

鮑少游詩詞集

張看大千題



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鮑少游畫

鮑少穆詩詞彙

丙辰秋月

敏石署



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吳序

嶺南畫家輩出。以嶺南名派者有兩高先生及其弟子。早已蜚聲全國。老畫師鮑少游先生與嶺南派爲友而超然派外自成一大家。嶺南派與鮑翁雖均受日本畫之影響但鮑翁保有古典作風，不離中國畫之正宗。余於其數次畫展中觀其山水人物諸作，狀實與寫意，並臻絕藝。不勝其欽羨。而翁溫文謙虛之雅範，與夫老而彌篤之精神，更爲藝壇之魯殿靈光，非尋常畫家所可企及也。

抑鮑翁非僅以畫名者也。昔人稱輞川畫中有詩，詩中有畫。後之作者或以詩題畫，或以詩爲畫題。詩與畫乃竝二美而不可分。余初觀翁所爲長恨歌畫冊以歌中佳句、爲題。成畫二十五幅，寫景傳情，栩栩欲生；使白傳千古不朽之詩意，躍然紙上，得未曾有。余於以知鮑翁非惟爲丹青老手且必於詩歌有高詣。旣而觀其題畫諸詩，復能以詩情表畫意，臻於雙絕，乃知余推斷之非謬，而對翁益增其欽敬之心矣。

翁以望大耋之年，不特養饋於畫與詩，近復耽於填詞。所填諸詞除題畫而外，與其所作詩篇同有紀遊與懷舊諸作。積詩詞稿成帙，將付之剞劂，名曰鮑少游詩詞集而問序及於下走。余於詩詞所知淺陋，何敢序翁之大集？惟窃慕風雅，時切挖揚；又於翁之深於藝與道爲素所欽慕，故自忘其譾陋而爲之序，以就正於大雅云爾。

中華民國六十五年夏月如臬吳俊升拜手敬序於香港

鄭序

題畫詩始於何時莫可稽考。清方蘭士山靜居論畫云。款題圖畫。始自蘇米。至元明而遂多。以題語位置畫境者。畫亦由題益妙。高情逸思。畫之不足。題以發之。斯爲濫觴云。而清沈德潛之說時時語則謂。唐以前未見題畫詩。開此體者。老杜也。然北周庾信之庾開府集。有詠畫屏風詩廿五首。並詠屏風圖畫。此殆詠物詩而流變爲題畫之詩。考前此在漢代之時。已有題畫韻語。稱曰讀者。文體均用四言。逮至梁代。江淹有雪山讀四首並序。始以四言體而變五言。此蓋權輿以後題畫詩之胚胎矣。唐人不少題畫之作。宋孫紹遠嘗覽唐宋人題畫詩編爲聲畫集八卷。是則題畫詩。唐已流行矣。雖然。在宋以前題畫之詩。不必一定題於畫內。或爲一種讀書有感。而題詩寓意耳。古畫多不用款。或於樹腔石隙題名。恐題之不善。適足爲白圭之玷。自王右丞倡爲水墨畫。文人士大夫習之者日盛。是爲文人畫之始。更發爲詩中有畫。畫中有詩之論。益使詩與畫合。融情會景。而成爲相因之綜合藝術。其自畫自題。殆至蘇米。始成風尚。使非工於八法。則又不免著糞佛頭。此三絕之所以爲世稱也。鮑君少游。夙擅三絕之譽。效輟輯其生平所爲題畫詩付梓。以予知之深。而句序於予。予不解畫。詩則略嘗肆力。豈以酸鹹有所同嗜歟。少游稟賦恬曠。抱負孤清。人世間奔競徵逐。無所役其胸懷。獨性與畫會。而樂之終身不疲。自少至壯。爲畫人老。一其心志。曾無少懈。畫畫如其人。筆墨之秀拔。格調之飄逸。具清麗芊綿跌宕幽雅之致。餘事爲詩。詩又如其畫。藻思綺合。吐納風華。不失溫厚和平意旨。今茲所作。含辭託意。往往隨機觸發。感物興懷。則又非徒以刻

畫山水。批風抹月已也。雖然。題畫之作。每於興酣落筆。無暇推敲。如天馬脫羈。昂首六合。固不必刻意求工。而自泯天趣者也。大抵畫人之詩。別有一種情調。譬諸雲容水態。不可限其方圓。若雲林之不屑苦吟。意格自遠。石田之不斤斤雕琢。妙緒天成。衡山揮灑自如。超脫塵俗。至若板橋多心輩之不受拘束。而氣韻迥殊。自然高古也。溯少游自丁卯歸國及今。餘三十年。茲依其留居東瀛向者所爲題畫之什。不過文豹一斑。可傳者當不止此。然嘗一勺而知江海。異日更輯爲詩文全集。不更有可觀耶。春霖鄭三拜序於捲簾樓燈下。

林 序

中山鮑少游先生與余相得二十餘年矣先生固畫苑宗師名重四海而詩詞之製亦譽滿騷壇余樂詩港中雅會十九輒與以是而彼此同聲相應樂也融融丙辰仲夏余以率團赴美躬與第三屆世界詩人會議承香港中國筆會會長羅香林教授暨會中諸子招飲市樓至則先生竟早在焉且率先以大著故宮博物院名畫之欣賞一巨冊作王維折柳之貽是尤令余念念不忘者蓋先生已年高八十有五矣乃不辭踏月入市相與言歡情何殷也抑於此亦足見先生之詩人氣質也先生詩詞見於畫幅留題多矣莫不情景交融繡綉溢彩曩所印行之題畫詩集余猶什襲珍藏近年更恒於港中華僑日報讀其填詞紀舊游之作擊節者再王敦之擊碎唾壺良有以也斯作也人爲綱目時勢寓焉猶義慶之新語若溫公之傳家藻采而外意尤深遠夫溫柔敦厚詩教也溫柔敦厚而不愚則深於詩者也詞爲詩餘理同一轍抑詩畫同源俱本靈性敦厚而見靈性卓然成家矣故德高筆乃高詩畫皆然先生之藹然氣度卓然靈性固足證其書畫詩詞之清雋不凡也秋初余自美歸行裝甫卸即承告以應邀出其詩詞付梓事並示原稿成帙題曰鮑少游詩詞稿殆泰半嘗拜讀者也喜佳章之廣布幸詩教之宏揚欣忭之餘爰敘其事藉表心儀之意丙辰初秋國際桂冠詩人協會駐外導師林仁超敘於香港辦事處

自序

六十年來畫與詩。白頭猶復學填詞。

瓣香摩詰詩中畫。本爲抒情自樂之。

予一畫人耳、既非詩人詞客、今乃以拙作詩詞付梓而忘獻酬之誚、豈不謬哉？回憶自幼居鄉、七歲就傳讀千字文、唐詩、幼學瓊林、口誦而不知解也。年十二拜別慈母東遊侍父、先君子原爲儒生（候補同知）、壯歲棄儒從商、僑居於日本神戶市、嘗倡建僑校同文中小學、歷任校董。予抵神戶即承父命隨二兄肄業、督教甚嚴兄亦隨時啓發、越三載畢業於初級中學、考列首名、擢升爲教員、至是始學爲詩、以時請益於長輩、買得「唐詩註疏」、每夕必讀二三首並細看註解、藉以自修、本集第一首詠雪梅月、乃十五歲所作、頗獲前輩獎飾、由是益感興趣。計由此時起至弱冠、考入西京美術專校前四五年間、對於詩文書法、基於性之所好曾自下苦功。幸得三水杜蓀伯、高要吳功補、番禺湯覺頓諸先生指示、頗有領悟。既當教席、勤習書法、如蘭亭帖、張遷碑、石門頌等。其後又數臨曹全碑、龍藏寺碑。留學西京時、仍溫習唐詩、旅行寫生閒居遣興、頗有吟詠、雖嚴寒酷暑靡或間斷。昔年嘗繪百鳥、考其形狀產區季候各繫一詩、因卷帙過繁後或另編付梓。至於茲編所載乃平生積聚、歲月悠久未遑詮次。而投贈之作當時多未存稿、亦有流離道路中、早已失去原稿者。亡室曾麗卿女史與予締婚瀛島、畫閣聯吟匪伊朝夕、嘗賦暗香疏影索和、朋儕稱善、相與傳遍扶桑。歸國同遊杭州予寫西泠艷跡圖、麗卿則援筆題二首、某日麗卿繪荷塘仕女成既綴絕句、

予亦和以長律。各詩均載集中足覘鴻爪。嗣後因撫育兒女井臼既忙、無暇及此、追憶前塵、有不勝嗚咽者矣。若言詞學、因亦性之所好。竊以宋人之作、既多婉約輕靈之調、而沈鬱雄渾之製亦非尠。且長短句與詞牌之富於變化、其音韻之雅麗、旋律之美妙、尤足以引人入勝、比之於詩更蘊藏無窮韻味。每憾乎未得名師指導、不敢下筆。乃搜集白香詞譜、宋百家詞選、填詞百法、孟玉詞譜諸書、以資研學。課餘飯後展卷窗前、始略悉詞之淵源派別、導源於晚唐五季、亦猶詩之祖漢魏樂府。花間所選、論者以爲如花之初胎、枝葉未暢備、有小令而未有長調、然其詞藻錯彩、雕繪殊工、或託興閨幃、或寄懷君國、佳製漸多。降及兩宋、諸體日繁作家蔚起、北宋能大能拙、南宋細密能深、由是變化益多、取材益富、名家輩出：永叔、東坡、淮海、方回、美成、易安、稼軒、夢窗、白石、競秀爭雄彩燦千舌。元朝劇曲興而詞風不振、聲韻幾告絕響。清代風氣一變、詞學復興、作者如朱彝尊之繼美姜張、陳其年之遠紹稼軒、納蘭容若天賦奇才、逸韻遙情、又別豎一幟。惟自樂譜失傳、管弦漸廢、輒近倚聲之作、早已脫却音樂領域、而成爲純粹優美文學、藉以抒情寫意、尤合乎遣興自娛。竊以詩詞與畫、均由美感而來、其表現意境、每有互相啓發印證之處、性既好此、又承詞壇友好之鼓勵、乃不忖謏陋、稍有餘暇、照譜填之、積稿漸多、固知不足以廁於作者之林、惟心血所凝不欲割愛、因知交敦促與門人請求付梓、聊表微尚。亦望大雅君子進而教之。是爲序。

中華民國六十五年歲次丙辰詩人節時客香江年八十六

An Introduction to Professor Pau Shiu Yau

Pageant of Chinese Verse

Hong Kong P. E. N.

Mr. Pau Shiu Yau of Chung Shan district received his education in Japan in his early age, where he specialized in aesthetics. He graduated with distinctions at Kiuto School of Fine Arts and the University of Fine Arts. His painting "The Goat" drawn on a screen-tablet was collected by the library. His item on flowers and birds, "The Cuckoo on the Orleander," received awards in the Ninth National Arts Exhibition held in Tokyo. His talent on painting was already well-known even at his early age of twenty-four.

He returned to his mother country and spent his time on teaching, and was appointed, by the Peking Government, Professor of the National School of Fine Arts. Besides, he had been professor of Fu-shan School of Fine Arts, and the Canton School of Fine Arts, and was then promoted as Member of the Council of the Second National Art Exhibition. His master-pieces included "The Celestial Horse", "Lin Ho-ching the Poet", "Moon Over the Western Tower", "Rainy Night Over Hsiao Hsiang". All these were selected and sent by the Nanking Central Government to the Chinese Art Exhibition held in Europe, and were awarded gold medals in England, Czechoslovakia and Berlin. The "Rainy Night Over Hsiao Hsiang" was published in "The Studio" in May, 1935. Thus he was world-famous in painting.

Mr. and Mrs. Pau founded the Lai Ching Art Institute

in 1927 , in which many Chinese , Japanese , and European ladies and gentlemen followed him as students to practise Chinese painting. This was more than fifty years ago. For the past sixty years, he has been excelling in the six canons of painting, and is thus renowned as master in modern Chinese painting.

Professor Pau is not only good at painting, but is also well-cultured in literature. He is the author of many books, examples of which include "A Critical Survey of the Paintings of the Old Palace", published in 1972 by the Commercial Press, Taipei, "Talks On Chinese Painting", collected by Hong Kong P. E. N. He has also delivered twenty-seven lectures at the Sino-British Club, The Hong Kong University, The Chinese University of Hong Kong, Centre of Asian Studies of Hong Kong University, The Chinese Art Club, The Hong Kong Art Club, and The Japanese Club, all of which will be published by the Commercial Press at the end of this year.

Professor Pau is also a poet. His poems written at the early age of fifteen were published on the Chinese Poems Column of the Ashahi News, the editor of which a famous Japanese Sinologist, gave him these comments : "Pau Shiu Yau a Chinese painter, excels in the six canons of painting, and is an expert in writing poems. Here in Kobe, he and his wife enjoy literature, and amuse themselves with writing verses. His poems are noble and refined". This proves that his poems gave him a very high reputation in the literary circle in Japan even in his youth.

During the past sixty years, Professor Pau's poems,

besides those written on paintings, include collections such as "An Anthology of Birds Poems", "The Magnificent Kingdom", "An Anthology of Scenic Poems", "Poems on the Personages of the Water Margin", all of which are well-known. At present, the Hong Kong P. E. N. has collected his poems, totalling about four hundred, and publish them in one volume, all of which represent reminiscences of his tours, since his early years, to the southern bank of the Yangtze River, Nanking, Shanghai, Suchow, Hangchow, Canton, Chungshan, Hong Kong, Macao, as well as big cities and scenic spots in Japan such as Tokyo, Osaka, Kobe, Nagasaki etc. Others include poems written to local and foreign men of letters, or written in memory of old friendship. These are really a collection of verses refined in diction and tonal harmony, so attractive and amusing to readers that the Hong Kong P. E. N. edits them in one book, for the enjoyment of Chinese and foreign lovers of literature and art.

• THE CHINESE P. E. N. CENTRE OF HONG KONG
August, 1976.

序

現代中國畫壇，大家トシテ，國際的ニモ著名ナ鮑少游畫伯ハ，弱冠ニシテ日本ノ京都市立美術學校ニ學ビ、サラニ繪畫專門學院ヘ進ンデ在學スル事七年，優秀ナル成績デ卒業。又日本文部省ノ第九回全國美術展覽會ニ二枚折屏風，「夾竹桃鸚鵡」デ入選サレタ。

畫伯ハ中國中山縣ノ人、幼少ヨリ慧敏天賦ノ質アリ。繪畫ノ外ニ文學を深ク愛好シ，殊ニ詩詞を善クス。十五オニシテ神戸同文學校，教職ニ任ジ，本詩集山水部ノ第一首，「古城春望」ノ詩ハ當時大阪朝日新聞漢詩欄ノ募集ニ應ジテ，入選シタモノ。又ソノ後（大正十二年）朝日新聞ノ中村眉山氏ノ邀請ニ應ジ、同社漢詩欄ノ主任トシテ名盛アル磯野秋渚（惟秋）氏還曆ノ祝宴ニ參加列席シタ。秋渚氏ハ日本ニ於ケル漢學，着宿デアリ。適適ソノ頃，京都滯在中，碩學詞人——羅振玉ト王國維モ，特ニ出席シタノデ，期セズシテ中日兩國文壇ノ盛大ナ會トナツタト傳ヘラレテイル。

秋渚氏ハ嘗テ朝日ノ漢詩欄ニ：『鮑君少游、中國之人，曾卒業於京都美術專門學院。今在神戸，與令夫人悠悠耽於文藝吟詠自遣焉。其詩高雅清麗如此。』ト批評シテイル通り鮑氏ノ詩オハ夙ニ日本ノ文壇ニ認メラレテイツタ。

今ヤ、香港並ビニ台北ノ文藝界諸彥ガ發起人トナリ，畫伯ガ六十年間ニ吟詠シタ詩（凡ソ四百首）ト詞（百二十闕）を集メ、香港筆會ガコレヲ編輯シテ，愈々商務印書館カラ出版スル運ビトナツタ。内容ハ

晝伯ガ中日兩國ノ名勝：金陵、上海、杭州西湖、蘇州等江南地方ト、廣州、中山、香港等。或ハ日本ノ京阪神戸、長崎、琵琶湖、金剛山、吉野、四國、寒霞溪、有馬、寶塚、箕面、東京、北陸、金澤等ニ遊ビ吟詠シタモノノ外ニ中日兩國ノ文人墨客ト交際シタ懷舊ノ情を歌ツタモノ等を、遺レナク、掲載シタ者デ、詩ト詞ノ内ニ、興趣深イ妙味ガ、泛ツテ居ル。

讀者ハコノ鮑晝伯ノ詩詞集カラ先ツ第一ニソノ詩ノ美妙サを、觀賞スルコトガ出來ルノミナラズ、延イテハ中日ノ文化藝術ガ、密切ニカカワリアツテイル事ガ、認識サレ、サラニハ又兩國ノ文化文藝ノ交流ト、中日兩國民族ノ親善ノ爲ニモ、裨益スルトコロガ、大キイコトを感じスルコトガ、デキルデアラウ。此ノヨウナ意味カラ特ニコノ嶄新ナ本書を讀者諸彦ニオ進メ致スル次第デアル。

中國筆クラブ會長羅香林

序にかえて

日本の神戸、横濱へ華僑が住みつくようになったのは、僅かこの一世紀の間、明治開港以來のことである。渡來者の殆んどは鬻ぐことを第一義として商業に専念してきたといつても過言ではない。事實そのとおり、今日まで商賈によつて財をなした富豪は二、三に止まらない。しかるに、文藝によつて名聲を博し功成り遂げたものは寡聞にして、鮑少游畫伯を措りてほかにその人を見ない。今や畫伯は、在日華僑出身中唯一の藝術家として尊敬され、香港の地にあつて燦然と光り輝いている。

畫伯は横濱生れ神戸育ち、京都に日本畫を學び、繊細な日本の文化に觸れて日本に対する理解を深めたことは、漸てその後畫伯が兩國文化の交流、融合に熱意を傾倒する機縁ともなつてゐる。人となり聰明にして溫和かつ謹直、夫人とともに名望家の出身である。畫伯は得意とする繪畫のほか文才に富み、今は亡き夫人もまた文藝に秀でた方であつた。

さてこの度、香港ペンクラブの編集によつて詩詞集が上梓されるという。兼ねてより畫伯のものとされた詩作を拝見せしむるものとして、只ただ絶妙な作風に感嘆し敬服するのみで、今更なから自己の淺學非才をかこつてゐる。ただ私見としていえることは、畫伯の詩詞は當代一流に位するものであり、畫伯を最後として今後恐らくは在日華僑中から後續者を期待することは不可能であらう。

掌中に得た財寶は堅固に保管されても、何時かは雲散霧消するのが世のなあい、だが畫伯か折に觸れ

時に觸れ、心の琴線からほどはしつた吟詠は、詩となり詞となつて何時までも人びとの心を捉え消え去ることなく、光り輝くことであらう。

本書が上梓される機會に、鮑少游畫伯の功績を心から慶賀祝福して、序にかえる次第である。

一九七六年八月八日 鴻山俊雄

杜陵好寫丹青引
曹霸劉侯著畫功
未許後生誇漫興
叮嚀六法蘊高風
詩情畫意兩悠閒
望裏河山腕底收
健筆兼傳千古恨
英雄兒女不勝愁

頻年以來得於香港筆會聚餐中初而拜觀

少游先生之山水畫精於六法足為後進楷模健印
謹及水游英雄譜健筆傳神令人驚賞今春於燈
影中更欣觀長眼歌詩意多幅展出嘆觀止矣

少游先生將印行編並題畫諸篇為題兩絕句以誌景

仰之意

李璠

丙辰夏至