

CHINESE PAINTINGS
BY DR. CHAN NAI CHAU
1980

陳
乃
超
畫
集

第
一
冊

陳乃超畫集

畫寫上帝之傑作——美麗的動物——第一冊

郁文先生指正

陳乃超敬啟
庚申春三月

陳乃超畫集(第一冊)

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陳乃超畫集

盡寫上帝之傑作




——美麗的動物——

第一冊

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盡寫
上帝之
傑作
陳乃超



Perfect Delineation
of Providence



從科學到藝術

——論陳乃超教授的畫

陶希聖

陳乃超先生在科學上有兩種長處。其一是經濟學和會計學，其二是油脂化學、糖類化學、電解化學等科，對於機器、製造、化驗各種過程，不僅講解和指導，並且從事勞作和實地解決勞作上的問題。

很少人知道乃超的畫，乃超來臺二十二個月之中，發表了十七萬字的文章，同時畫了一百多張畫。由本月十六日至二十日，他借省立博物館舉行畫展。我一向不輕於參加任何畫展的發起和介紹，今日却願借「中副」的篇幅，敘述陳乃超教授的畫法。

乃超八歲，隨蕭涯泉先生畫山水，當時畫家，以「南吳北蕭」最爲名師。蕭先生年已八十，願將他山水畫用筆與敷色的方法，全部傳授他這最小的學生。民國三十三年，他又隨上海鄭石橋先生學花卉，亦有心得。三十七年，他被推爲復旦大學書畫社社長，時纔二十四歲。

乃超的山水畫，用筆雄渾，佈局清新，每幅均呈居高望遠之勢，而且每幅敷色各自不同。他的人物畫，多畫時裝。他以爲古裝可以隨意畫，時裝則眼前對證，沒有偷巧之餘地。

乃超最長於翎毛與走獸。尤以鷹鷂熊虎之屬，鷂猛峻拔而無舞爪張牙、筋爆肉聳之態。試舉畫馬爲例，韓幹畫馬，名重盛唐，而杜少陵且評之曰：「幹惟畫肉不畫骨，忍使驂騮氣凋喪。」我少年在北方，不僅見駿馬，且曾騎良馬。馬若落驪，便成低劣。畫馬固須肥，肥何以有骨？這就是畫馬的課題。而畫馬更須表現其神。良馬貴其純靜無躁，駿馬貴其從容不迫。如何在其肥而有骨，且無躁無急之中，顯出其顧盼有神，這又談何容易？

今之畫馬者，怒蛙而已耳。（註）

陳乃超教授之猛獸鷂鳥，却没有這種毛病。即其山水、花卉、人物，亦皆有骨有神。我以爲這是很難得的。

楊子雲說：「道者，通也，無所不通」。若能知用筆之法，文藝與武術皆可通。所以「論語」有言：「志於道，游於藝」。單就藝來說，六藝原不同科，若就道來說，六藝自有共通的法則。

我不會畫，而讀畫的眼光自以爲甚高。因此，我亦不輕於評論，更不輕於參加畫展的發起與介紹。今日願以短文，敘述乃超的畫法，決不是率爾爲之。

（註）湖北黃岡故鄉，蛙稱爲「喀馬」。以蛙之怒態畫馬，今日畫家文通病也。（節錄民國五十三年十二月十六日中央日報）

FROM SCIENCE TO ART

On Professor Chan Nai Chau's Paintings

by Tao Hsi Sheng

Mr. Chan Nai Chau holds two advantages in science. One is economics and accounting. The other is chemistry of adipose oil, carbohydrate, electrolytics etc. As to various processes of mechanical operation, manufacturing and analysis, he not only lectured and provided with guidance, but also engaged himself in workings as well as solving problems related to that extent on the spot.

But few people knew Chan Nai Chau as a painter. Within the 22 months after his arrival in Taiwan, Mr. Chan published articles in 170,000 Chinese characters and meanwhile executed more than 100 paintings. He is giving an exhibition on his paintings at the Taiwan Provincial Museum from 16th to 20th instant 1964. I am not used to easily endorsing any sponsorship or introduction for any painting show. However, today I would like to describe Professor Chan's painting techniques in this article for the supplementary column of the Central Daily News.

At the age of 8, Mr. Chan learned painting landscape from Mr. Hsiao Chih-chuan. Among the then painters, the most famous painting teachers were Mr. Wu in southern China and Mr. Hsiao in the North. At that time, Mr. Hsiao was already 80 years old and was willing to teach this youngest pupil of all his techniques of flexible usage of the brush and tint with colors in painting landscapes. In 1944, he followed Mr. Cheng Shih-chiao of Shanghai to learn painting flowers and plants, also with comprehension. At the age of 24 only, he was elected director of the Calligraphy & Painting Club of Fudan University.

The prodigy executed his landscapes with bold powerful brushes and clear novel designs. Each landscape was with an atmosphere of a high-standing looking far beyond. Furthermore, each piece was tinted with colors distinctively. In most of his human figure paintings, he depicted modern fashion. He regards those human figures in old traditional costumes can be painted freely, but those in fashion may be compared with contemporaries, without any chance left for the painter to self-meditation.

He mostly excelled in painting birds and animals, especially eagles, bears and tigers, he has the talent for depicting ravening and soaring eagles without showing their fangs or flourishing their talon, without letting their ligaments bulged or their muscles quivering. Let's take painting horses as an example. Han Kan's talent for painting horses was most famous in the literarily grand Tong Dynasty. Yet Tu Fu, one of the greatest poets in China, commented: "Han Kan only depicted muscles, not bones; mercilessly let the legendarily fine horse with an exhausted and dejected spirit." While young in northern China, I myself not only saw beautiful and swift horses but also rode fine horses. Horses become inferior if rawboned. Well, here becomes the problem of horse-painting. Painted horses might be fatty, but how can horses be depicted bony since they usually are fat? Furthermore, when horses are painted, their spirits should be revealed. Fine horses are treasured for their purity, calmness and solemnity, while gallopers are treasured for their unhurried and leisurely manner. It is not easy to express its spirit looking around with composure.

Today's horse-painters only depicted horses in a glance as if they were angry frogs.

Professor Chan does not have such faults in painting fierce animals and eagles. There are bones and spirits shown even in his landscapes, flowers and plants, as well as human figures. I regard this as difficult to achieve.

Yang Tzu-yun said: "Way or system means power of mastering which is one for all". If one can know techniques of using the brush, so can he possess the virtue both civil and martial. Therefore, the *Analects of Confucius* says: "While devoted to the way or system, one usually hesitate before art." Referring to art, the 6 categories are quite different, as to their way or system it is all the same.

Though I do not master painting, I am a high-caliber connoisseur. Therefore, I do not comment easily nor do I endorse sponsorship or introduction for painting shows. But it is not casual for me today to describe Mr. Chan's painting techniques in this short article. (Excerpted from the Central Daily News, December 16, 1964.)

陳力就外文化動員
乃萃心力神全且專
起凡鎮浮修妙撰云
生立乎大中得以源
生動為韻流以水泉
壺掌形玉象象即宣
展詩大庭赫、煌、
貴時新喜院為卷(圖)

陳力就先生亞展貴

果齊錄



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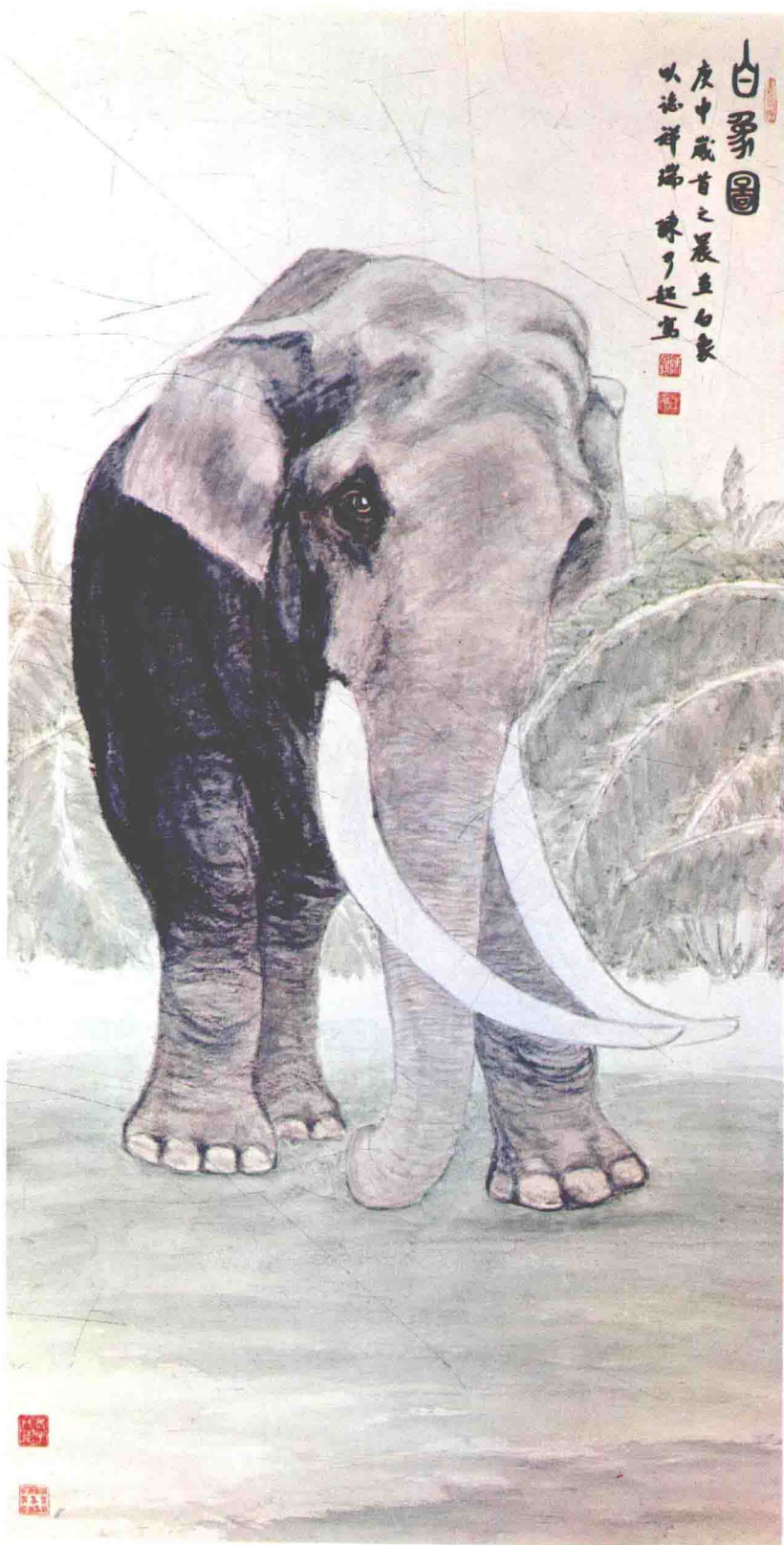
乃超先生

敦品修業作一流人物

庚戌元旦

吳安馬





白象圖 White Elephant 134×68cm



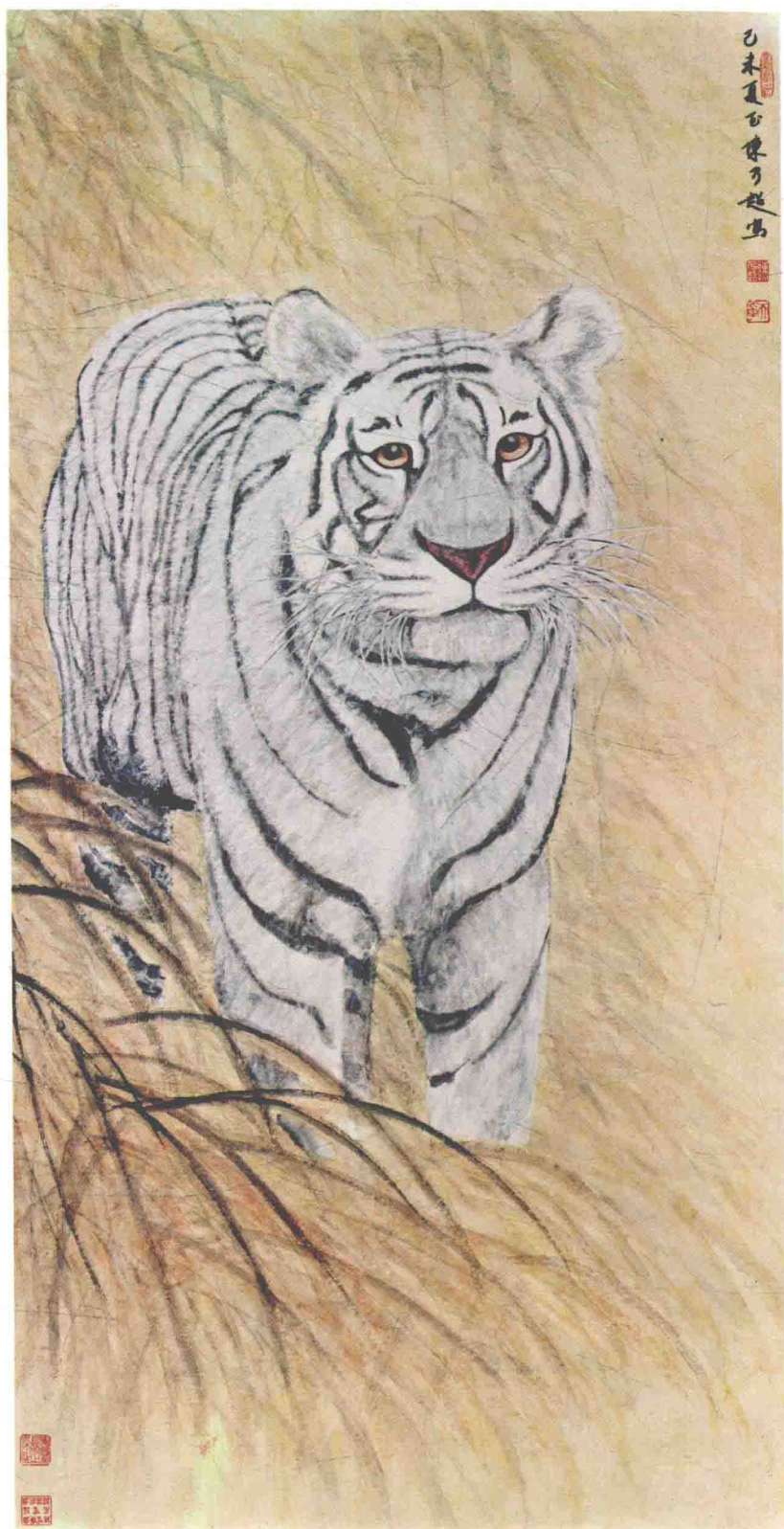
雄獅 King Lion 134×68cm



過澗虎 Manchuria Tiger 134×68cm



金錢大豹 Leopard 134×68cm



白虎 White Tiger 134×68cm