

想菱花艷之反自

詩外簪藏

張大千書畫

ZHANG DAQIAN'S PAINTINGS AND CALLIGRAPHY AT SHIWAIYI

施萬逸 編

文物出版社

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序

似覺清風撲面來

——觀《詩外移藏張大千書畫》有感

張大千是聞名世界的畫壇巨匠，他的作品也深得人們的喜愛。由於上個世紀中，他移居南美，人們對他那段時期的作品的了解，自然而然地受到一些局限。隨着時光的推移，人們的視野漸漸開闊，張大千的廬山真面目終於展現在世人面前。他的風度，他的神采，他的思想，以及他作品中的神韻，逐漸引起人們的普遍關注，就像一顆星星終於擺脫了雲層，開始綻放它的光彩一樣。面對諸多精美的作品，似乎有一陣宜人的清風撲面而來，感覺到是那樣的愜意。

本書名為《詩外移藏張大千書畫》，是說書中所輯作品均為香港著

名收藏家、大千先生摯友徐伯郊故人的舊藏。詩外移是徐伯郊先生的齋號，他精通書畫，由於和張大千的關係非同一般，對張大千的書畫更是把準了脈搏。他有足夠的時間來思考，也有足夠的機會讓他來等待。那麼，他的收藏一定是有自己的準則和尺度，非精品是絕不會收入囊中的。由於物聚物散是世間的常事，後來令人欣慰的是這些藏品有了一個良好的歸宿。我們可以替他做出這樣的推測，總比零散地出手要感到欣慰些，盡管也是無奈之舉。對於我們來說，好處在於可以小具規模地看到張大千的作品，這是一種難以名狀的欣喜。如果這批作品散佚了，我們也就不會有這種感受了。有些作品上有徐伯郊的收藏印，應是在他名下時所鈐。還有的題有引首，可能是

重睹舊物時的墨迹。總之，這些作品至今還和徐伯郊先生有着既剪不斷，也理不亂的聯系。

我和徐伯郊先生有過多年的交往，在一起也曾談起張大千的書畫藝術。從他的話語中可以聽到他的心聲，他和張大千的交情是深厚的，對張大千的藝術也是理解的，而且後者絕不是膚淺的表象，可以說是入木三分，往往有超越常人的見解。我注意到他的言辭始終掌握着尺度，雖不是淺嘗輒止，却也留着一一定的餘地。我明白那是由於作品易主，不便多談的緣故。我也就心照不宣，而改換話題。

我們通過這些作品，可以清楚地看到張大千彼時的創作心境，雖然身居海外，必然地受到一切迥然不同的思潮的影響，但是在他的筆下看不到怪

異，而是呈現一種全新的神韻，這大概就是精明者的變革。原來的精髓依然存在，新的風貌又悄然吸收，這些對於我們今天的書畫或者其他門類藝術的繼承與發展，還是有着十分積極的意義。

光陰風馳電掣般的流逝，而藝術風範依舊，這就是我們的張大千！

欣賞詩外珍藏張大千書畫，令世人贊嘆，相信老友徐伯郊先生在九泉之下也會感到欣慰。

在文物出版社出版《詩外珍藏張大千書畫》時，謹以此數言述說感慨，暫且為序。

楊伯郊

丙戌年初春於沐雨樓

Zhang Daqian's Paintings and Calligraphy at Shiwaiyi

Zhang Daqian is a great painter of world renown and his works are deeply loved by the people. But because of his emigration to South America in the last century, people's understanding of his works of this period has been limited. With the lapse of time, the vision of the people has become gradually widened and Zhang Daqian's true colors have finally been presented before the eyes of the common folk. His bearing, his expression, his thoughts and the romantic charm in his works have gradually aroused general concern, just like a star which starts to send out its bright radiance after having finally extricated itself from the enclosure of the clouds. Faced with so many exquisite masterpieces, one feels so pleased as if brushed by a gentle breeze.

The name of the book *Zhang Daqian's Paintings and Calligraphy at Shiwaiyi* says that the works collected in the book are all the old collections of Xu Bojiao, a famous Hong Kong collector and a good friend of Zhang Daqian's. Shiwaiyi is the name of the house of Mr. Xu, who was an expert on paintings and calligraphy. Because of his unusual relations with Zhang Daqian, he had an accurate understanding of Zhang Daqian's paintings and calligraphy. He had enough time to ponder over and wait for his chances. Then, he must have his standards and measures for his collections and would absolutely not put non-treasures into his grip. Since it is common occurrence for things to gather and scatter in the world it is gratifying that these collections have found a good home at last. We can make such an assumption for him that at least this would make him feel better than giving out by pieces, although there was no alternative. To us, the benefit lies in the fact that we can see Zhang Daqian's works in a modest scale and it is a delight difficult to describe. If these works were lost we could not have had such an experience. On some of the works there are the seals of collection of Xu Bojiao, which should have been affixed when they were in his possession. Some of them have been inscribed with introductions, which may have been the words left when he reexamined his old belongings. To sum up, up to this day these works have an entangled relationship with Mr. Xu Bojiao.

I have had many years of association with Mr. Xu Bojiao and discussed about Zhang Daqian's art of paintings and calligraphy. From his words one can hear his thinking. He had profound friendship with Zhang Daqian and understood Zhang Daqian's art. And, he did the latter absolutely not superficially and one may say that he did so penetratingly and often had views ex-

ceeding that of the average person. I have noticed that his words are always measured. Although they do not stop immediately after touching the subject, yet always leave some leeway. Knowing that he was reluctant to talk more because the works had changed hands, I changed the topic of conversation.

Through these works we can clearly see Zhang Daqian's state of mind at the time of creation. Although he was living abroad he was inevitably influenced by all the entirely different ideological trends. However, under his brushes we can not see any grotesque things but an entirely new romantic charm. Perhaps this is the change brought by the shrewd person: the original quintessence is still there and the new features have been quietly absorbed. This has very positive meaning to the inheritance and development of the fine art and calligraphy of today.

Time has gone by like the wind but the artistic style of Zhang Daqian remains as ever.

People gasp with admiration at appreciating Zhang Daqian's paintings and calligraphy at Shiwaiyi. It is believed that my old friend Mr. Xu Bojiao will also feel gratified in the realm of shades.

These few remarks written at the time when the Cultural Relics Publishing House publishes *Zhang Daqian's Paintings and Calligraphy at Shiwaiyi* serve as the preface of the book for the time being.

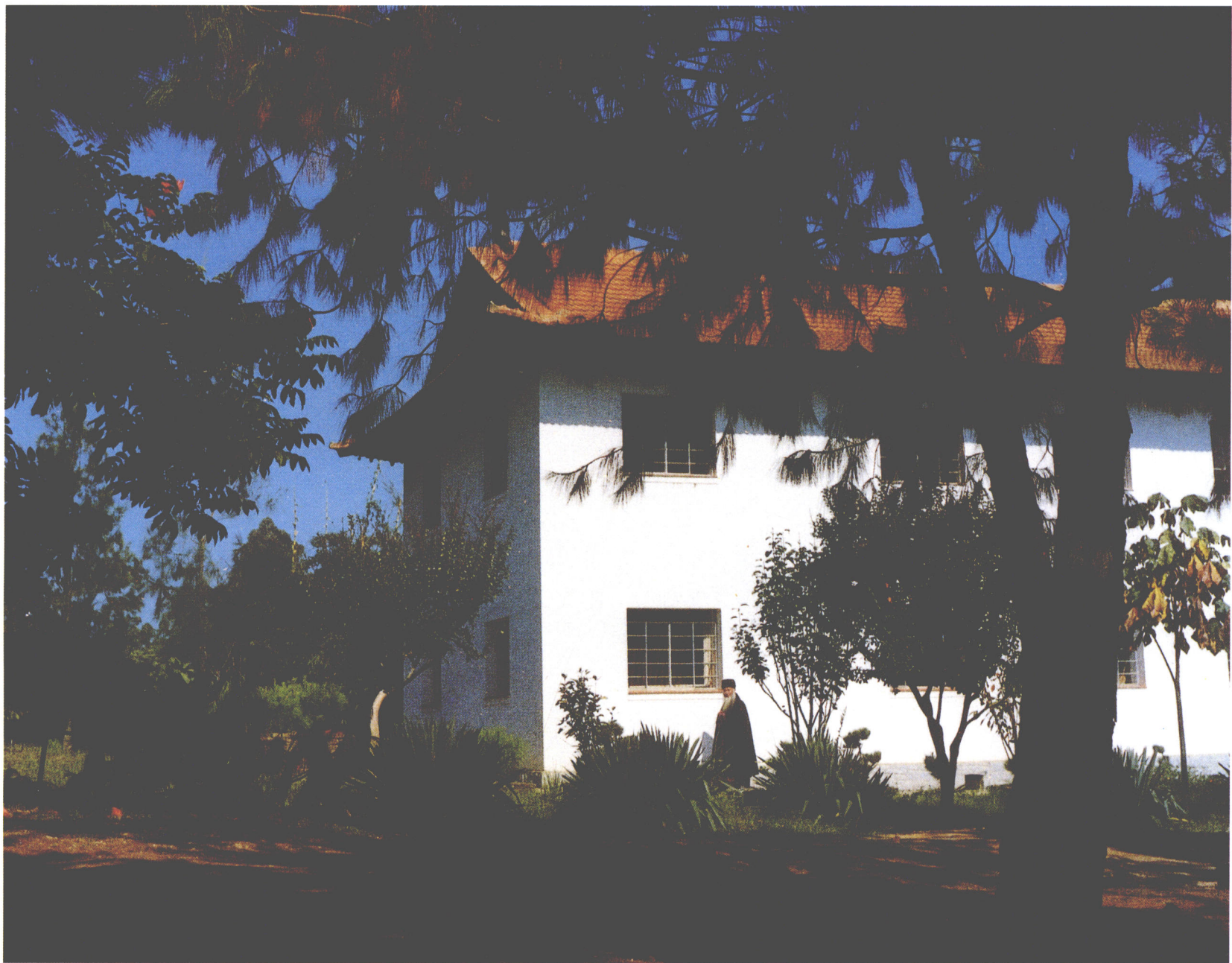
Yang Renkai

At Muyu Pavillion

Early spring of 2006



園主張大千及其夫人徐雯波



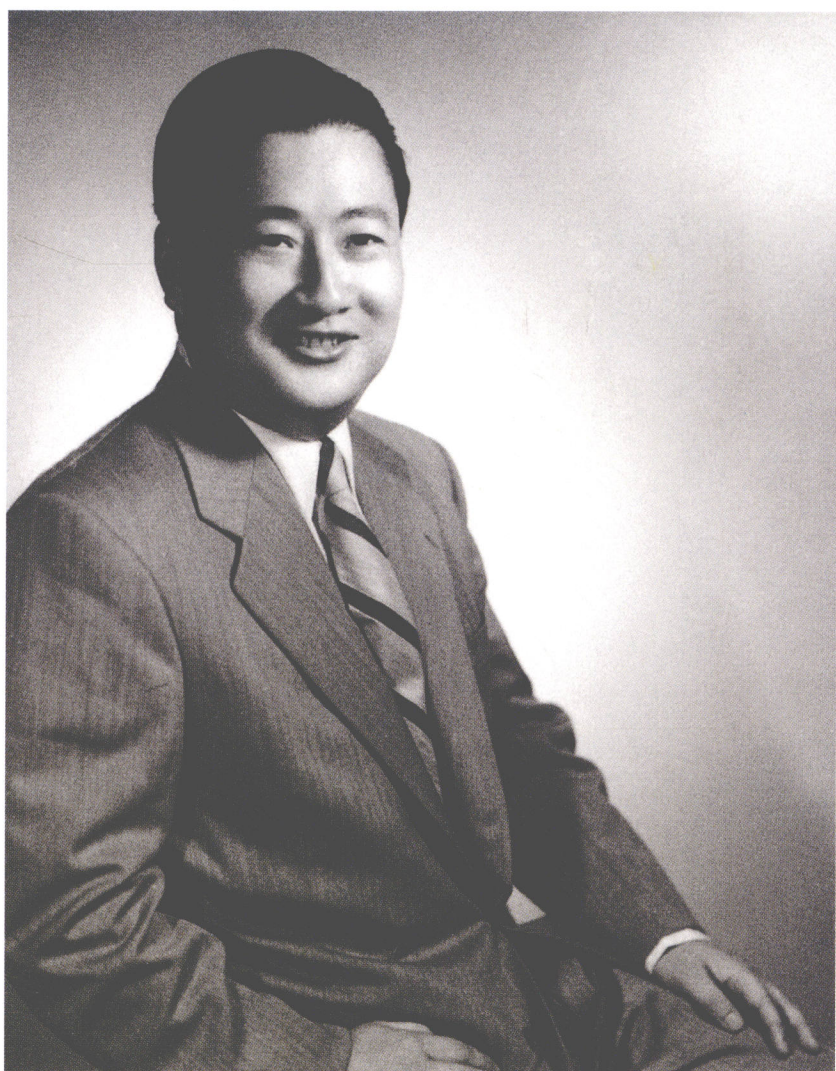
上：八德園畫室

下：園主及盆景與猿居



上：徐伯郊與張大千合照於臺北外雙溪摩耶精舍之大花園

下：大千居士親往視察由徐伯郊(中後者)負責選定購入之臺北外雙溪摩耶精舍基建進度



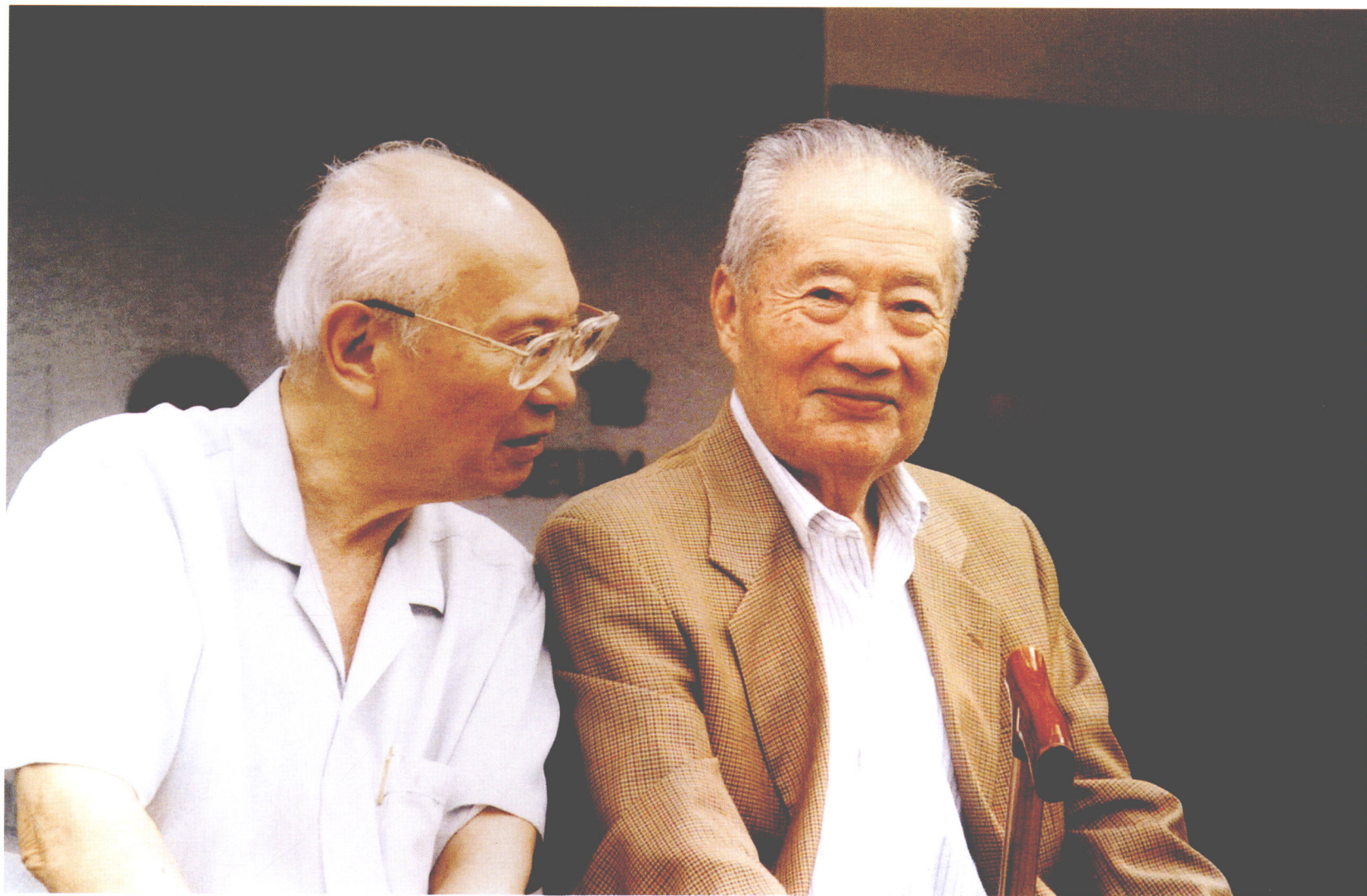
左上：徐伯郊在張大千《峒關蒲雪圖》前

右上：青壯帥氣徐伯郊

左下：徐伯郊伉儷與大千贈畫合照留念

（此幅荷花圖現由香港藝術館珍藏，章士釗題詩堂）

右下：徐伯郊在張大千所臨敦煌菩薩大士像前



上：楊仁愷（左）與徐伯郊合照於香港中文大學文物館

左下：楊仁愷觀看張大千作品《仿宋徽宗聽琴圖》

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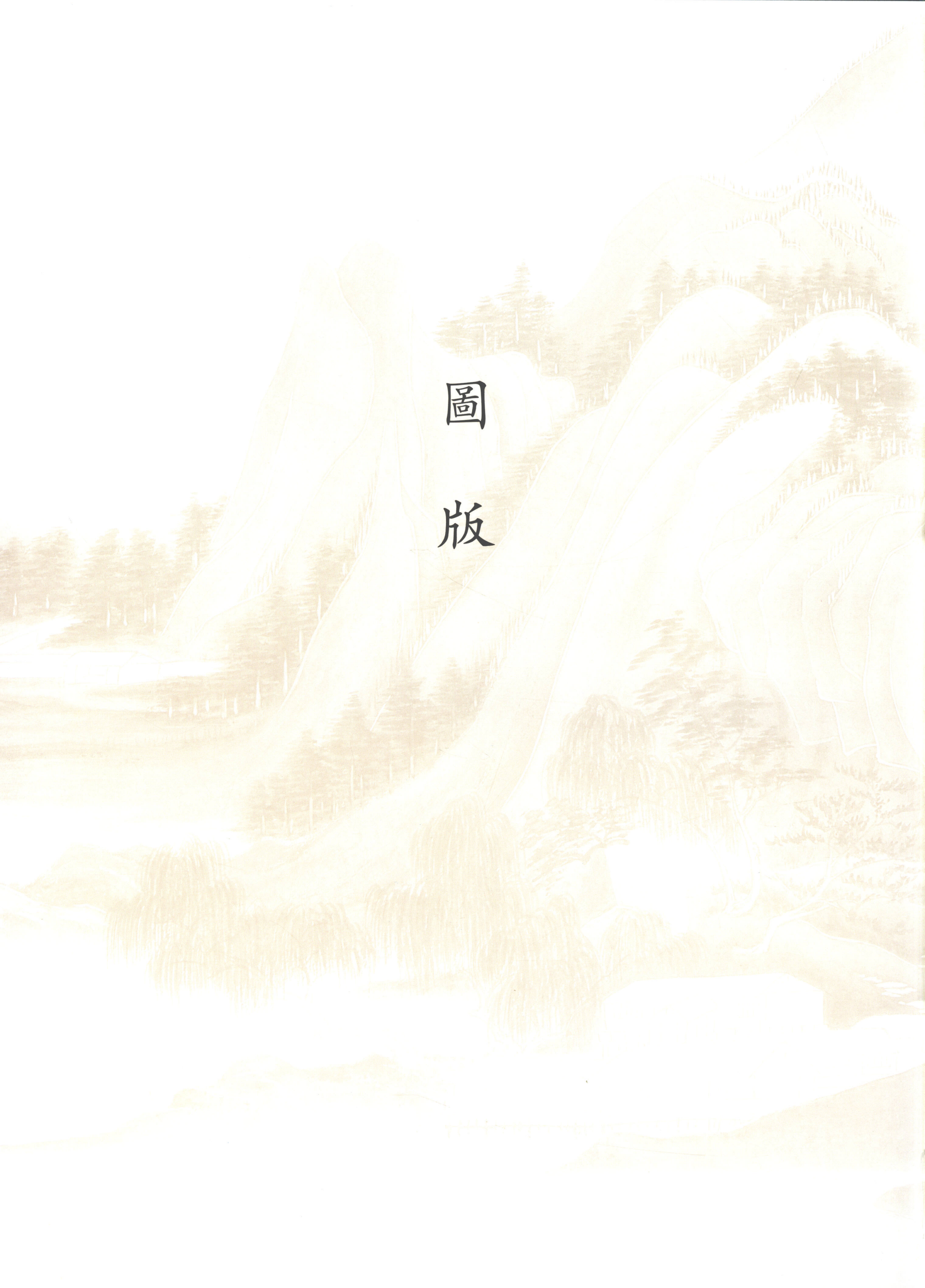
張大千常用印

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山水，行書 注：背面溥心畬（千峰積雪圖）

1936年 18.5 × 51cm

設色紙本成扇

款識：一徑汾厓踏蒼壁，半塢寒雲抱泉石，山翁酒熟不出門，殘花滿地無人跡。丙子六月寫似杜宇先生教，張爰。大千居士又記。

鈐印：大千 張大千

Landscape painting and cursive handwriting



乘荷觀音

1938 年作 81 × 46.5cm

設色紙本鏡片

款識：巨來道兄（陳巨來）雅教。戊寅二月弟爰，蜀郡清士張大千敬造。

鈐印：張爰之印 大千居士 大千豪髮