

印章

傅藏沈耀初畫集

Shen Yao Chu's Painting From the collection of Fu Zhanlu

中國美術學院出版社
China Academy of Art Press

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編后記 舒建華

Afterword Shu Jianhua

序

1928（民國十七）年，我生于河南南陽鎮平縣，先君傅杰，字文英，是早年河南省國民革命的主要活動家之一，曾追隨中山先生，在廣州大元帥府參政，後來因眼疾回鄉定居。他嗜好字畫，家藏一些明、清兩代名家之作。耳濡目染，我自幼對中國字畫有了印象和興趣。我記得，家裏廳堂上常挂明朝徐渭和晚清趙之謙的幾幅大作品，筆力和氣勢上，有股說不出來勁道，忽忽六十年后，有時想起，猶在目前。這種少兒時留下的印記，對我日后偏嗜寫意和金石氣的書畫作品，有莫大關係。

1949年，我携幼弟占愷渡海赴臺灣。念書、謀差、成家而外，對書畫之嗜好，未有少衰。當時臺灣，象樣的藝術館和畫廊，尚不多見。要看畫，裱畫店不失是一好去處。1971年底，我偶過高雄“藝林堂”，看到一軸張懸的《群鷄》，墨氣淋漓，神色如生，落款為“耀初”。我盤桓良久，反復觀賞，驚嘆之余，問店主林老板“耀初為何人？”答曰：“不太清楚，聽說是福建詔安人，人在臺灣，其它不知。”隨後，我四處打聽。蒙同事陳健康（他也是詔安人）見告，耀初姓沈，年過花甲，長期擔任中小學美術教員，退休后避居南投縣山區一農場。健康兄并慨然以畫家親贈的《枇杷雄鷄圖》轉贈我。不日，我和內人莫儀鳳一起携此卷軸，專程去農場拜望耀初先生。農場原由山民植養蘑菇，后廢棄，耀初先生居處原應是工棚。那日剛好下雨，山間水霧瀰漫，我和內人進門時，發現室內四處漏雨，惟獨睡床和一方畫桌除外。先生凝神定氣，作畫如故，幾不知屋外風雨如盤和有客初訪。想到讓我如醉如痴之畫作竟出自這等簡陋荒寒之所，我心緒難平，內人也一時落泪。緣此，我和內人常去拜望他。時日稍久，我們之間情義彌厚，一如父子，我以義父尊稱他。直到1990年先生病逝福建漳州故鄉。這十九年中，耀初先生和他作品，成為我們家庭中至為重要的部分。

耀初先生的創作是1973年，由姚夢穀先生慧眼識英，鼎力舉薦在臺灣歷史博物館首展后，才為世人周知和珍重的。1976年我舉家移民來美國，生活稍安后，即准備迎養他來美國定居。他起初也有此念。没能成行，因素多端，最重要的，按我之忖度，該是1978年祖國大陸開放，兩岸海波稍平，他起思歸之意。一別三十年，故園家小，夢縈魂牽。有兩事可為左證。一是他囑托我從美國去信福建老家，與家人聯系，後來在1982年在香港與家人會面。二是1985年他應臺灣史博館之邀，為舊金山國際機場新航站樓創作的巨幅作品，題為《晚霞歸雁圖》，題詩為：“目送飛雁去，旅次客心驚。羨渠騰健翼，愧我仍伶仃。畫中有真意，身外薄浮名。土渡關塞遠，何日作歸耕？”1990年夏，他決計離開臺灣回到福建老家，此前，特召我回臺灣，在他新店居所，協同他一起挑選出一百二十幅畫作，分類后，包扎、裝箱，寄往福建，成為籌建中的詔安沈耀初美術館藏品。這一美術館是耀初先生個人出讓自己畫作，酬得數十萬美金，在當地政府支持下興建的。只可惜他在1990年10月24日作古，沒有見到美術館的建成。所幸，美術館在1991年秋落成后，成為中國二十書畫名家藝術館之一，與他生前敬仰的吳昌碩、齊白石等人的紀念館比量齊肩。“缶老后白石，白石后耀初也”，參觀者佳評如斯，足慰他老人家的在天之靈。

我學殖粗淺，對耀初先生繪畫成就，不敢輕置一詞。惟有對他在藝境上之孤心苦詣，因相處有時日，略有會心，三十多年來，敬仰愛戴之心，點滴未減。對他作品中充盈之

旺盛生命力，從看第一幅作品開始，鐘愛陶醉之心，與時俱增。對我來說，他的任何一張紙片，都重若拱璧。他給我的七十三封書信，我都完好收存。我與他相處十九年間，深知他對自己作品鄭重和珍愛的脾氣，從未向他索求片紙。我珍藏的這些畫作，幾乎都是從他的同鄉和親友那裏搜求購置的，或是他主動贈送我的。這些作品中，除他老人家代表性的寫意花鳥作品外，還有很少示人的山水作品，以及兩幅模仿吳昌碩和齊白石的作品。這兩幅作品是他五六十年代，一時為同好所激，欲顯功力之作，了無欺世之意。

特別有意義的是作于1932年的《叢菊雙蝶圖》，是他當年送給夫人陳素琴，供綉帳沿之用。1988年，我陪老人家回詔安時，我的義母送給了我。當我隨侍老人家回到臺灣后，向他展示此作時，他頓時激動得發抖，連聲追問我何處得來，見告后，急急提筆，在右側原題后加了“此早年之作也”。我的義母也已作古。二老生前，離多聚少，海天遙隔，睽違四十年，團圓不久，義父又遽歸道山。我希望他們有來生之緣，像畫中雙蝶一樣和美。

在我三十余年收藏過程中，我特別感激家人的理解和支持。也要感謝許多朋友，如最早贈送我沈畫的陳健康兄。如熊典懌先生，他是專為臺灣故宮裝池書畫的名手，三十年來，對我有求必應，我幾乎所有的沈畫，都是請他裝裱的。還有木雕大師朱銘，他是耀初先生的大知音。現藏沈耀初美術館中的那尊神情畢肖的老人家木雕胸像，就出自朱銘之手。朱銘兄還曾以他客廳裏擺放的兩只木雕鷄，與我交換一軸沈畫紅面鴨。此等真賞，令我感念不已。

傅占陸
2005年7月

Preface

In the 17th years since the Republic of China was founded (1928), I was born at the Zheng Ping County, Nan Yang of Henan Province. My father, named Fu Jie, styled Wen Ying, a predominate national revolution activist in Henan Province in his early years, who used to follow Dr. Sun Yat-sen, and took part in the Guangzhou Generalissimo government, later on went back to settle down in his hometown because of his eye sickness. He had an addiction to calligraphy and painting and preserved works of some masters in Ming and Qing Dynasty in home. Ears soaked and eyes dyed, I was impressed by them and showed interest in Chinese calligraphy and painting since childhood. I remember that several masterworks of Xu Wei of Ming Dynasty and Zhao Zhiqian of late Qing Dynasty were hung on the walls of the hall in my home, with an unexplainable but sensible strength in the strokes and momentum, after the hurried-away sixty years, sometimes they occurred to me just like still visible before my eyes. This impress left on me since childhood explains my partiality for calligraphy and painting works of freehand brushwork and epigraphy.

In 1949, I took my little brother named Zhan Kai to Taiwan. Apart from attending school, making the living, and getting marriage, my liking for calligraphy and painting never diminished. In those days, there were few decent art museums and galleries in Taiwan. To see paintings, picture-mounting shops are the right places to visit. At the end of 1971, I dropped in the "Art Collection Room" in Kao Hsiung and saw a roller of painting entitled "gathering of chickens", whose ink traces were impassioned and forceful, and the look was as vivid as life, signed as "Yao Chu". I spent quite a good while viewing and admiring over and again. While marveling at it, I asked the shop owner, "Who is Yao Chu?" The answer is "not so clear, I heard that it is a native of Zhao'an of Fujian, now he is in Taiwan, and I don't know other things." Soon after that, I inquired about it everywhere. Thanks to my colleague, Chen Jiankang, (who is also a native of Zhao'an), I got to know that Yao Chu's surname is Shen, he's over sixty years old, and works as an art teacher in middle and elementary schools for over a long period of time. After retirement, he lives in a farm in the mountain area in Nan Tou County in seclusion. And it was very generous of my old friend Jiankang to present me his painting of the loquats and the rooster granted by the painter in person. Within the next few days, my wife Mo Yifeng and I paid a special visit on Mr. Yao Chu on the farm with this roller of painting. The farm used to be the mushroom field of the farmers, later on it is obsolete and the residence of Mr. Yao Chu used to be a work shed. That day it was raining, and the spray was spreading among the mountains. When my wife and I entered the gate, we found the rain was leaking everywhere in the house except the bed and a painting desk. Mr. Yao Chu was fully absorbed in painting, and hardly knew the heavy rain and blowing wind outside the house and there were visitors coming. Thinking of the painting that makes me so obsessed accomplished in such a shabby and lonely place, I could not calm down and my wife shed tears. Since then, my wife and I often visited him. As time went on, the friendship between he and I grew, just like

father and son, and I respectfully addressed him adoptive father until he passed away in his hometown, Zhang Zhou, Fujian in 1990. In this nineteen-year- period, Mr. Yao Chu and his works had become very important parts of my family.

In 1973, Mr. Yao Menggu discovered Mr. Yao Chu's talent with his sharp eyes, greatly recommended him to hold the first exhibition of his works at Taiwan National Museum of History, and after that, his works won the recognition and appreciation of the public. In 1976, my whole family emigrated to U.S., after we settled in there, I prepared to bring him to settle down in U.S.. He had the plan alike at the beginning, but later it was not implemented for many reasons. The most important one, according to me, is that the Mainland China is open since 1978, and things improved across the straight, which made him think of returning to hometown. Thirty years passed since the departure, and he missed his homeland and family even in the dream. Two cases quoted as evidence. One, he entrusted me to write to his hometown in Fujian from U.S., to contact his family. The other, in 1985, in reply to the invitation of Taiwan National Museum of History, he created a jumbo roll of painting for the new building of San Francisco International Airport, entitled the returning wild geese in the sunset clouds, and he inscribed a poem on it " Seeing the wild geese off, in the courier station, the traveler feels his heart contracted, admiring their soaring strong wings, ashamed for his still being alone. True emotions are spread in the painting and undeserved reputation is put behind. The scholar traveled across long distance and when can he make his way home?" In the summer of 1990, he decided to leave Taiwan and go back to Fujian. Before start, he specially called me back to Taiwan to help him pick out 120 works in his residence in Xin Dian, classified, packed, loaded to cases and then mailed to Fujian to make them the objects of Zhao'an Shen Yao Chu Art Gallery that was under construction then. This art gallery was built by the fund of several hundred thousand Dollars raised by selling his works and also under the support of the local government. It is a pity that he passed away on Oct 24th, 1990 and did not see the art gallery inaugurated. What is fortunate is that the gallery was completed in the fall of 1991 and became one of the art galleries of the top twenty most renowned calligraphers and painters, parallel to the galleries of Wu Changshuo, Qi Baishi and etc., whom he admired before his death. " In art achievement, Changshuo succeeded by Bai Shi, and Bai Shi by Yao Chu", such a good comment from the visitor may comfort his spirit.

With my limited knowledge, I dare not make any comment on the art achievement of Mr. Yao Chu. Only because I got on with him for some time, I understand his painstaking effort in art creation to some extent. For over thirty years, my respect and love for him have only increased. As for me, his single piece of work is as valuable as a piece of old jade. The seventy-three letters he wrote to me are all well kept. As I understand quite well his characteristic of treasuring and cherishing his works, for the nineteen years we got on together, I never asked for any piece of paper from him. The works I kept are all bought from his country fellow, his relatives and friends or granted

by him on his own initiative. Among these works, apart from the flower and bird freehand brushworks that are his representative works, there are also some traditional Chinese paintings of mountains and waters hardly shown to people, and two works simulating Wu Changshuo and Qi Baishi. He created these two works in 1950s and 1960s, aroused by his congeners and in order to manifest his craft, but not with any intention to deceive the public.

What is of great significance is the painting of the double butterflies playing among the chrysanthemum clusters created in 1932, which was presented to his wife, Chen Suqin for the use of embroidering the curtain edges. In 1988, when I accompanied him to Zhao'an, my adoptive mother granted me the work. When I accompanied him back to Taiwan and showed him the work, he suddenly became trembling from excitement, repeatedly asked me where I got it. After I answered, he hurriedly made an inscription: "This is the work of my early years" on the right side behind the previous title. My adoptive mother also passed away. She and my adoptive father faced each other across the Straight, more departure than gathering, separate for more than forty years. Soon after their reunion, my adoptive father hurriedly passed away. I hope that in their next life fate would bring them together again, and they would live happily just like the double butterflies in the painting.

During the course of over thirty years in my collecting, I especially appreciate the understanding and support from my family. And I also would like to thank many of my friends, such as my old friend Chen Jiankang, who was the first to present me the painting of Mr. Shen, and Mr. Xiong Dianyi, who is the expert to mount calligraphies and paintings for Taiwan Palace Museum. For over thirty years. He satisfied my all demands, and almost all the paintings of Mr. Shen in my collection were mounted by him. Mr. Zhu Ming, the woodcarving master, is the bosom friend of Mr. Yao Chu. The woodcarving bust of Mr. Yao Chu in Shen Yao Chu Art Gallery, which is absolutely lifelike, is his work. My old friend Zhu Ming used to change two wood carving chickens in his saloon with me for a roller of painting by Mr. Shen of red-faced duck, whose true appreciation for Mr. Yao Chu's works is always in my memory with great gratitude.

Fu Zhanlu
July, 2005

作品 Works



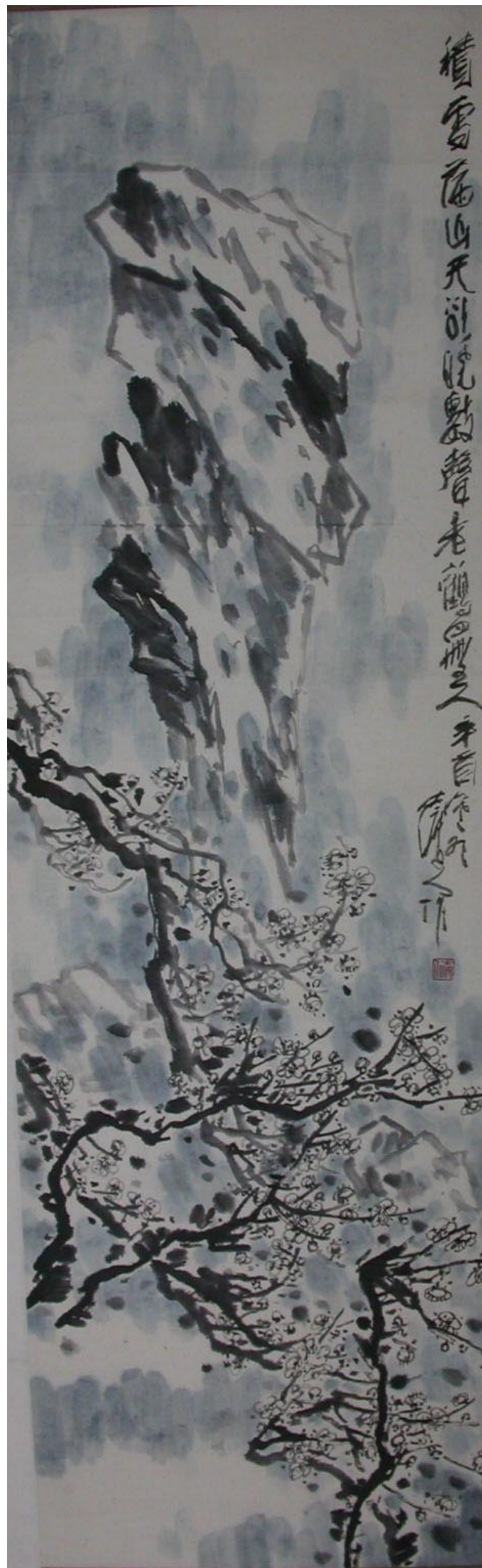
叢菊雙蝶圖
 Double Butterflies Playing Among the Chrysanthemum Clusters
 177cm × 50cm 1932年



山水
Landscape
126cm × 37cm 1976年



菊花圖
Chrysanthemum
134cm × 40cm 50年代



寒梅圖
Plum Blossom
135cm × 40cm 50年代



金魚
Goldfishes
32cm × 12cm 50年代



寒林圖
Winter
95cm × 34cm 50年代



紅梅
Red Plum Blossom
135cm × 28cm 50年代



雞冠花
Cockscomb
35cm × 9cm 60年代



山水
Landscape
120cm × 44cm 50年代



紅梅圖
Red Plum Blossom
126cm × 35cm 1968



白梅
White Plum Blossom
96cm × 32cm 1968年



24 秋菊圖 Chrysanthemum 95cm × 49cm 1965年



紅梅圖 Red Plum Blossom 134cm × 68cm 60年代 25



君子圖 Orchid 132cm × 26cm 60年代



水鴨
Ducks
136cm × 23cm 60年代



看山觀瀑圖
Landscape
116cm × 44cm 60年代



牽牛花
Morning Glory
135cm × 27cm 1968年



寒鴉圖
Crow
141cm × 44cm 60年代



仿白石老人蝦
Shrimps, Imitation to Qi Baishi
105cm × 34cm 60年代



仿吳昌碩松
Pine, Imitation to Wu Changshuo
135cm × 54cm 60年代



枇杷雄雞圖
Loquats and Rooster
108cm × 39cm 1971年



松石菊花圖
Rock and Chrysanthemum
134cm × 41cm 1971年



富貴大耄圖
Peony and Cat
136cm × 61cm 1971年



荷塘秋趣圖
Lotus
134cm × 60cm 1973年



晚歸
Flying Back
132cm × 60cm 1973年



籠雞
Cage and Chicken
136cm × 60cm 1975年



鮮香活色圖 Fresh 69cm × 52cm 1972年



花 Flower 61cm × 41cm 60年代



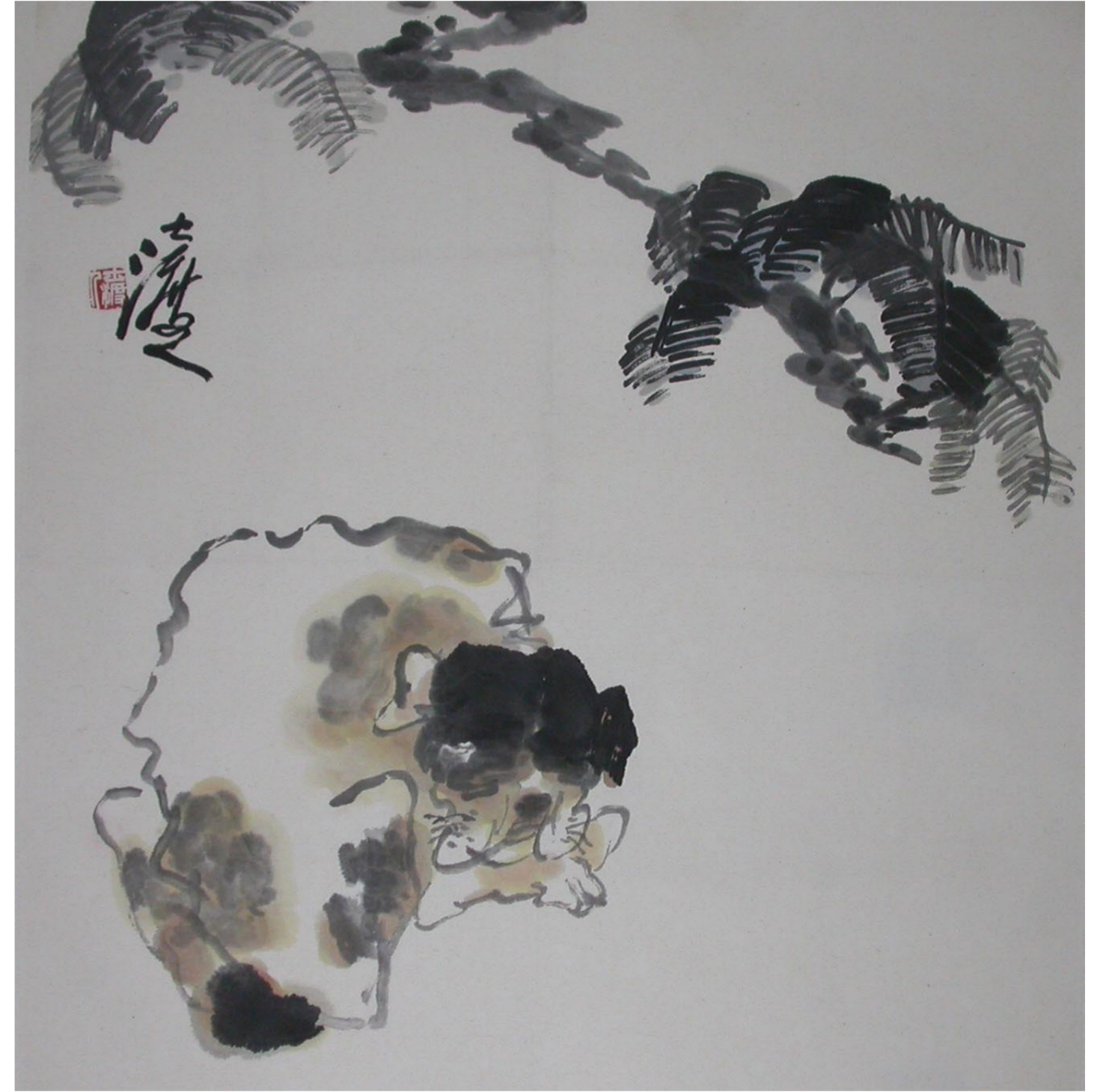
寒林雙鴉圖 Middle Night Crows 16cm × 18cm 60年代



朝日 Sunrise 68cm × 68cm 1974年



蛙 Frogs 15cm × 13cm 60年代



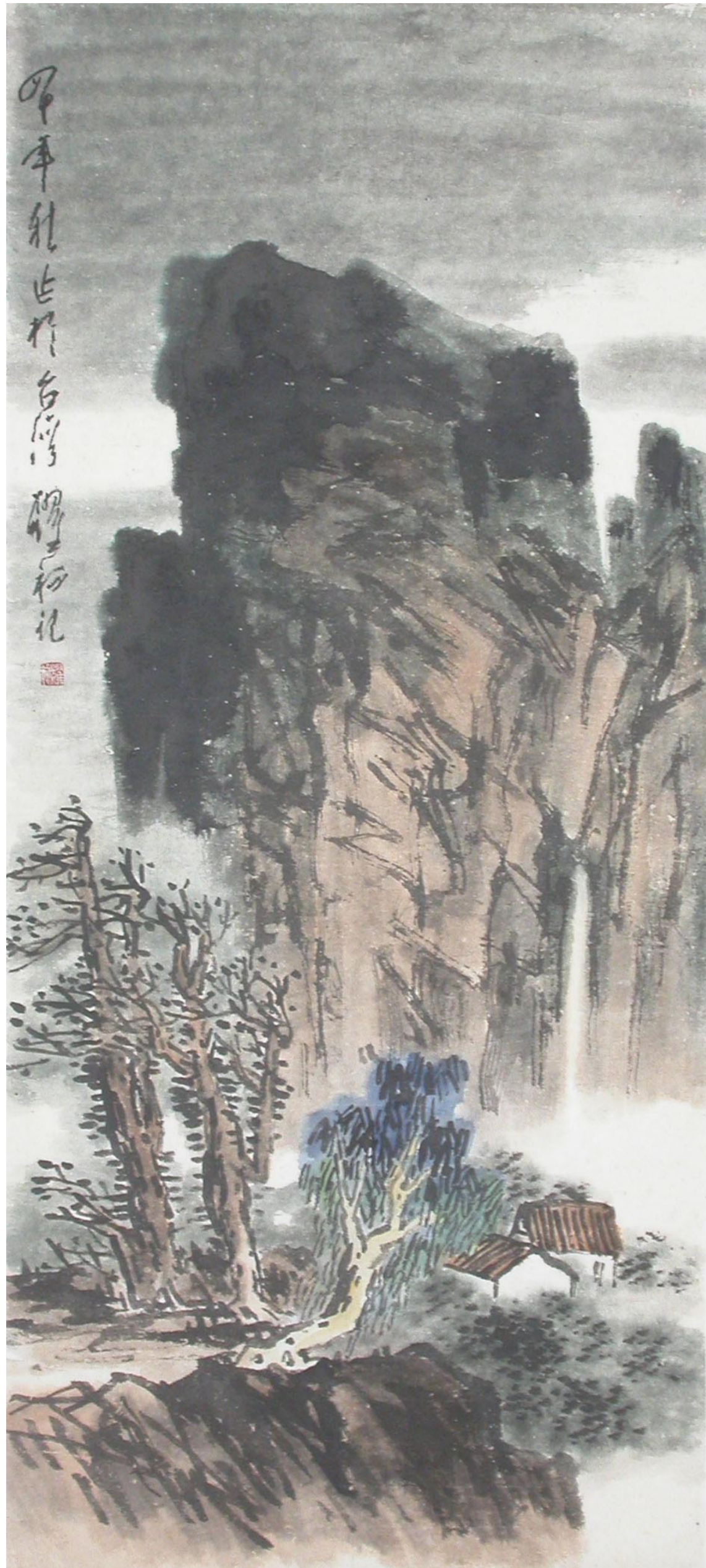
猫 Cat 69cm × 69cm 60年代



大富貴圖 Peony 30cm × 24cm 1975年



老婦人 Old Woman 87cm × 63cm 60年代



秋意
Fall
120cm × 44cm 1951年



春江水暖圖
Ducks
126cm × 53cm 1976年



鴨
Ducks
240cm × 51cm 70年代



荷塘翠鳥圖
Lotus and Kingfisher
135cm × 34cm 1976年