



回眸

孫多慈百年紀念

Sun To-Ze Centennial Memorial Exhibition

有情

回眸有情

孫多慈百年紀念

Sun To-Ze Centennial Memorial Exhibition

展期：2013.8.10-2013.9.29



回眸有情：孫多慈百年紀念 / 國立歷史博物館編輯
委員會編輯。-- 初版。-- 臺北市：史博館，民 102.08

面；公分

ISBN 978-986-03-7445-2(平裝)

1. 書畫 2. 作品集

941.5

102013261

回眸有情

孫多慈百年紀念

Sun To-Ze Centennial Memorial Exhibition

發行人 張譽騰
出版者 國立歷史博物館
10066 臺北市南海路 49 號
電話：+ 886- 2- 23610270
傳真：+ 886- 2- 23610171
網站：www.nmh.gov.tw

編輯 國立歷史博物館編輯委員會
主編 巴東、李既鳴
策展人 李既鳴
執行編輯 張毓婷
英文審稿 邱勢淙
美術設計 連培恩
展場設計 郭長江
總務 許志榮
會計 李明玲
製版印刷 四海電子彩色製版股份有限公司
出版日期 中華民國 102 年 8 月
版次 初版
其他類型 本書無其他類型版本
版說明
定價 NT\$800
展售處 國立歷史博物館博物館商店
10066 臺北市南海路 49 號
電話：+ 886-2-23610270 #621

五南文化廣場臺中總店
40042 臺中市中山路 6 號
電話：+ 886-4-22260330

國家書店松江門市
10485 臺北市松江路 209 號 1 樓
電話：+ 886-2-25180207

國家網路書店
http://www.govbooks.com.tw

Publisher Chang Yui-Tan
Commissioner National Museum of History
49, Nan-Hai Road, Taipei, Taiwan, R.O.C. 10066
Tel: + 886- 2- 23610270
Fax: + 886- 2- 23610171
http://www.nmh.gov.tw

Editorial Committee Editor Committee of National Museum of History
Chief Editors Ba Tong, Lee Chi-Ming
Curator Lee Chi-Ming
Executive Editor Chang Yu-Ting
English Proofreader Mark Rawson
Art Designer Lian Pei-En
Interior Designer Kuo Chang-Jung
Chief General Affairs Hsu Chih-Jung
Chief Accountant Lee Ming-Ling
Printing Suhai Design and Production
Publication Date August, 2013
Edition First Edition

Other Version N/A

Price NT\$800
Museum Shop Museum Shop of National Museum of History
49, Nan-Hai Rd., Taipei, R.O.C. 10066
Tel: + 886-2-23610270 #621

Wunanbooks
6, Chung Shan Rd., Taichung, Taiwan, R.O.C. 40042
Tel: + 886-4-22260330

Songjiang Department of Government Bookstore
209, Songjiang Rd., Taipei, Taiwan, R.O.C. 10485
Tel: + 886-2-25180207

Government Online Bookstore
http://www.govbooks.com.tw

統一編號 1010201354
國際書號 978-986-03-7445-2 (平裝)

G P N 1010201354
I S B N 978-986-03-7445-2 (Pbk)

著作財產權人：國立歷史博物館、李既鳴

◎本書保留所有權利，欲利用本書全部或部分內容者，須徵求著作人及著作財產權人同意或書面授權。

請洽展覽組（電話：02-23610270）

The copyright of the catalogue is owned by the National Museum of History and Lee Chi-Ming.

All rights reserved. No part of this publication may be used in any form without the prior written permission of the publisher.

目 錄

CONTENTS

序 Prefaces

- 4 國立歷史博物館 序 張譽騰
8 女畫家孫多慈 羅家倫
12 述學 孫多慈

專文 Essays

- 20 感懷恩師——記一段畫壇故人故事 劉國松
24 憶多慈師 李明明
28 懷念我最敬愛的孫多慈老師 林小蝶
30 畫室 曹志漪
34 回眸有情——孫多慈百年紀念 策展絮語 李既鳴

圖版 Plates

- 42 油畫
68 素描
104 水墨
186 書法

年表 Chronology

198

回眸有情

孫多慈百年紀念
Sun To-Ze Centennial Memorial Exhibition
展期：2013.8.10-2013.9.29



目 錄

CONTENTS

序 Prefaces

- 4 國立歷史博物館 序 張譽騰
8 女畫家孫多慈 羅家倫
12 述學 孫多慈

專文 Essays

- 20 感懷恩師——記一段畫壇故人故事 劉國松
24 憶多慈師 李明明
28 懷念我最敬愛的孫多慈老師 林小蝶
30 畫室 曹志漪
34 回眸有情——孫多慈百年紀念 策展絮語 李既鳴

圖版 Plates

- 42 油畫
68 素描
104 水墨
186 書法

年表 Chronology

198



序

孫多慈（1913-1975）安徽省壽縣人，她是隨國民政府遷臺的重要畫家之一。1931 年，18 歲時以素描「100 分」的成績考進南京國立中央大學藝術科，之後校內術科成績皆在 90 分以上，才華每每獲得其師徐悲鴻讚賞，且曾於孫多慈素描像上親題：「慈學畫三月，智慧絕倫，敏妙之才，吾所罕見。…」1935 年，孫氏自中央大學畢業，同年中華書局為其出版《孫多慈描集》。

畢業後，孫多慈曾任教於安徽省立安慶女子中學校，及安徽省立安慶初級中學擔任教員。中日戰爭初期，短期任教於廣西省中等學校，成為藝術教員暑期講習班風景靜物講師，後因戰亂避難於浙江麗水，任教於浙江省立臨時聯合初級、高級中學及師範學校擔任圖畫教員。抗戰勝利後，1948 年孫氏至杭州，任教於浙江省國立藝術專科學校（抗戰時由杭州藝專與北平藝專合併）。1949 年隨家人遷居臺灣，進入臺灣省立師範學院（今國立臺灣師範大學）任教，直至 1971 年退休。1963 年應當時文化學院創辦人張其昀先生之邀，籌組臺北陽明山的中國文化學院美術系，並出任第一屆系主任。

從現存作品中，可看出孫多慈稟賦深厚、中西繪畫兼長。求學期間專攻西畫，素描線條輪廓堅實、明暗處理質地細緻，於炭筆人像外，又嘗試毛筆水墨創作，而油彩風景寫生則代表了地向大自然取材的師承，如其自述：「吾承悲鴻先生之教，尊崇自然，以造物為師；刊意寫實，惟恐不盡」，充分吸收了徐悲鴻的寫實繪畫主張。同時，在日後發展的水墨畫裡，運用西畫所掌握的觀念和技法，追求「引西潤中」的繪畫表現，試圖在紮實的寫實基礎下，發展出中畫新路。綜觀孫多慈的國畫，

山水、人物、花卉、翎毛，無不工妙，畫鵝尤有獨擅，雖將中國畫引入寫實境界，卻仍保有文人畫裡富含詩意的高遠氣韻，故美學家宗白華曾讚譽：「以西畫的立體質感，含咏於中畫的水暈墨章中，質實而空靈，別開生面」。

此外，孫多慈半生貢獻其藝術生涯於美術教育，可謂桃李滿天下。其教學不囿於門戶，也不吝提携後進，終身以追求藝術真理為職志，為臺灣藝術界培養出許多優秀人才，例如：劉國松、莊喆、謝里法等多人。孫氏除推動藝術教育外，亦熱心於國際文化交流。她曾二度獲得美國國務院傅爾布萊特獎金（Fulbright Grant）赴美國北卡羅來納大學講學，並數度攜帶現代中國水墨作品赴各國展覽、演講，致力推廣中華文化和國際交流不遺餘力。因此，孫多慈在美術與文化教育方面，有其不可抹滅的地位與貢獻。

孫多慈一生歷經戰亂歲月、輾轉流離，生命雖短暫卻充實豐富，對藝術所投注之熱情未曾稍減；目前存世作品不多，然頗見精微真摯之佳作，多有可觀之處。今年（2013）適逢孫多慈教授百歲冥誕紀念，本館特別精選其油畫、素描、水墨、書法及照片文獻等，共約百餘件以饗國人，藉此呈現孫教授一生藝術生涯的完整精華，庶幾紀念並認知這位在民國以來頗享盛名，卻少為人知的藝術才女，其繪畫風格的多元面貌。

國立歷史博物館館長

張譽騰 敬誌

二〇一三年八月仲夏

Preface

Sun To-Ze (1913-1975) was born in Shou County, Anhui Province. She was one of the most important painters to move to Taiwan with the government of the Republic of China. In 1931, she was admitted to the Department of Art at the National Central University in Nanjing with a score of 100 for sketching. Afterwards, she scored over 90 points for all the skills tests in school. Her talents were highly praised by her instructor, Xu Bei-Hong, who wrote, "To-Ze has been studying painting for only three months, and yet she has shown infinite wisdom and outstanding talent, something I have rarely seen before." In 1935, Sun graduated from the National Central University. In the same year, the Chunghua bookstore published *A Collection of Sun To-Ze's Sketches* for her.

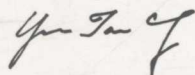
After graduation, Sun To-Ze taught at the Anhui Provincial An-Qing Girls' High School and Anhui Provincial An-Qing Junior High School. At the beginning of the Second Sino-Japanese War, she taught temporarily at the Guangxi Provincial High School, giving lectures on painting of scenery and still life on summer courses for art teachers. Afterwards, she refuted from the war to Lishui, Zhejiang Province, and worked as a painting teacher at Zhejiang Provincial Temporary United Primary and High School and Normal School. In 1948, she returned to Hangzhou, Zhejiang, and taught at the National College of Art in Zhejiang Province (This was the name given to the institution resulting from the war-time merger of Hangzhou College of Art and Beiping College of Art). In 1949, she migrated to Taiwan with her family and taught at the Taiwan Provincial Normal College (now National Taiwan Normal University) until retiring in 1971. In 1963, she was invited by Chang Qi-Yun, the founder of Chinese Culture College, to plan and organize the Department of Fine Arts at that college on Yangming Mountain, Taipei, and became the first head of that department.

Sun To-Ze's works reveal her outstanding talents and expertise in both Chinese and Western painting. In school, she majored in Western painting. Her paintings show solid sketch lines and delicate texture in shading. Besides charcoal pencil portraits, she also tried ink wash painting with a brush. Her oil paintings of outdoor scenery were inspired by nature. As she stated, "I adhere to Mr. Xu Bei-Hong's instruction, admire nature, and regard the Creator as a mentor. I intend to be as realistic as I can." She faithfully followed Xu Bei-Hong's realistic painting style. In her later Chinese ink wash paintings, she applied the concepts

and techniques of western painting enriching Chinese painting. She also developed a new path for Chinese painting with a solid, realist foundation. Sun To-Ze's Chinese paintings, landscapes, figures, flowers and birds were all painted with perfect techniques, especially geese. Even though she introduced realist techniques to Chinese painting, she retained the lofty poetic aura of *literati* painting. For this, the aesthetician Zong Bai-Hua once praised her, saying, "She combines the solid texture of Western painting with the gradation of ink wash painting, which is a brand new way of being both substantial and intangible."

Additionally, in her art career, Sun To-Ze devoted half of her lifetime to fine arts education, having students all over the country. While teaching, she neither cared the students' background, nor forgot to give them a helping hand. Throughout her life, she regarded the pursuit of the beauty of truth as a career, producing outstanding talents for members of the art circle in Taiwan such as Liu Guo-Song, Zhuang Zhe, Xie Li-Fa, and so on. Apart from promoting art education, Sun was also enthusiastic about international cultural exchange. She was twice awarded Fulbright Scholarship by the United States Department of State. She also gave lectures at the University of North Carolina in the United States. Sun spared no effort in promoting Chinese culture and international exchange that she brought works of modern Chinese ink wash painting to many foreign countries, holding exhibitions and giving speeches. She contributed greatly to fine arts and cultural education, in which she played an indispensable role.

Sun To-Ze had experienced war and was forced to leave her hometown and wander from place to place. Her life was short but rich. Her passion for art never faded. Her few surviving works are fine ones, executed with delicacy and sincerity and well worth viewing. This year (2013) is a centenary of her birth. We have selected more than one hundred of her oil paintings, sketches, ink wash paintings, calligraphy, photos, and documents to share with the public. In this way, we hope to present the essence of Prof. Sun's art career, commemorate her well-acknowledged but less discussed artistic talent, and show her multi-faceted painting styles.



Director, National Museum of History

女畫家孫多慈（代序）

當我長（案：掌）中央大學的時候，出過幾個有天才而兼有很深造詣的女文藝家，最著稱者，文學中是沈祖棻女士的詞，藝術中是孫多慈女士的畫。沈女士的詞，最初為眼界最高而批評最嚴的黃季剛先生所擊節稱賞，以後沈尹默，汪旭初，汪辟疆諸先生甚至稱譽為李易安後第一人。在藝術中孫多慈女士的畫，出色當行，在她這一道裏，可以和沈祖棻的詞互相輝映。

多慈有畫的秉賦而好學，她是從西畫的素描入門的。所以控制線條極有把握，這不是一件容易的事。她對於顏色的感覺極銳敏，可是能選擇，從複雜的顏色中能抓住其調和性，所以得藉此不亂不俗的色調，以發揮其最高的情調，既能準確的控制線條，又能多方的運用顏色，又有她自己的靈感和體會，所以她的畫能從人體和風景兩處見長。

畫家是不應當自己滿足的，是不應當拘禁自己在一塊園地裏的，於是多慈在近十年來，頗致力於國畫，欲發展新天地。這是極可鼓勵，也是對她畫的前途極可樂觀的一點。藝術在每一時代都有它的時代性，所以也不能並且不會不變，在這東西文化交流的時代，豈特他山之石，可以攻錯，而且他山之銅更可借鏡。技巧方法一定有許多可以通融互證的地方。多慈有這樣好的西畫根柢來從事國畫，是多麼便宜。我看唐朝周昉、張萱表現出來的線條的美，不禁對多慈將來更高的成就，流露出預賀的心情。

孫多慈的畫的欣賞。

年來看了中外博物館和美術

膚淺的藝術理論，根據美

音樂，可是自己不會彈一下，唱

畫一幅虞美人，我就立刻把她

技巧方法一定有許多可以通

我的话，是沒有偏心的話。

對沈祖棻女士的造詣一點也不曾，也不能從教學方式來

學時代的中央大學的校長，但

我自己最慚愧，我生平很愛好音樂，可是自己不會彈一下，唱一聲。我生平很愛好圖畫，可是要我畫一幅虞美人，我就立刻把她變鍾進士。但是我有一套自以為並不膚淺的藝術理論，根據美學藝術批評和美術史而來的，我歷年來看了中外博物館和美術館以及私人的收藏，也不在少數，縱然我不配談理論，我卻有欣賞的資格。

我以這種欣賞的資格來表示我對於孫多慈的畫的欣賞。

我雖然忝為這兩位女文藝家在求學時代的中央大學的校長，但是我這位外行的校長對她們的造詣一點也不曾，也不能從教學方式來直接幫助她們，所以我的話，是沒有偏心的話。

羅家倫（教育家、歷史學家）

（1932年羅家倫曾出任國立中央大學校長；本文約寫於1950年代）

羅家倫



1951年羅家倫先生時任國史館館長委託
孫多慈製作巨幅油畫作品《盧溝曉月》

Preface

When I was in charge of National Central University, several female artists with great talents and accomplishments studied there. The most renowned artists were Shen Tsu Fen, distinguished for her *Ci* (a type of lyric poetry), and Sun To-Ze distinguished for her painting.

To-Ze is studious and talented in painting. She started with sketches of Western paintings. She was good at controlling lines, which was difficult task. She was also extremely sensitive to color; she could find harmony in a complicated palette, thus creating hues that were not messy and exhibiting the greatest emotions. The works present not only her skills in line and color controlling, but also personal inspirations and experiences. Therefore, her art has its excellence in both figurative and scenery depiction.

In the past ten years, To-Ze has been devoted to Chinese painting, exploring a new sphere. This is worth encouraging and may bring a prosperous future for her painting career. Each era has its own characteristics in art, so it can never stay in the same place and will definitely change. In these times of frequent cultural exchanges between East and West, painting techniques must be interchangeable and mutually supportive. It will be much easier for To-Ze to be devoted to Chinese painting with such a solid foundation in western painting. As I review the beauty of lines performed by Chou Fang and Chang Hsuan in the Tang Dynasty, I can't help but to express my expectation for notable achievements in To-Ze's future.

Lo Chia-Lun (Educationist and Historian)
(The original article was written in 1950s)

述學

吾自束髮從父母受書時，以吾父吾母俱嗜文藝，故幼即沉酣於審美環境中；而吾幼弟括，對於繪畫音樂，尤具有驚人之天才。姊弟二人，恆於窗前燈下，塗色傳采，摹寫天然事物，用足嬉戲。吾父吾母顧而樂之，戲呼為兩小畫家。初為天性趨遣，直渾然無知也。稍長，吾父授吾以毛詩，曰：「此詩也，人間之至文也；然亦畫也。」授吾以離騷兩漢樂府古詩十九首孔雀東南飛諸篇什，曰：「此辭賦與詩，人間之至文；然亦畫也。」又進而授吾莊列之文，曰：「此人間之至文也；然詩也，亦畫也。」更近而授吾馬遷之史，如：易水之別，博浪之椎，鴻門之宴，垓下之騶，田橫之島，曰：「此史也，然亦詩也，畫也。汝其識之！」吾於是憬然有悟於文藝領域之廣，與夫地位之崇。

既入安徽第一女中，吾所交友，悉與吾同嗜。每於課餘，輒取紙筆，任意揮寫；墨彩飛濺，相顧而笑，意自得也。或於上課時，竊摹教師尊容，傳遞戲樂；或寫雞犬村舍，以相贈答。凡此種種，雖不足紀，要皆徵吾之于藝，有如盛渴之遇甘露也。在一女中校，教師中對我期許最殷切者，為圖畫教師胡衡一先生，國文教師李則剛先生。同學中則李家應女士與吾自小學中學以至大學，未嘗一日離，情好逾手足；以此之故，吾平日所作畫，以寫家應者為獨多，亦以寫家應者為最逼真。

及中學結束，吾為創造藝術而奮鬥之志願彌堅。慕悲鴻先生藝，乃入南京中央大學。良師益友，濟濟一堂，於是心有所託，神有所寄；意氣飛揚，得未曾有；頓若乘虛御風，為樂無極。吾于古藝，心傾希臘諸家，其至美盡善，知未可期；但其理想境界，何移人之深耶！吾承悲鴻先生之教，尊崇自然，以造物為師；刊意寫實，惟恐不盡。蓋廣泛神秘之造物，乃無盡藏之畫材，足資吾擷取；取而納諸玄思妙想之中，溶冶之以成藝，夫而後博大精深，遊行自在；夫而後至美盡善，其道非得物

象之精華，難具真美。若藉口創造，標榜主義，是週歲嬰兒，方學步而先趨也，其跲也必矣。悲鴻先生之歷聘歐洲各國也，時馳書與吾。每以 Rosa Bonheur 與 Vigée Le Brun (案：Rosa Bonheur 與 Vigée Le Brun) 相勗勉。雖不能至，然心嚮往之。初吾愛 Millet 之醇樸靜穆，其畫充滿詩意然自知非吾所近。而 Rembrandt 之精深華妙，Prud'hon 之幽雅隱秀，皆能令吾意向顛倒恍惚自失。吾不喜 Rubens，以其所作人物常狂易臃腫，滑稽突兀。然悲鴻先生謂吾苟有眼福，得見在 München 天翻地覆一畫，當不再做如是批評，必驚嘆其偉大雄奇，而為之五體投地也。姑心質之，未敢臆斷。動物作家中，吾最愛 Swan，吾性喜寫獅，曾得機緣，從心所欲。於描吾喜 Holbein 之妙曼簡鍊。以上諸人，皆吾平日服膺至深，觀摩最篤者；每於調色劃布之頃，固冀其時時一遇之也。

民國十九年，殆為吾生最悲痛之一頁歷史。吾父參院政，以政治關係，見疑於當道，繫獄首都。吾於假日，隨吾母與拯兄括弟往獄中慰問老父。至則吾父方與蔣百里先生對奕斗室中。碎面盎背，怡然自得，若忘其身在此囹圄者。且進而為吾講孟子動心忍性一章。曰：「必如是而後脩養人格，能堅強意志，能致力學問，能創造事業；必如是而後至大至剛，塞乎天地，而後富貴不淫，貧賤不移，威武不屈；必如是而後創造文藝作品，能博大雄奇。汝其勉之！」吾因涕泣受教。迨十九年四月，吾父獄解；而吾幼弟括方就讀南京中學，遽以盲腸炎夭折。吾父北行，祕不使知。吾母則悲慟幾絕，病於京寓，纏綿床褥者又年餘。此年餘中，吾則晨入中大聽課，歸則侍慈母進湯藥；憂勞相煎，夜以達旦。然後知吾父為吾講動心忍性之有因也。非此者，吾幾於不能自持。其後吾年漸長，與社會接觸日密，覺人心之虛偽、偏私、陰險、疑忌、刻薄、殘忍，充塞于天地之間，幾欲致疑孟子性善之章。悵然以悲，毅然以起，誓欲於虛偽、偏私、殘酷、險詐、猜忌、刻薄之中，求善求真求美。抑