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# 张穆





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广东人文学艺术研究会

# 总序

刘斯奋

广东绘画，源远流长。唐代的张询、宋代的白玉蟾，开创了广东绘画的先河。自此以后，人才辈出。明代早期的颜宗及宫廷画家林良、何浩等，承继宋元遗韵，享誉主流画坛；明末至清早期，广东画坛名家云集，各擅胜场：袁登道的米氏云烟山水，张穆的鹰马，高俨、赖镜、李果吉、汪后来的山水，伍瑞隆、赵焯夫的水墨花卉，彭睿瓏的兰竹等等，不仅在岭南画坛交相辉映，即使在中国画史上，也享有很高声誉。清代乾隆、嘉庆以后，广东涌现出一个文人画家群，如黎简、谢兰生、甘天宠、冯敏昌、张锦芳、吴荣光、黄丹书、梁蔼如等，多以诗书画“三绝”著称，其画作融合文人纵逸不羁意趣，达到很高境界。道光、咸丰年间的苏六朋、苏仁山则以人物画奇峰突起，开创了岭南绘画的新篇章。

清末民初，以居巢、居廉为主流的花鸟画家，代表了这一时期岭南绘画的最高成就。居廉的弟子高剑父、陈树人及高氏胞弟高奇峰等创立了融合中西的“岭南画派”，以崭新面目崛起于画坛，引起强烈反响。他们的传人如关山月、黎雄才、赵少昂、杨善深等人薪火相继，影响一直延续至今。与此同时，以“国画研究会”为主体的一批画家如潘毓、赵浩公、姚粟若、黄般若、邓芬、李耀屏、卢镇寰、黄君璧、黄少梅、张谷雏、何冠五、卢子枢等，以守护传统为己任，与“岭南画派”分庭抗礼，使此一时期出现了争鸣互动的活跃局面。

作为曾经是唯一的对外通商口岸，广东很早就受到西方绘画影响。晚清时期广东的外销画是我国美术史上的一道奇异的风景，至今具有重要的认识价值。与此同时，一批画人远赴海外，学习西洋技法，成为中国早期油画

的先驱，李铁夫、陈抱一、李超士、冯钢百、谭华牧、关金鳌、胡根天、司徒乔、吴子复、王道源、李秉、余本、陈福善、杨秋人、王少陵、赵兽、梁锡鸿、苏天赐等便是其中的佼佼者。

广东也是中国现代版画、漫画、水彩画的发祥地之一。受时代潮流影响推动，涌现出一大批名家，廖冰兄、谢海若、赖少其、罗清桢、李桦、梅健鹰、胡一川、陈卓坤、陈烟桥、杨讷维、胡其藻、顾鸿干、唐英伟、张在民、张影、罗映球、黄新波、古元、荒烟、王立、周金海、温涛、梁永泰、张慧、王肇民、陈望、余所亚等创作了一大批直面现实、反映社会变革的美术作品，其意义已超越作品本身。

今逢民族重兴，国运昌隆。文化建设已被提上重要位置。广东人文艺术研究会本着弘扬优秀传统文化、鉴古以开今的愿望和宗旨，在中共广东省委宣传部及广东省文学艺术界联合会的指导和支持下，遂有编纂《岭南画库》之举——按照岭南绘画发展的历史脉络，挑选出不同时期具有代表性的画家和作品，并约请相关专家、学者进行深入研究，以图文并茂的方式陆续加以出版，以期为广大读者了解岭南绘画的发展及其成就提供较全面的展示和参考。

为乡邦整理文献，我们深感责任非轻；面对全新的尝试，我们尤其觉得经验缺乏。为着把这套大型丛书尽可能编纂得严谨周详一些，庶几稍减来者之讥，竭诚期待方家识者不断提出改进意见。

2011年1月5日于广州

# The General Preface to Lingnan Artists Series

By Liu Sifen

Guangdong painting has a long history. Zhang Xun of Tang Dynasty and Bai Yuchan of Song Dynasty set a precedent for Guangdong painting. Since then, talented painters emerged one generation after another. Yan Zong of early Ming Dynasty and court painters namely Lin Liang and He Hao were well known in mainstream painting circles. From the late Ming to early Qing Dynasty, famous painters gathered in Guangdong, each with his own stunt: Mi's landscape with cloud and mist of Yuan Dengdao; eagle and horse of Zhang Mu, landscape of Gao Yan, Lai Jing, Li Guoji and Wang Houlai; flowers of Wu Ruilong and Zhao Chunfu; as well as orchid and bamboo of Peng Ruiguan. They are not only glorious in Lingnan area, but also made a mark in Chinese Painting History. After the reign period of Qianlong and Jiaqing in Qing Dynasty, a literati artists group, including Li Jian, Xie Lansheng, Gan Tianchong, Feng Minchang, Zhang Jinfang, Wu Rongguang, Huang Danshu, Liang Airu etc., emerged. Their fame lies in the combination of poetry, painting and calligraphy in one and they integrated their scholarly character and interest into the works, which make the group stand out at that time. On top of them, Su Liupeng and Su Renshan in the reign period of Daoguang and Xianfeng gained prominence with their figure paintings and turned a new chapter in Lingnan Painting.

In late Qing Dynasty and early Min Guo (Republic of China) period, the mainstream paintings in Lingnan were featured by Ju Chao and Ju Lian with their flower and bird paintings. Later, the disciples of Ju Lian, Gao Jianfu, Chen Shuren, and Gao Qifeng (Gao Jianfu's brother) founded the "Lingnan School of Painting", characterized by its blending of East and West. The emergence of the School shed a new light in the art circle and drew great attention from the northern painters. Their successors, such as Guan Shanyue, Li Xiongcai, Zhao Shao'ang, and Yang Shanshen kept on passing

the torch and their influence continues today. In the meantime, another group of painters, including Pan He, Zhao Haogong, Yao Suruo, Huang Banruo, Deng Fen, Li Yaoping, Lu Zhenhuan, Huang Junbi, Huang Shaomei, Zhang Guzhi, He Guanwu, Lu Zishu, etc., with "Chinese Painting Research Society" as the main body, took tradition protection as their responsibility and worked against Lingnan School of Painting. As a result, the interaction and competition within these two groups filled this period with vigor, creativity and great productivity.

Guangdong, as the first and only port open to the outside world, has long been influenced by the Western Paintings. Paintings made in Guangdong targeted for export in late Qing Dynasty brought peculiarity to the history of Chinese painting and still has an important aesthetic value. In the meantime, a group of painters went abroad to learn Western painting techniques, and became the pioneers of China's early oil painting. Li Tiefu, Chen Baoyi, Li Chaoshi, Feng Gangbai, Tan Huamu, Guan Jin'ao, Hu Gentian, Situ Qiao, Wu Zifu, Wang Daoyuan, Li Bing, Yu Ben, Chen Fushan, Yang Qiuren, Wang Shaoling, Zhao Shou, Liang Xihong, Su Tianci, etc. are outstanding painters among them.

Guangdong is also one of the birthplaces of China's modern prints, comic books, and watercolor paintings. Promoted by the times and tides, large numbers of famous painters emerged, such as Liao Bingxiong, Xie Hairuo, Lai Shaoqi, Luo Qingzhen, Li Hua, Mei Jianying, Hu Yichuan, Chen Zhuokun, Chen Yanqiao, Yang Newei, Hu Qizao, Gu Honggan, Tang Yingwei, Zhang Zaimin, Zhang Ying, Luo Yingqiu, Huang Xinbo, Gu Yuan, Huang Yan, Wang Li, Zhou Jinhai, Wen Tao, Liang Yongtai, Zhang Hui, Wang Zhaomin, Chen Wang and Yu Suoya, to name just a few. They created abundant works with great historical and social significance.

Now China is experiencing a great rejuvenation and the

sustained prosperity cultural construction on an important position. To promote our traditional culture, to learn from the past and to boost the present development, under the guidance and support of the Propaganda Department, the CPC Guangdong Committee and the Guangdong Federation of Literary and Art Circles, Guangdong Humanities and Arts Association then decided to compile the Lingnan Artists Series. We selected the representative artists and works of different periods in accordance within the historical context of Lingnan Painting, invited experts and scholars to conduct

in-depth research on them, and published them in a succession with graphic and articles, in order to provide a comprehensive display and reference to the readers to understand the development and achievements of Lingnan Painting.

To review and edit the art documents for our own native land, we are bestowed with great sense of responsibility; faced with the new trial, we strongly feel that we are lack of experiences. To better complete and perfect the compilation, we are looking forward to your suggestions and comments.

Guangzhou, January 5th, 2011

# 内容提要

张穆是明清之际的杰出画家，又是一位侠肝义胆的志士和不仕清朝的遗民，他的诗和书法也很有个性，是明末清初岭南的杰出诗人和书家，张穆兼善治印，可称得上诗、书、画、印四绝。在张穆生活的年代，最为人们称道的是他的画和诗。张穆善画，除人物、翎毛、兰石、山水外，最著名的是画马，他的马画在当时独树一帜，享誉大江南北，获得很高评价，江南彭孙遹题张穆画马曰：“黄金新埒玉为鞭，一骋爽踢旋旋圆。持比前朝诸画客，风流何让李龙眠。”岭南屈大均《赠张穆之画马》赞曰：“今代推曹霸，纷纷绢素来。真龙谁解好，天马自无媒。”他们将张穆与唐代鞍马名家曹霸和宋代李公麟相提并论。张穆的诗在当时也颇得时誉，邝露在崇祯十五年（1642）张穆三十六岁时就为其诗集作序。现代学者容庚更是认为他的诗：“于岭南三家而外允推独树一帜。”

张穆从小性格卓异，慕侠义，读异书，习骑射，善击剑，好兵尚武，欲于疆场建立功业。甲申之变后，追随唐王、桂王抗清，失败后隐居乡里不出，以布衣终老。

张穆爱马，曾蓄名马，对马进行过细致入微的观察，得马饮食喜怒之精神与夫筋力所在。在古代鞍马名家中，张穆推崇元代画家赵孟頫。张穆的马，以赵孟頫为宗，再将自己对马的观察和情感融合进去，塑造出棱角分明、健壮雄强、深稳静穆的马形象。

张穆画马，约以顺治十八年和康熙元年为限分为两个时期。前一时期，勾勒马轮廓的线条柔韧、细劲、富有弹性，马的头面部棱角分明，四蹄有力，肌肉紧实，马肋几不可见，脊线细劲，马的毛色清晰匀净，以浅色居多，是年轻、健壮和充满活力的马。背景山石树木的皴染较淡，画面明朗轻

快。第二个时期，则表现瘦马、老马居多，马的肌肉松弛，脊线粗黑，马肋显见，毛色混杂，头面部也出现二毛，马自龀、摩树、独卧，寂寞、孤独、惆怅，背景山石树木的皴染浓黑，画面调子阴冷。马的形象的变化，除了与画家的人生经历有关，还与南明王朝的国势相关。

除画马外，张穆画鹰也很有名。他笔下的鹰，凶狠、勇猛、凌厉，表现了画家勇敢、忠诚、嫉恶如仇的品格。

张穆的兰竹、人物都颇有可观，也都寄托着他的情感和爱憎。

张穆以画寄情，以画托意，在绘画中体现出鲜明的爱国情感和民族气节，成为他绘画的一个鲜明特色。

张穆的诗集《铁桥集》到乾隆年间已很少见。20世纪40年代，东莞容庚辗转收辑、抄录张穆遗诗及唱和、题咏等，其后，番禺汪宗衍续有增补，辑为《铁桥集》。《铁桥集》收诗计310首，有五言、七言，近体诗及古诗。

张穆年轻时的诗作善于捕捉自然形象，意象新颖，刻画入微。中年以后，诗风沉郁蕴藉，意境开阔。盖人生境遇使然。

张穆的书法道劲欹险，意态奇杰，别具一格，但传世书法作品较少。

终铁桥一生，以一介布衣，忠君、爱国、忧国、忧民，以一位志士，为诗、为画、为书、为印。铁桥为时困，历经诸多不如意和不得已，没有如曹学佺、邝露、张家玉等人战死沙场，以身殉国，但始终坚守住自己的底线，隐逸山林，不仕清朝，成就了一位遗民、画家和诗人。铁桥以爱国、忧民的情感为画为诗，铁桥诗画中充满了爱国、忧民的情感，这正是铁桥的过人之处，也是铁桥之所以为铁桥者。



# Abstract

Zhang Mu, an outstanding painter in the Ming and Qing Dynasties, was a person of high integrity. He would rather become an adherent of the former Ming Dynasty than an official in the Qing Dynasty. Besides, his poetry and calligraphy were also full of distinctive character, thus rendering him among the famous poets and calligraphers in South of the Five Ridges. In addition to that, he was good at seal cutting. Hence, he was remembered today by his unique talents in poetry, calligraphy, painting, and seal cutting. During his life time, Zhang Mu's paintings and poems were well acclaimed by his contemporaries. Apart from painting figures, birds, orchids, stones, and landscapes, he was most famous for painting horses. His horse painting was unique at the time, received high remarks on both sides of the Yangze River. Peng Sunyu of Jiangnan area wrote inscriptions on his horse painting, "With the new golden wall and the jade whip, you had a whole circle of refreshing gallops. When compared with former painters, I found you could match Li Longmian on talent." Qu Dajun of Lingnan area compared Zhang Mu with famous horse painters Cao Ba from the Tang Dynasty and Li Gonglin from the Song Dynasty in his poem named "Dedicated to Zhang Mu's Horse Painting": "We praised the Cao Ba of our generation for horse painting, and many people come to seek for his paintings. Who need to explain the goodness of true dragon, so horse in heaven needs no recommendation?" Zhang Mu's poems also drew attention in his time, and Kuang Lu prefaced Zhang Mu's poetry in the 15th year of Chongzhen's reign (1642) when he was 30 years old. The modern scholar Rong Geng regarded his poems as "unique beside the three famous poets in Lingnan area".

Zhang Mu had a different character since boyhood. He admired chivalry, liked reading remarkable books, practiced riding and shooting, excelled in fencing, had a fancy for weapons and martial arts, and wanted to make contributions and start his career in the battlefield. After Li Zicheng's uprising in the year Jiashen(1644), he followed King Tang and Gui to fight against the Qing Dynasty.

After the failure, he lived in seclusion in the village and spent his remaining years as a hermit.

Zhang Mu liked horses very much and had raised rare and precious ones. Based on his close observations of the horses, he became familiar with their diet habits and could catch their spirit when he painted. Among all former horse painters, Zhao Mengfu from Yuan Dynasty was his favorite. He inherited Zhao's way of horse painting and added his own observations and feelings into it, thus creating some solemn and quiet horses with clear edges and corners, strong and powerful.

Zhang Mu's horse painting could be divided into two periods according to the 18 years of Emperor Shun Zhi's reign and the first year of Kangxi's reign. In the first period, the horses' contour was strong, thin and flexible. The Horses, young, robust and energetic, had angular face and head, powerful feet and legs, hard and tight muscles, thin and strong topline, almost invisible horse rib, and clear and light hair color. The trees and rocks in the background cracked in a light color which made the whole painting bright and lively. In the second period, the horses were mostly thin and old, with relaxed muscles, thick and black topline, distinct horse ribs, mixed hair colors, and white hair appeared on horse's head and face. In addition to that, the horses, lonely, isolated and melancholy, are rubbing trees, lying alone and licking themselves. The trees and rocks in the background, however, cracked in a thick black color with a cold tone. So, the change of the horse image related not only to the artist's own experiences but also to the situation of the Southern Ming Dynasty.

In addition to horse painting, Zhang Mu is also famous for his eagle painting. The eagles under his brush are fierce, brave, quick and forceful, reflecting the artist's character of bravery, loyalty and abhorrence of evils as deadly foes.

Zhang Mu's paintings on orchids, bamboos and figures are also very impressive, incarnating his feelings of love and hate.

Zhang Mu's paintings had a distinctive feature of embodying a

strong feeling of patriotism and national integrity.

Zhang Mu's anthology of poems, *Iron Bridge*, was rarely seen during the reign of Qianlong. In 1940s, Rong Geng of Dongguan collected, copied, and edited Zhang Mu's left poems and odes. Later, Wang Zongyan of Panyu continued to add and edit the poems in *Iron Bridge*. Eventually, the anthology has in all 310 poems, including pentasyllabic verse, septasyllabic verse, modern-styled poems and ancient poems.

Zhang Mu's poems written in the early years excelled in describing nature, and the images are new and unique, while his later poems, though gloomy and restrained, were the reflection of a broad mind and an experienced life.

Zhang Mu's calligraphy is unique, with a vigorous and abrupt

style and peculiar expression, but few works are handed down.

Throughout *Iron Bridge* (alias)'s life, he was, in the first place, a civilian, for he was loyal and patriotic to the throne and concerned about his country and people; in the second place, he was an intellectual—he wrote poems and calligraphies, painted pictures and carved seals. Though he suffered a lot and experienced unhappiness and difficulties, he stuck to his dreams. Unlike Cao Xuequan, Kuang Lu and Zhang Jiayu who died for their country in the battlefield, he became a hermit in mountains, and would not be an official in the Qing dynasty, thus fulfilling his wish to become a painter, a poet, and an adherent of the former Ming dynasty. *Iron Bridge* blended his patriotism and concerns for the people into his paintings and poems. This is his forte and the reason why he was called "Iron Bridge".

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