

西樓讀書

樓瀕昆明翠湖之北
民國乙丑屏山師命
讀書于此凡五年
今休園志之



云南出版集团公司 云南人民出版社

Collection of Zhang Xilu's Chinese Painting and Calligraphy 张希鲁著

张希鲁书画集

云南出版集团公司 云南人民出版社

Collection of Zhang Xilu's Chinese Painting and Calligraphy 张希鲁 著

张希鲁书画集

图书在版编目 (CIP)数据

张希鲁书画集 / 张希鲁著. —昆明: 云南人民出版社,
2009.12
ISBN 978-7-222-06286-3

I. 张… II. 张… III. ①汉字—书法—作品集—中国—现代②英文—书法—作品集—中国—现代③中国画—作品集—中国—现代 IV. J222.7

中国版本图书馆CIP数据核字 (2009) 第230511号

总策划: 陆琴雯 韩梅
策 划: 李华章
编 委: 保卫东 姜明祥 游有山 陈孝宁
张成初 杨海滨 杨瑞宇

张希鲁书画集 张希鲁 著

责任编辑: 朱海涛 玉波狄
装帧设计: 玉波狄
责任印制: 洪中丽

出 版 云南出版集团公司 云南人民出版社
发 行 云南人民出版社
社 址 昆明市环城西路609号
邮 编 650034
网 址 www.ynpph.com.cn
E-mail rmszbs@public.km.yn.cn
开 本 787x1092 1/8
印 张 11
字 数 10千字
版 次 2009年12月第1版第1次印刷
印 刷 昆明富新春彩色印务有限公司

书 号 ISBN 978-7-222-06286-3
定 价 98.00元



张希鲁先生（1900～1979）
Mr. Zhang Xilu (1900 to 1979)

序

 晏永强，云南省人大常委会常务副主任

值已故张希鲁先生诞辰110年之际，由昭通市文化体育局组织出版了《张希鲁书画集》，是继张希鲁先生文稿《西楼文选》出版后，一部展示先生书画艺术的集子。使对先生成就的了解，从文史、考古展开到他精深的书画艺术方面，以学习和纪念这位昭通文化教育界的先贤。

张希鲁先生，原名连琳，号西楼，1900年出生于昭通一个清苦的教员家庭。父张仁甫，清季秀才，以教书谋生。先生记忆中，孩童时期对母亲的印象较深，“幼奉庭训，母教尤严。”父母亲的知书达礼，教诲严格，对先生品端行正的人格形成，起了根本作用。

先生自幼聪颖好学，1922年以优异成绩考入东陆大学第一班文史专业。在东陆大学，先生得到了清光绪经济特科状元、著名学者袁嘉谷先生无微不至的关怀，视先生为高足，受到了袁嘉谷先生全面的教育。先生在训诂典籍，研究文物，著文录事的同时，勤习自幼喜爱的书画，扎实了功底。袁嘉谷先生在希鲁先生画作中题称“知君画笔如诗笔，半取倪迂半大痴”予以了很高的评价。

1979年，张希鲁先生因病医治无效在昭通逝世，终年79岁。逝后，遵照先生遗嘱和家属意愿，将先生几十年费尽心血、节衣缩食收集的137件出土文物，225幅名人字画，163册名贵碑帖，5140册古旧书籍和许多文物拓片全部捐献给国家。

《张希鲁书画集》收录了先生的近100件作品。纵观先生的书画艺术，第一感觉是文人书画。由于先生深厚的国学修养和艺术天赋，在他的作品中透出了浓厚的书卷气和传统中国书画艺术精妙神逸的品格。

先生的书法作品，隶书、楷书、行书无一不精。结构严谨，行笔流畅，崇尚古意，实为难得。

从先生的山水画中，可以看出对元代黄公望、倪瓒，明代文征明及清代四王诸家作过深入的研究。作品多为水墨，用笔简洁，以书入画，由淡入深，从容不迫。正如先生在题画中云：“余之山水，随笔挥洒，取诸胸怀而已，其不工也宜哉。”道出了先生的审美追求。先生的书画艺术，延续了中国书画传统文脉，为后人留下了珍贵的文化艺术遗产。

2009年11月2日

Preface

Yan Youqiong

Deputy director of the Standing Committee of the People's Congress of Yunnan Province

The Collection of Zhang Xilu's Chinese Painting and Calligraphy is published by Zhaotong Culture and Sports Bureau in commemoration of the 110th Anniversary of Mr. Zhang Xilu. It is a collection for displaying the art of painting and calligraphy by Mr. Zhang Xilu since the Selection of Xilou, the manuscripts of the said author was published. The works collected from literature and history and archaeology to traditional Chinese painting and calligraphy is helpful to understand and honor this forerunner of cultural and educational circle in Zhaotong.

Mr. Zhang Xilu, former name Lianmao and alias Xilou, was born in a poor family in Zhaotong in 1900. Zhang Renfu, his father was a scholar passed the imperial examination at the county level at the end of the Qing Dynasty and lived by teaching. In his childhood and adolescence, the rigorous requirements and excellent studying environment provided by the parents developed Mr. Zhang a well-conducted character.

Intelligent and diligent at an early age, Mr. Zhang has been enrolled by the faculty of literature and history of Donglu University in 1922, under the inculcation of Mr. Yuan Jiagu, a famous scholar and the first rank in the highest imperial economic examination of the Guangxu Period of the Qing Dynasty. In his persevering pursuit of explanations of words in ancient classics and relics and archaeology and writing scholarly works, Mr. Zhang also laid a solid foundation on painting and calligraphy. Mr. Yuan Jiagu spoke of Mr. Zhang's paintings in glowing terms.

Mr. Zhang Xilu died of illness on in 1979 in Zhaotong, at the age of 79 years old. In compliance with the intent of the testator and relatives, the art curiosities left by Mr. Zhang were donated to the government, including 137 unearthed relics, 225 Chinese calligraphy and paintings by celebrities, 163 precious inscriptions of ancient tablets and 5140 ancient books and many rubbings of cultural relics.

It has collected nearly 100 pieces of works in the Collection of Zhang Xilu's Chinese Painting and Calligraphy, known as the tradition of painting and calligraphy of literati. An aesthetic style and exquisite and delicate impression are conveyed from the works on the basis of studies of Chinese ancient civilization and artistic talent of the creator. What is fascinating about his work is that three chirographies are skillfully used in elaborate structure as official script, regular script and running script.

The landscape painting by Mr. Zhang is based on the studying of the tradition of ancient artists as Huang GongWang and Ni Zan in the Yuan Dynasty, Wen Zhenming in the Ming Dynasty and Wang Shimin, Wang Jian, Wang Hui and Wang Yuanqi (Four artists surnamed Wang) in the Qing Dynasty. The works is mainly used in Chinese ink with neat strokes, painting in calligraphy and in a leisurely manner. As Mr. Zhang said, "My landscape painting is merely expressing my vision in a free style without too much hesitation, and it is inevitable to be sketchy". It is his aesthetic pursuit. The painting and calligraphy of Mr. Zhang, a continuation of traditional Chinese painting and calligraphy, is a rare cultural and artistic heritage.

November 2, 2009

题 画

(一九二二年至一九二九年)

张希鲁

○ 涤新酷嗜余画，虽得，未善也。一日过访见此，叹为妙品；妙何敢居，能或有焉。是为赠。

○ 麓台论画，当于淡中求浓，不在浓中见淡，而赏鉴者或不然。咏先评此，适与之合。惟余不及麓台，则增愧耳。

○ 读《畏庐集》，思林先生不得见，是吾憾，家学师先生文，先生尝手书奖之，是可喜；不得见先生，得见所奖者，庶几矣。畏庐又工绘，家学得其神，余画远不及，可愧也。

○ 余之山水，既非学名家，亦非师造化，随笔挥洒，取诸胸怀而已，其不工也宜哉。

○ 树五师曾题余画云：“半取倪迂半大痴。”殊为愧甚。偶得此幅，或庶乎近之。

○ 余居翠湖西楼，左顾东陆大学，右面茂林丛竹，下俯九龙池。船亭伍鱼，鸟伴草木，忽忽三年，而与之别。昔曾为记，今又为图，倘楼有知，能不笑其愚乎？时民国丁卯四月七日也。

○ 古人画饼充饥，余画山避暑，虽近呆愚，要不失为达者。

○ 昔文衡山，雅士也，端午尚不能忘钟馗。今余何人，岂敢让焉。

○ 张兄命余画猫，余画之，聊共一笑耳。其似猫与不似猫，所弗计也。

○ 今冬拟归，树五师赐绢命绘。旋以路阻，储篋久未出。暂寓大学，而求画者益多。偶步阮堤，想颐寿楼在翠湖虹山之间，云烟杳蔼之际，因率而为之，得无仿佛否耶。丁卯岁晚记。

○ 晋宁苏君尝评余画曰：“画诚佳矣。尤佳者，构景曰不穷也。”启蔚兄适在座，若有不释然者。一日出宣纸索绘翠湖，且曰：“写二人对坐，是吾所乐。”余大窘，恨苏君过誉而苦余也。强而画就，如与真景一印证，奚翅千里哉。

○ 余生清初，不失为傅青主；余生今日，岂敢与曼殊为友。

○ 是笑是哭，兰喜竹怒，壬戌年作，诸君何如？

○ 昔王右丞居蓝田山，作《辋川图》，造乎妙景，秦太虚所谓见之急而病愈，岂信然耶？盖山中真景，日临之，自有得焉。余处尘嚣间，强作之，能无愧乎？

○ 后人学米家山多矣，余以为俱效颦者流；惟高房山造诣精绝，已近化境，今偶摹之，得无近似。

附：树圃师题山中避暑图诗一首

犹记西山避暑时，空林叶上写凉诗。

知君画笔如诗笔，半取倪迂半大痴。

摘自：《西楼文选·题画》

Inscriptions on Paintings

Zhang Xilu (Excerpts from *Inscriptions on Paintings*, the Selected Works of Xilou 1922 to 1929)

Dixin was ever enthusiastically fond of my painting, however, without a fine piece of painting. Once he visited my home and found his favorite in my works. I present this painting as a gift.

Lutai comments on the painting that the lightness is dependent on the thickness, whereas the connoisseurs take a dim view.

Yongxian expressed a similar view and I am ashamed I could not reach his artistic boundary.

I am regretful to have failed to visit Mr. Lin Shu when I read the *Collected Works of Weilu*. Mr. Lin has even given praise to my father in written, and I am glad to see it. Mr. Lin is dexterous at painting and my father learned his spirit. I am ashamed my painting is in a low level.

My landscape painting is merely expressing my vision in a free style without too much hesitation, not the succession of teachings from a master and it is inevitable to be sketchy.

Mr. Yuan Jiagu (alias Shuwu) spoke of my paintings in glowing terms as a tradition from two famous artists of the Ming Dynasty: Ni Zan and Huang Gongwang (alias Dachi). I am abashed at his eulogizing except this work at random.

I was ever dwelled at Xilou of the Green Lake for three years, bordering on Donglu University on the left and a lush growth of trees and bamboos on the right, near the Nine-dragon Pool. I have written an essay for Xilou and now paint it again. On April 7, 1927

It is said that an ancient man have drawn a cakes to allay hunger while I paint a mountain to avoid summer heat. May it feed on illusions?

Wen Zhengming (alias Hengshan), a famous artist in the Ming Dynasty has ever not forgotten Zhong Kui painting in the Dragon Boat Festival, let alone me.

Brother Zhang asked me to draw a cat and I obey without reluctance. It is just a pleasure, unnecessary to insist on image.

Mr. Yuan Jiagu wished for a picture upon my return, I, however, failed to meet the demand for the traffic problem. When I stay at the school and treat the guests for my paintings with courtesy, it just so happened that I draw a picture of Yishou Tower between Green Lake and Hongshan Hill immersed in the cloud and mist. In 1927

Mr. Su from Jinning County commended my painting for its composition of a landscape. And Brother Qiwei wanted to a picture of Green Lake with a scene of sitting. I am very embarrassed and managed to draw a picture, not be true to the original.

I may become Fu Shan (alias Qingzhu) if I was born on the beginning of the Qing Dynasty, however, I do not dare to associate with Su Manshu at present.

Laughing or crying, joyous orchid and resentful bamboo. How about you, sir? In 1922.

The Landscape Picture of Fuchuan is drawn with a fine view by Wang Wei (alias Youcheng) in the Tang Dynasty and Qin Guan (alias Taixu) praises it as an elixir in the Song Dynasty. Do you believe it? The artist would be in proficiency by drawing the wonderful scenery in the mountain every day. I cannot be unashamed for drawing it in urban hubbub.

Although a lot of followers study after Mi Fu (alias Jiashan), a famous artist in the Song Dynasty, they make themselves look ludicrous with blind imitation. As a sole exception, Gao Kegong (alias Fangshan), a famous painter in the Yuan Dynasty, is renowned for his accomplishments on landscape picture. I am disappointed by comparing with each other after painted from his copy.

Inscription of Mr. Yuan Jiagu on Summer Mountain Resort Picture

I still remember to be away for the summer holidays in the Western Hill;

Write the poem on the leaves in the woods;

I know your wonderful painting as you poetry composition;

Following the exquisite masterpiece of Ni Zan and Huang Gongwang.

Source: "the Selection of Xilou topics of Painting"





袁树圃题山中避暑图 135cm×37cm 1925年

Summer mountain resort with inscriptions of Mr. Yuan Shupu, 135cm×37cm, in 1925.



人物 63cm x 33cm 1925年

Figure landscape painting with
s, 63cm x 33cm, in 1925.



山水人物 63cm × 33cm 1925年

Chinese landscape painting with figures, 63cm × 33cm, in 1925.



山水人物 63cm × 33cm 1925年

Chinese landscape painting with figures, 63cm × 33cm, in 1925.



山水人物 63cm × 33cm 1925年
Chinese landscape painting with
figures, 63cm × 33cm, in 1925.



庚午端陽園主與諸生暢談因作
淵明孟夏讀書圖存

希魯張遠林



淵明孟夏讀書圖 132cm×65cm 1930年

Picture of Tao Yuanming reading in Summer, 132cm×65cm, in 1930.



自题山水画 107cm × 33cm 1930年

Since the title Landscape, 107cm × 33cm, in 1930.

