白毛,和耳外相接部分的毛,分合交错,更加生动多姿。

Painting ears

The cat's ears are quick to act. When finding prey or hearing something, it will strains its ears. When meeting with strong enemy or being scared, it will withdraw its ears and get ready to escape. When it is having fun, the cat will flap its ears. The cat's ears show its good hearing and its inner feeling. We can do some more sketches of the cats to accumulate materials for the painting.

Carmentia mixed with Chinese ink and ochre can be used to draw the inner part of cat's ears, from inner towards outward. Then use some white powder as its white hair to connect with it hair outside the ears and intersecting with each other to make the cat more vivid.

画足爪

猫是善于攀援窜跃的动物,不仅腰腿灵活,足爪也很发达。在注意它躯体结构的同时,还要表现毛茸茸的外貌。用笔由内及外,从上到下,为了分出脚趾,有时要在趾间横画几笔,以便表现凸出的足趾。画掌心,须注意画出富有弹性的肉垫。画肉垫用洋红加赭石,可略鲜于真实,以服从美的需要。

猫在平时,除了捕食、猎物 and 攀木练爪之外,利爪总是缩藏在趾间。画爪用赭墨,从足趾的下部画出。

Painting paws

Cats are good at climbing and jumping. They have nimble paws. While painting the limbs properly, we should also paint from inside to outside and up and down to depict the hairy paws. To distinguish the toes, we sometimes need to draw a few horizontal strokes between the toes so as to show the convex parts of the toes. We should also draw the fleshy centre of its palm to show the rich elasticity of the flesh of palm, which was painted with carmentia mixed with ochre, brighter than actual palm for the purposes of adding a touch of its beautiful appearance.

Except for exercising their claws in hunting for food and prey or climbing, the cats always hide their sharp claws between their toes. So the claws are drawn from the lower part of the toes with the dark ochre colour.

画须眉

画须眉一般是在最后进行,因为先将须眉画出有时妨碍补景。点画须眉,就象画梅丝蕊,起着提神的作用。猫的须眉平时微微向前弯曲,吃东西或叫唤、相扑相斗时,须眉则向前翻动。

画须眉用浓粉,根据画面需要,可多可少,可长可短,但每根须眉必须从根部向梢画去,起笔重,收笔轻,要求劲健流畅,以用小狼毫为佳。

画尾

猫尾长短,与它的年龄有关。幼猫尾短而小,老猫尾长而大。尾因毛的长短不同而形成粗细不等,这与猫的品种有关。

画尾从根部入手,一条尾巴最忌中间粗两头细。

Painting beards

Beards are usually drawn when the painting of cat is nearly finished, if the beards are drawn earlier, it will prevent the painter from adding some finishing touches to the painting. Just like adding the pistil a plum-blossom, the beards are the points to make the cat more vivid. Usually, the cat's beards are slightly bending forwards. When it eats, cries or fights, the cat shake its beards forward.

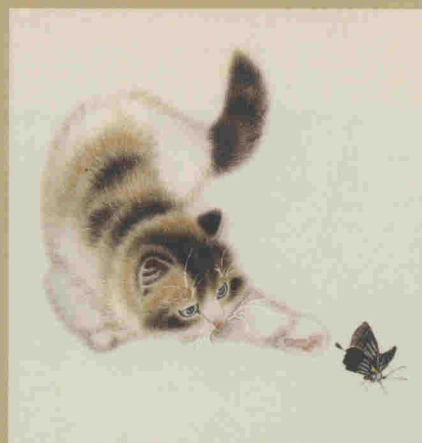
Thick powders are used to draw beards which can be thick or thin, long or short to make the painting perfect. Each beard should be drawn from its root to the tip, with a thick stroke at the root and getting thinner and thinner to the tip so as to display strength and vigour with ease and grace. Small weasel-hair brush are the best brush for cat's beards.

Painting tails

The length of a cat's tail is related to its age. Young cat's tail is short and thin while an old cat has a longer and thicker tail. Tails differ in the thickness of their fur, so different breeds of cats have different tails.

We start to paint a cat's tail from its root. Never paint a tail thin on its two ends but thick in the middle.





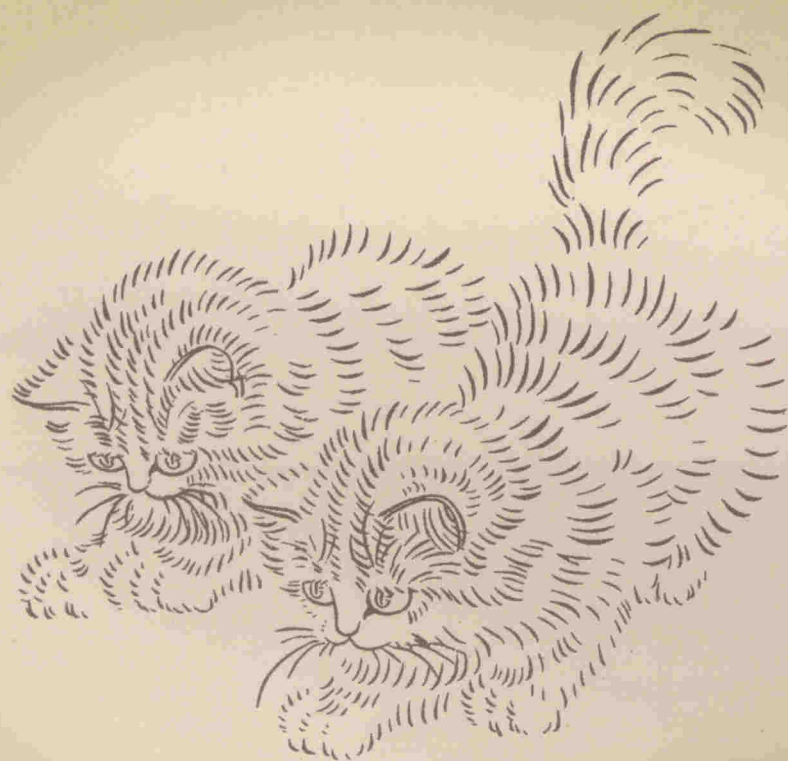
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Hand scrolls





百猫图手卷(之一)
Hand scroll of Hundred Cats Painting(I)



百猫图手卷(之二)
Hand scroll of Hundred Cats Painting(II)