

海棠老人近作





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潘文題



# 海粟老人近作

收藏及出版者：李家耀

张振通

李炯才

周颖南

(以年龄为序)

编辑者：周颖南

印刷者：维生印务

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海東先生以畫名天下者垂六十  
年矣其與交游亦遍天下早歲蘄  
徇西方則為庠塾後中國公事大  
匠濤無論油畫水墨畫筆鋒  
以強勁感情馳使之根柢不足  
為大槩枰憶石不足為其嶙峋  
蒼鷹俊鷗不足為其翱翔搏擊  
疾風猛雨不足為其張橫痛快而



劉海粟之所以為劉海粟固自有  
在非高唐楚谷之大匠濳偶得而

奪也

昔梁任公喜海粟先生具闕板膽力  
嘗引杜子美田園詩不為一人死不休  
以稱之而又懼其才或侮謬漫舉  
杜由老老漸於詩律細以勉之期之  
今此集收其友人李家耀傳振週李



烟才周顧南四家所藏水墨畫或  
設色或不設色皆六十至八十歲間  
之作試觀味之固不淋漓恣肆未  
飛動而去混茫律細如任之而初  
者而任之則不及見矣

海東先生詩能詞妙者辨其懷  
素以書神似前如禪畫之畫人  
畫此數長卷不一觀就畫之既曉



而言才識而言道術而言升風氣  
而言培植後學而言溝通中西而  
綜合文學與科學則二十世紀中  
國最增劉海粟當為竅傑步之  
代表人物此殆可無疑義矣  
論定者也歟

兩度於漢文





## PREFACE

Mr. Liu Hai-su has been famous for his paintings in China for the last six decades. He travelled widely in many countries and has been internationally known. In his early years, he followed the western artists such as Van Gogh and Gauguin and Chinese masters such as Pa-ta shan-jen and Shih-t'ao as well. In Practice, whether in oil or in chinese ink, his brush vibrates always with burning emotions. The beauty of his works surpasses those observe only the natural patterns of dry wood and trees, the strange-looking stones, the vigorous movements of brave eagles, the agility and swiftness of birds in flight, and even the overwhelming power manifested in a thunder storm. In other words, his works bear an inherent and unique character which is rarely attained by most of the great masters.

In order to praise the originality and innovation of Liu's paintings, Liang Ch'i-ch'ao (1873-1928) once cited Tu Fu's poem which reads: "If a poem of mine seems less impressive, I would never cease to improve it as long as I am still alive." For fear that Liu might be complacent with his accomplishment in a certain extent, Liang encouraged him again by citing Tu Fu's another poem which reads: "In getting old, gradually I devote more to the details of the rules of poetry." Now this album contains the reproductions of Liu's paintings in monochrome and in colour collected by his friends Lee Kah Yeow, Thio Tjin Thong, Lee Khoo Choy and Tjioe Ji Nan. All these paintings were done by him in the ages between sixty and eighty. From our point of view, they are all inspired with profound emotions and subtly expressed.

Furthermore, all the details of rules were carefully considered as Liang Ch'i-ch'ao had expected several decades ago. So it is a pity today that Liang could not witness and share the joy of appreciation with us.

Mr. Liu Hai-su is also well versed in composing Chinese poetry and the art of calligraphy. His cursive handwriting are modelled after the style of Huai-Su (725-795). As to his running hand-writings, they resemble that of Weng Tung-ho (1830-1904). Among the artists of our generation, there are few who is able to practise all these traditional arts like him. In the field of painting, besides his talent and his sense of judgement, he is also a pioneer of new trends, an educator conscientiously giving nurture to the young generation and may be regarded as a bridge between the East and the West as well. With all these various achievements, he is surely the most distinguished artist in the 20th century China. This is my estimation and would like to wait the reappraisal of others.

PAN SHOU



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一過風聲

寒風原十里

寒世上興止敬

作年有安

家耀耀東主亦不畫牛久病不  
多此勞苦墨滿漫畫以命指解此  
之點不成字他日舟易必又是病解時也

一九六五年三月廿日劉海棠

各盡所能各取所需

息焉特為力田之餘

海棠弟丹題



牧牛圖

Cowherd

李家耀藏

Collection of Lee Kah Yeow



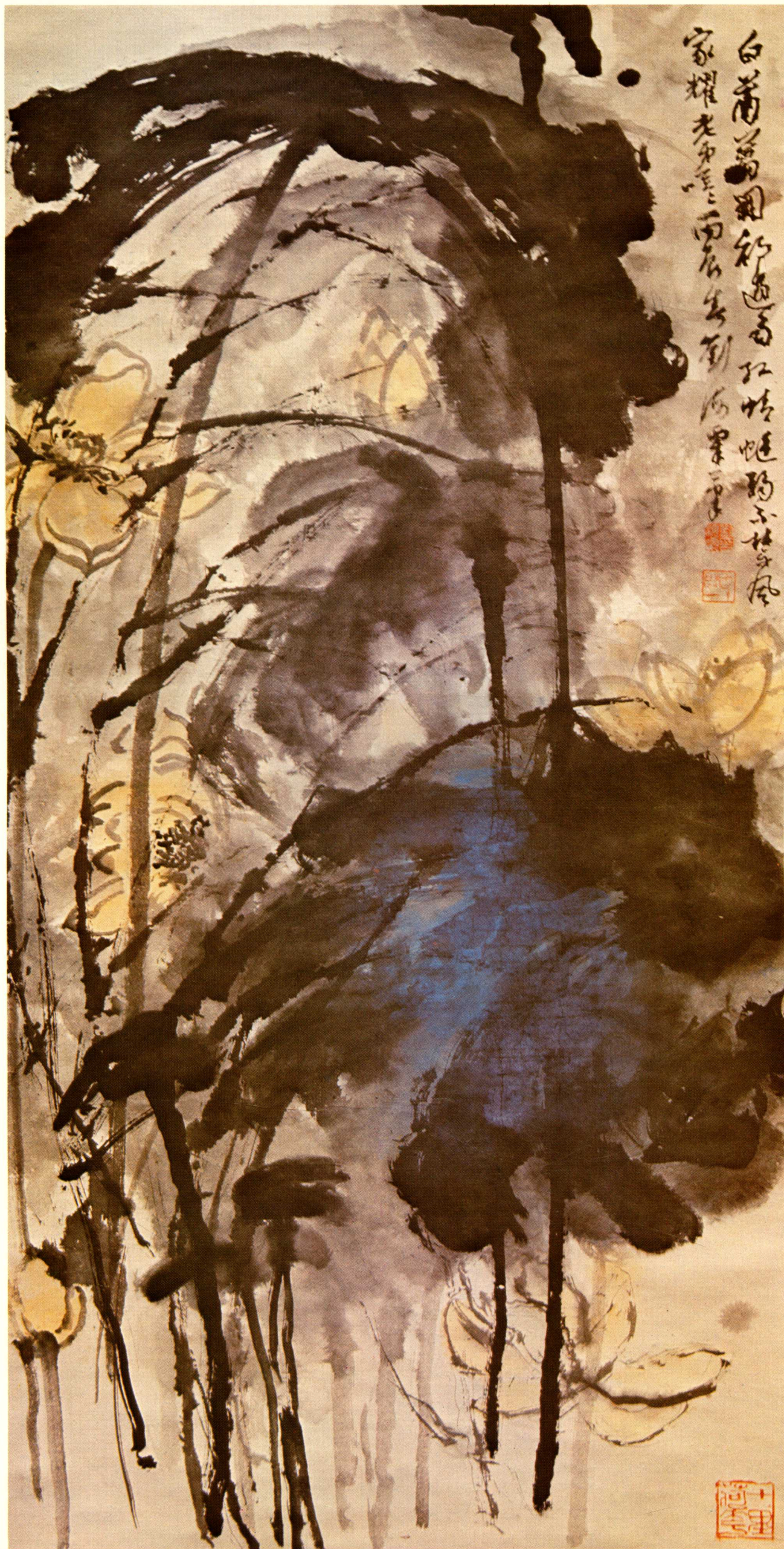
花好月圓人壽



五世賢侯續始承天  
公侯貴族心雪光夏  
以紅光好忍後何人也  
不紫 元六  
李家耀 梁 劉 十 月 廿 二 日







荷花  
Lotus Flower



振通先生筆墨知己  
補致請正 靜遠老人

石田老人青綠山水設色藻  
麗魄力溢榜上非具渾厚  
古拙之筆未許學步也  
是慎擬之自懸病後力  
弱絕非石翁真面目矣

丁未重陽後三日劉海棠



石田山水

Landscape Painting after Shih-Tieng

張振通藏

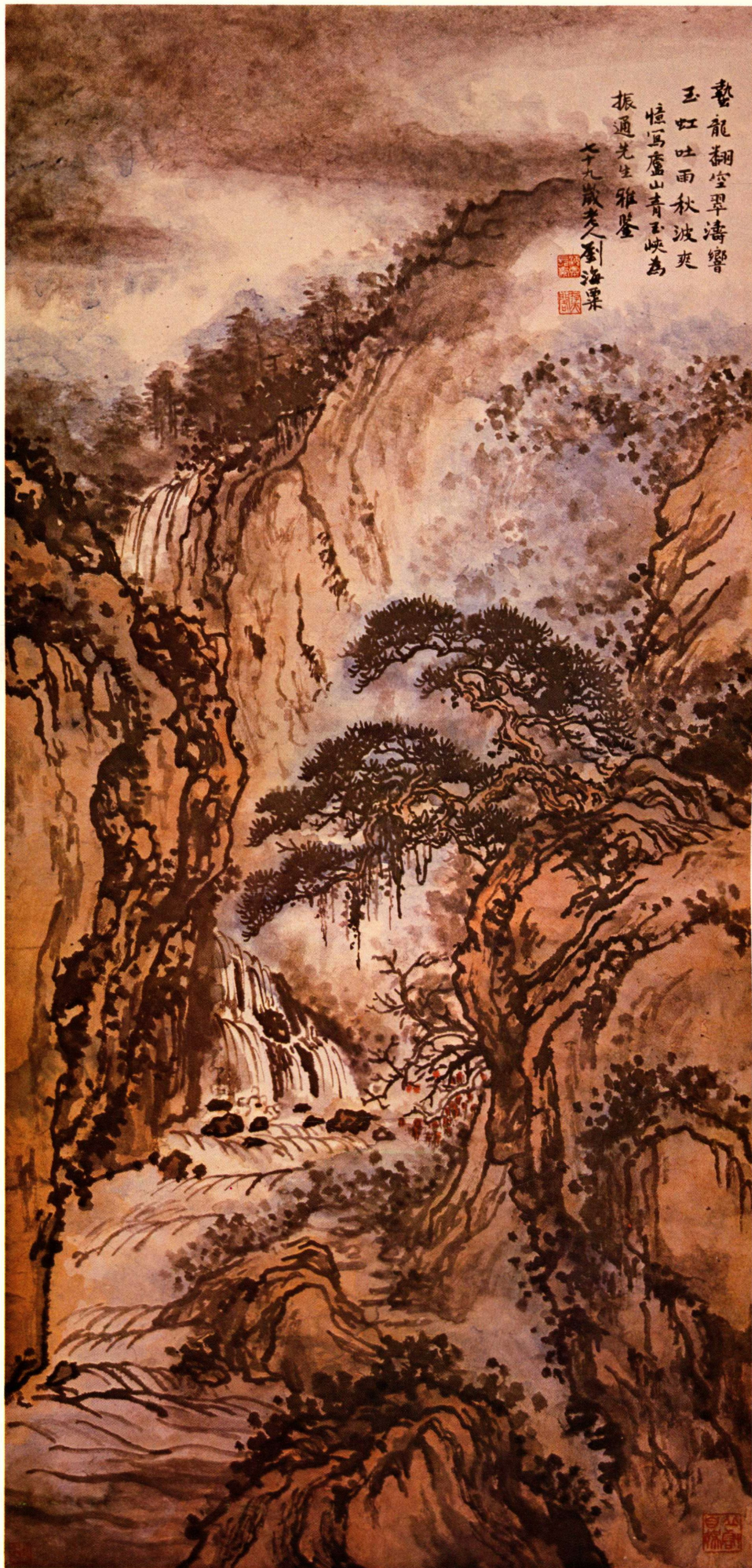
Collection of Thio Tjin Thong





秋江漁隱  
Fishing in the Autumn





藝龍翻空翠濤響  
玉虹吐雨秋波爽  
憶寫廬山青玉峽為  
振通先生雅鑒

七十九歲老人劉海粟



廬山青玉峽  
Green Jade Gorge in the Lu Mountain

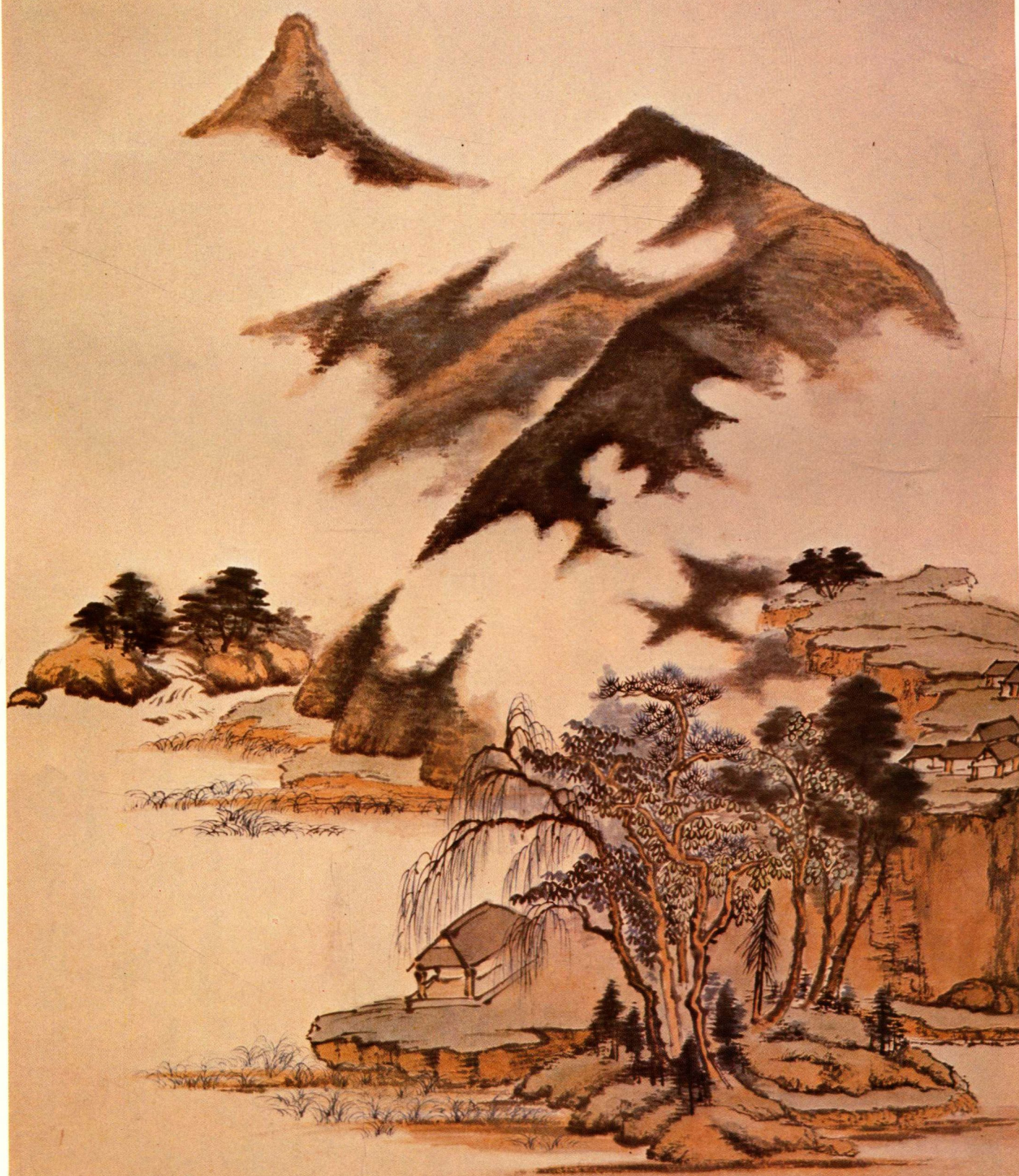


雲多不計山深淺地僻絕無  
人住來莫怪搜圖便成句柴門  
曾向翠峰開

癸未中秋雨生存天閣戲  
依高尚書筆 海粟

東溪之輕柳  
滿庭生香雪

海粟又頌



翠峰圖

李炯才藏