

張書旂畫集

歐陽中題



華岡博物館珍藏

中國文化大學出版部印行



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為華岡博物館永久珍藏。

序

歐豪年

中國花鳥畫自宋即繼人物、山水而興，由於創作形式多彩多姿，有鈎勒、沒骨等完整的法度，經千數百年來，畫家們透過工筆或意筆去表達，分別發揮的結果，早已奠定其獨立的科門。民國以來，以言花鳥畫方面有深厚功力，且能自成風貌的畫家，不能不數已故的張書旂氏，他所作畫繪不獨汲取前人所長，更進而透過寫生能力，分別掌握各種不同的鳥類，以及花、竹、樹、石的姿采生態，以活潑有情的筆調去表現。既能嚴肅地從事作家式的創作經營，亦能時見有士人墨戲情趣的揮洒。這真是一般沒有性靈的畫家所難能的。

張氏生於浙江，上海美專畢業，曾先後任教於廈門大學及中央大學之美術系科，且曾與上海文化藝術界諸聞韻、潘天壽、吳弗之、張振鐸及諸樂三等組織白社，要求在藝術天地中有所振作與開拓。

追溯他的畫風，當然我們也不難發現他所曾受的前人的影響，晚清畫壇全才任伯年畫家所曾影響的衆多後人中，吳昌碩和張氏應是最特別值得一說的兩例。時許多強調吳氏成功運用篆法入畫，我們當亦同時不難發現他結合篆法用筆的經營位置，取勢奇絕處，大都自任氏得來，而張氏的成功却在於兼取任、吳二氏的筆墨經營所長，繼而體會嶺南居巢、居廉兩位用撞粉賦色法度及

高劍父、高奇峯兩位融貫中西的取徑，作某種程度的參酌運用。這種善學古人及善創意的表現，在近代因循積習瀰漫的中國畫壇上，尤屬難能可貴。

徐悲鴻對張氏畫作曾多推許，且言張氏繪鴿，應屬古今第一。後雖亦有人持論指為過譽，但張氏繪鴿曾下苦功寫生，且有百鴿圖巨幅，民國三十二年攜赴美國展覽，贈與當時在任的羅斯福總統。張氏寫禽，氣機不滯，生態盎然，應受佳譽，則非徒鴿子而已。時人論畫亦偶有以「厚」、「薄」兩詞月旦古人的，但對於一生專注藝術如張氏，他在繪事上的成就是不容置疑，未因他人一字之褒或貶，所能予以重大影響。

中國文化大學出版當局近以華岡博物館所藏張書旂畫家作品約四十幀，以彩色付梓出版專集，對愛好張氏畫風及研究近代國畫來說，實在意義重大，所付印的畫作，都饒水準至有可觀，雖然其中部份作品款書或有由後人補上，然仍不失為大醇小疵，願廣大讀者善為取捨，不致因噎而廢食。

PREFACE

Au Ho-nien

Following the paintings of landscapes and portraits, artists who ingeniously used methods of either impressionistic portrayal or elaborate drawings had brought the paintings of flowers and birds into full play since the Sung Dynasty. The variety of forms created by a perfect skill called *kou-leh* and *mo-ku*, a traditional Chinese school of painting resembling today's water color, had laid a solid foundation way back in thousands of years before. In the past four decades or so, Chang Shu-chi, endowed with natural disposition and intelligence, has been virtually considered the best painter of flowers and birds. His profound skill and effort made in painting flowers and birds is unequalled by any contemporary artists. By taking in what preceeding masters did and by sketching from nature, Chang Shu-chi was capable of depicting lively and vividly all kinds of birds, and flowers, trees, and rocks as well.

Chang Shu-chi, a native of Chekiang Province, was graduated from Shanghai Art Academy. In his life he had taught art at Amoy University and the National Central University. And with a purpose to promote and create a new world of art, he founded an art association called "Pai-She" together with some renowned literati in the cultural and literary circle in Shanghai such as Chu Wen-yun, Pan Tien-shou, Wu Fu-chih, and Chu Lo-shan.

Tracing the origin of his style, we can easily perceive Chang Shu-chi had been greatly benefited by his comprehension of the works of preceeding masters. The two artists in the late Ch'ing Dynasty worth special mentioning are Wu Chang-shih and Chang Shu-chi, both had been influenced by the works of the all-round talent Jen Po-nien. Wu Chang-shih was capable of using his calligraphic style, the seal style, to be applied in his paintings. In fact, it was a method derived from Jen Po-nien. But Chang Shu-

chi not only succeeded in adopting the best of both Jen Po-nien's and Wu Chang-shih's methods, but also intuitively comprehended the method of coloring by Chu Chao and Chu Lien of the Lingnan School. Moreover, he also employed certain skills of Kao Chien-fu and Kao Chi-feng, another two great artists of the Lingnan School. His way of studying the ancient masters and his creativity fully expressed his distinguished characteristics of being an artist. They are something rare and valuable not often found nowadays.

Hsu Pei-hung once praised Chang Shu-chi's painting of doves as something that could never be surpassed by others. Though some held different opinions, yet Chang Shu-chi did devote much time and energy to the task of sketching and making a huge painting of one hundred doves, which was presented to U.S. President Franklin Roosevelt in 1943 after it had been exhibited in the United States. His paintings of birds are really vivid and life-like. Undoubtedly, no words of praise or disparage will ever affect the achievements made by this remarkable artist who had devoted his whole life to the work of art.

An album of some 40 paintings by Chang Shu-chi from the collection of the Hwa Kang Museum is published by the Chinese Culture University Press. It will be an album worth owning for those who are interested in Chang's works and modern style of Chinese painting. Though the inscriptions on some of his paintings may have been added posthumously, that does not matter much to the original works. The paintings in themselves are superb.

(Translated into English by Professor Li Hsueh-ching)

目 錄

TABLE OF CONTENTS

1. 歐豪年序	
3. 譯 序	
6. 芋	Taro
8. 葵花雙雀	Sunflowers and the Sparrows
10. 向陽花好	Sunflowers
12. 耄耋延年	Cat and Butterfly
14. 金 魚	Golden Fish
16. 雙魚戲水	A Pair of Fish Playing in the Water
18. 四季有餘	Fish
20. 紫藤羣鯉	Fish and Wistaria
22. 小禽百合	Bird and Lily
24. 桃花雙禽	Birds and Peach Blossoms
26. 楓岸小雁	Wild Geese under the Flaming Maple Trees
28. 三子依依	Three Birds Keeping Each Other Company
30. 雙雀春柳	A Pair of Birds and Willow Tree
32. 羣雀秋柳	Little Sparrows on Willow Trees
34. 丹楓雙雀	A Pair of Birds and Maple Leaves
36. 紫藤雙鳥	Birds and Wistaria
38. 雙鳥小樹	A Pair of Birds on a Small Tree
40. 天上人間	Happy Birds and Flowers
42. 離緒依依	Birds and Flowers
44. 草菊雙鴿	Doves and Chrysanthemum
46. 雙鴿梨花	A Pair of Doves on the Pear Tree
48. 牽蘿拂雨	A Bird Alighting on a Branch of Creeping Plants
50. 福壽雙全	Birds and Flowers
52. 八哥楓葉	Large Black Starlings and Maple Trees
54. 紫藤八哥	A Starling and Wistaria
56. 不如歸去	A Bird and Flowers
58. 富貴白頭	A Grey Starling and Peony
60. 耄壽松年	Pines and a Bird
62. 鸚鵡枇杷	The Parrot and the Loquat Tree
64. 巧語如珠	A Bird and Flowers
66. 蝶戀玫瑰花	Butterflies and Roses
68. 寒梨月色	Pears and the Moon
70. 秋晨試鳴	A Cock
72. 春柳小鴨	Little Ducks under Willow Trees
74. 柳下雙鳧	Wild Ducks under the Willow Trees
76. 草菊雙雁	Chrysanthemum and Wild Geese
78. 高風亮節	The Bamboo Trees
80. 梅竹同春	Plum and Bamboo Trees in Spring
82. 雪岸聞香	Peach Blossoms
84. 雙清圖	Flowers
87. 敬悼張書旂先生	孫多慈

芋

Taros
87.5 × 39.1 cm
Paper



葵花雙雀

Sunflowers and the Sparrows

132 × 65.5cm

Paper

軸

向陽花好

Sunflowers
53.5 × 64cm
Paper



耄耋延年

Cat and Butterfly
90 × 28.5cm
Paper