

Four of Series Exhibitions of Famous Works
of Modern Chinese Painting and Calligraphy

中国近现代书画名家作品系列展览之四

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A Fine Collection of Mr. Zhang Daqian's Masterpieces

All Rivers Run Into Sea

张大千书画精品集

海纳百川



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利兰斌



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序

张大千（1899～1983年），原名正权，后改名爰，字季爰，号大千，别号大千居士、下里巴人，是蜚声中外的一代绘画大师。四川内江人，祖籍广东番禺。

张大千是天才型画家，其创作“包众体之长，兼南北二宗之富丽”，集文人画、作家画、宫廷画和民间艺术为一体。于中国画的人物、山水、花鸟、鱼虫、走兽等，无所不能，无一不精。诗文真率豪放，书法劲拔飘逸，外柔内刚，独具风采。

大千先生的画风，先后曾经数度改变，在早、中期主要以临古仿古居多，从清朝一直上溯到隋唐，晚年时历经探索，在继承唐代王洽的泼墨画法的基础上，揉入西欧绘画的色光关系，于57岁时自创一种新的山水画笔墨技法——泼彩画法。其可贵之处，是技法的变化始终能保持中国画的传统特色，创造出一种半抽象墨彩交辉的意境，增强了感染力和画幅的整体效果。

半个多世纪以来张大千的作品成为经久不衰、雅俗共赏的热门收藏品，其艺术才能和成就，更值得我们去研究。此次展览汇集了吉林省博物院、甘肃省博物馆两家馆藏的大千先生的76件精品，书中更收录了四川博物院藏大千先生精品80件，兼及国画、临摹的敦煌壁画、印章等，充分展现了大千先生的艺术风格和魅力，从而揭示出一代巨匠变革求新的艺术发展之路。



张 / 大 / 千 / 书 / 画 / 精 / 品 / 集 /

致辞

塞上八月，晴空万里。由宁夏博物馆、吉林省博物院、甘肃省博物馆三家联合举办的《海纳百川——张大千书画精品展》即将开展，这也意味着宁夏博物馆新馆自免费开馆以来筹划举办的《中国近现代书画名家作品系列展览》之四如期与广大观众见面了。

被徐悲鸿誉为“五百年来第一人”的张大千（1899～1983年）是20世纪中国画坛最具传奇色彩的国画大师，他出生于四川内江一个书香门第的家庭，原名张正权，一度曾出家为僧，法号大千，所以世人也称其为“大千居士”。他一生读万卷书、行万里路、临万轴画，为人洒脱，不拘一格。

大千先生在艺术上的探索及其所取得的成就，于近代中国绘画史上写下了浓墨重彩的一笔。无论是绘画、书法、篆刻、诗词都无所不通。他早期专心研习古人书画，达到以假乱真的境界，同时足迹遍天下，游历名山大川，将自然造化烂熟于心；中期在功成名就之后，为求艺术突破，毅然远赴敦煌，研习古代壁画，体悟历代绘画之神韵；后期旅居海外，画风工写结合，重彩、水墨融为一体，尤其是泼墨与泼彩，开创了新的艺术风格，被称为“东方毕加索”。

此次展览的成功举办得益于吉林省博物院和甘肃省博物馆的倾力相助，同时在图录出版方面也得到了四川博物院的大力支持，他们不辞辛劳、不畏烈日，为促进跨省区文化交流不遗余力。在此，我们表示衷心的感谢。

76件书画精品铺就的多彩画卷已经展开，静待广大游客走进宁夏博物馆，欣赏艺术大师的精品佳作，领略绘画名家的艺术风采，感悟一代巨匠的艺术人生与思想真谛，感受中华文化的多姿多彩！

宁夏博物馆馆长

李进芳

Ceremonial Speech

On August, in the lush southern-type fields north of the Great Wall, the days are fine with clear autumn sky and crisp air. "All Rivers Run Into Sea — A Calligraphy & Painting Exhibition of Fine Collections of Mr. Zhang Daqian's Masterpieces" is supposed to be unveiled, jointly held by Ningxia Museum and Jilin Provincial Museum and Gansu Provincial Museum. This is also another endeavor planned by Ningxia Museum in its series exhibitions of famous works of Neoteric & Modern Chinese painting and calligraphy since the new Ningxia Museum opens to the public.

Mr. Zhang Daqian (1899-1983) was the most legendary master of traditional Chinese painting in the 20th century. He was praised by Mr. Xu Beihong as "first person in 500 years". He was born in a scholarly family in Neijiang, Sichuan province. His original name was Zhang Zhengquan. He was a monk for a time and his religious name was Daqian. That was the reason he was called "Daqianjushi". During his lifetime, he read many books, traveled lots of places, painted numerous replicas and he was big hearted and not limited to one style.

Mr. Zhang's exploration and achievement in the art has an important place in neoteric and modern Chinese painting history. He was proficient at painting, calligraphy, seal cutting and poem. In his early stage, he studied ancient calligraphy and painting so well that his replicas could mix the spurious with the genuine. During the stage, he also traveled all over the country, and remembered the nature in his heart. After he became famed in his middle stage, he went off to Dunhuang to study the ancient fresco and feel the charm of painting for the purpose of art breakthrough. At his later stage, he lived in foreign countries. His painting style were combined both meticulous painting and free style painting. Heavy color painting and ink painting were combined into a whole, especially splash ink and splash color. He created a new art style, and was called "Eastern Picasso".

We would like to express our sincerely gratitude for both Jinlin Provincial Museum and Gansu Provincial Museum's generous help to the success holding of the exhibition. At the same time, we also thank Sichuan Museum's great support on the publication of catalog. They spare no effort and unafraid of hot in promoting the culture exchange between provinces.

The splendid 76 masterpieces are being displayed to the public. We invite you to go to the Ningxia Museum to enjoy the master's fine works, appreciate the famous painter's artistic style, understand the master's life and interpretation of life, and experience broad and profound Chinese culture.

Li Jinzeng
Curator of Ningxia Museum

致辞

张大千(1899~1983年)是20世纪中国画坛上具有世界影响力的国画大师。其画学由传统入手,既师古人,又师造化,一生遍游名山巨川,经历丰富,是一位具有传奇色彩的伟大画家。初学石涛、髡残、八大、徐渭等明清大家,上溯宋元直至敦煌壁画,以“集大成”的理想为志业,几乎穷尽古人之精华。晚年探索求变,在充分继承传统的基础上揉入西画的色光关系,创造出半抽象的泼墨泼彩新技法,堪称奇伟瑰丽,与天地融合,最终实现了由传统向现代的转化。

大千先生的绘画风格经历了仿古期、转变期和高峰期的演变,由清新俊逸至奇肆苍茫,老年渐入深溟浑穆之态,达到俯拾万物、从心所欲的化境。由于历史原因,大千先生晚年作品在大陆流传甚少,所存者多为50岁以前作品,吉林省博物院收藏的张大千画作也是如此,创作年代均为1949年以前,属于仿古阶段的的作品。这批作品收藏于上世纪60年代,得益于原吉林省博物馆张伯驹等老一辈工作者和时任省委宣传部部长的宋振庭先生的远见卓识和不懈努力,数量达到百件以上,创作题材广泛,山水、人物、花鸟各科齐备,工笔、写意、设色、白描诸技法全面运用,清晰再现了大千先生早年绘画的师承脉络和画风嬗变的经过。

近年来,吉林省博物院多次组织《张大千绘画作品展》赴江苏、江西、甘肃、福建等各省博物馆展出,均取得较好效果。此次展览,我们从院藏中遴选65件张大千作品,来到历史悠久、有“塞上江南”美誉的宁夏,希望给宁夏人民带来美的享受和精神上的愉悦,并借此加强两馆间的交流合作,为文化艺术的传播和博物馆事业的发展做出贡献。

预祝展览圆满成功!

吉林省博物院院长

赵瑞军

Ceremonial Speech

Mr. Zhang Daqian (1899-1983) was a world influential Chinese painting master in the 20th century. He started painting from traditional painting, not only learned from ancient painters, but also from nature. He traveled many scenery places in his lifetime and had rich experience. He was a great legendary painter. He began to learn paintings of Ming & Qing dynasties' painters, such as Mr. Shi Tao, KunCan, Zhu Da, Xu Wei, as well as Song & Yuan dynasties' painters and Dunhuang fresco. He absorbed the soul of ancient painters and combined their painting skills into his. In his later years, he explored and made changes in his painting style. He explored and inherited the painter of Tang dynasty Mr. Wang Qia's splash ink painting method, and incorporated the color and light relationship of painting in Western Europe, he finally created a new landscape painting skill - splash color painting method, and realized the transformation from tradition to modern.

Mr. Zhang Daqian's painting style was experienced making replicas of the ancients' stage, transformation stage and peak stage. Due to the historical reason, his later year's works came down few in Chinese mainland. Most of his works were those of before 50 years old. The works held in Jilin Provincial Museum are also mostly made before 1949, which belong to replicas of ancient stage works. These masterpieces were collected in the 1960s, and benefited from veterans who were farsighted and paid unremitting endeavor in the effort of collection, such as Mr. Zhang Boju working in the original Jilin Provincial Museum and Mr. Song Zhenting, Chief of the Propaganda Department at that time. The collections reached more than one hundred pieces. The subject was extensive, including landscape, figure, flower & bird, etc. The skills of meticulous painting, free style painting, hypsometric tint, and line drawing were fully used in these masterpieces. From them, we can clearly see Mr. Zhang's learning experience in his early stage and changing process of his painting style.

In recent years, Jinlin Provincial Museum has organized several Exhibitions of Zhang Daqian's Paintings in Jiangsu, Jiangxi, Gansu, Fujian provincial Museums. All have attained good results. For the exhibition this time, there are total 65 pieces of Mr. Zhang's masterpieces chosen and displayed in the long historical, frontier south Ningxia. It is hoped that Ningxia people will enjoy the art beauty and get pleasure from them. Through the exhibition, exchanges and cooperation between our two museums are strengthened and contributions to the cultural dissemination and development of museums are made.

Zhao Ruijun
Curator of Jilin Provincial Museum

张 大 千 书 画 精 品 展

致辞

张大千先生是20世纪中国画坛最具传奇色彩的国画大师。艺术大师徐悲鸿和溥心畲对其曾有“五百年来第一人”、“宇宙难容一大千”的赞誉；在他寓居国外期间又获有“东张西毕”的殊荣。他面壁敦煌的临摹画作与著述在中国乃至在世界绘画史上均具有十分重要的意义。

张大千先生的创作“包众体之长，兼南北二宗之富丽”，集文人画、宫廷画和民间艺术为一体，他坚持“师古人一师造化一师己心”的传承与创新之路。他于工笔写意无一不精，人物、山水、花鸟无所不能。诗文真率豪放，书法劲拔飘逸，外柔内刚，独具风采。在他晚年之后，受西方现代绘画抽象表现主义的启发，创泼墨泼彩画风，其绘画艺术日臻绝顶，开创了中国山水画的新纪元。

作为中国画坛的一代大师，大千先生波澜壮阔、五彩斑斓的艺术世界使人心灵受到震撼，高山仰止之情油然而生。此次《海纳百川——张大千书画精品展》是宁夏博物馆自推出“中国近现代书画名家作品系列展览”后的第四大篇章，彰显了银川人民如贺兰嵒然，长河不息，包容开放的精神气质，是广大观众感受大千先生艺术魅力的良机，同时对艺术研究也将起到进一步的推动作用。

在此，我谨祝展览取得圆满成功！并真诚地期待藉此机会加深四川与宁夏两地间的文化交流，为弘扬中华优秀传统文化作出新的努力。

四川博物院院长

成建武

Ceremonial Speech

Mr. Zhang Daqian was the most legendary master of traditional Chinese painting in the 20th century. He was praised by Mr. Xu Beihong and Pu Xinyu as “first person in 500 years” and “Daqian is the best in the World”. When he lived in abroad, he was laurelled as “East Zhang West Picasso” (his achievement is as great as the western Picasso). His replicas of Dunhuang Frescos and writings about them were meaningful in the painting history of China and even the world.

Mr. Zhang Daqian’s works included other painters’ excellences, as well as opulence of both southern and northern masters. He integrated the literati painting, writer painting, court painting and folk art into one. He persisted in the heritage and creation road “learning the ancients – learning the nature – learning one’s own heart”. He was proficient of meticulous painting (traditional Chinese realistic painting) and impressionistic painting (freehand brushwork of traditional Chinese painting). He was good at painting figures, landscape, flowers & birds, etc. His poems were sincere and unconstrained. His handwriting was forceful, elegant and charming with an iron hand in a velvet glove. At the end of his later years, he created the painting style of splash ink and splash color, influenced by the abstract representation of modern painting in the west. His painting achievement reached a climax, and he created a new era of Chinese landscape painting.

As a master of a generation in Chinese painting world, his splendid arts can make heartquake, and admiration sprung out naturally. The Exhibition of Zhang Daqian’s Masterpieces is the fourth display of “Series Exhibition of Chinese Neoteric & Modern Painting and Calligraphy Masters’ Works”. It shows Yinchuan citizens embrace and open spirit. It’s also a good chance for people to comprehend Mr. Zhang’s art charm and promote the study of art.

I sincerely wish a successful exhibition! I am looking forward to a profound cultural exchange between Sichuan and Ningxia, which can make contribution to the development of splendid Chinese traditional culture.

Sheng Jianwu
Curator of Sichuan Museum

张 大 千 书 画 精 品 展

致辞

张大千是20世纪中国画坛最具传奇色彩的国画大师。他整合历代各家画派的画风，形成泼墨泼彩的独特风格，开创了中国山水画的新纪元，为中国美术发展做出了杰出贡献。

纵观张大千艺术生涯，早期主要艺术特色是清新俊逸；敦煌之行后作品日趋瑰丽雄奇；60年代始创造大泼墨、大泼彩技法。前两个阶段以敦煌之行为界，第三阶段的画风也以他敦煌之行后用墨丰厚浓重的大幅山水画为源头。因而论及大千先生，敦煌之行是必须大书特书的一笔。

大千临摹敦煌壁画，即是对中国绘画源流的一次探索，也是对六朝以来绘画真迹的体悟与研究。这种临摹并非简单的壁画复原，而是一种融入了前所未有的、具有创造性手段的体验式临摹，这也是大千根据敦煌壁画的具体情况，结合自己的能力与兴趣指向，从而创造出的新方法。通过这种方法，他将自己从传统延续型的画家转变为融合性的画家。自此他进入了高古之境，实现了创作思想的全面升华，使他在日后成为“借古开今”的一代大师。这种融合是一位现代艺术家对于他所理解的传统的重新诠释，也是值得我们当今学者借鉴的海纳百川、融古通今的治学之道。

《海纳百川——张大千书画精品展》是由宁夏博物馆、吉林省博物院、甘肃省博物馆、四川博物院联合在塞上江南银川举办的专题画展，集中展示了大千早年以及从敦煌面壁归来以后的中期力作，创作手法展现泼墨、泼彩、写意、工笔设色等各种风采。在这些作品中，我们可以看到大千敦煌之行后转变的绘画风格，即更加注意线条色彩并重的技巧，并与作品的幽深意境巧妙结合。人物画由早年的水墨淡彩、清丽雅逸，变为行笔敦厚、富丽堂皇、体型健美、雍容大度。山水画则由以前的清新淡雅变为宏大广阔，特别是层峦叠嶂的大幅山水，将水墨的五色六彩与金碧青绿融合起来，丰厚浓重，气势恢弘。这样的展览无疑是一次大千书画艺术的全面展示，也是一次国画艺术的盛宴，更为今后探索馆际之间文物交流合作的新途径带来更多契机。

最后预祝展览圆满成功！

甘肃省博物馆馆长

张 厚

Ceremonial Speech

Mr. Zhang Daqian was the most legendary master of traditional Chinese painting in the 20th century. He integrated other painters painting style and formed his unique one - splash ink and splash color. He created a new era of Chinese landscape painting, and made great contribution to the development of Chinese art.

Reviewing Mr. Zhang's art career, his art feature was fresh and unusual in the initial stage. After his Dunhuang trip, his works became splendid day by day. He created splash ink and splash color skill in 1960s. So his Dunhuang trip can be regarded as a divided line for the previous two stages. His painting style in the third stage was big landscape paintings with rich strong ink. His painting style's change for this time was also due to the Dunhuang trip. So making replicas in Dunhuang is a very important period for his art career's improvement, and it is worth to particularize.

Making replicas of Dunhuang fresco was not only an exploration to Chinese painting source, but also a comprehension and study to the authentic paintings since six dynasties. Making replicas was not a simple restoration of the frescos, but an unprecedented, creative, and experienced practice. This was a new method created by him according to the actual situation of Dunhuang mural as well as combined by his own capability and interest.

Through this method, he transformed himself from the traditional extension painter to an integrated painter. Since then, he entered into a climax and realized sublimation of his creative thoughts, which making him a master of a generation in future. This kind of integration was a re-interpretation of what he understood of tradition as a modern artist. It is also a learning path that worth us to use for reference.

"All Rivers Run into the Sea - Exhibition of Mr. Zhang Daqian's Masterpieces" is a thematic painting show jointly held by Museums of Ningxia, Jilin, Gansu and Sichuan in the beautiful city of Yinchuan. This exhibition presents his works of early stage and middle stage, before and after his Dunhuang trip. From the show, we can see all kinds of styles he used, i.e. splash ink, splash color, impressionistic painting, meticulous painting, etc. From these works, we can see his transformation of painting style after the Dunhuang trip, i.e. paying much attention to lines and colors, which integrated with artistic conception. For the figure paintings, in his early years, ink and wash used to be light color, fresh and elegant, however the brush stroke was changed to simple and sincere, splendid, good-shaped and generous afterwards. For the landscape paintings, they were changed from fresh and elegant to magnificent, especially big landscape paintings with peaks rising one after another. He combined the colors of ink and wash with kimpi blue green, which was rich and strong, with great vigor and honor. This kind of exhibition was sure an all-round display of Mr. Zhang's art, and also an artistic feat of traditional Chinese painting that will bring more chance for exploring new ways of exchanging and cooperation between museums.

At last I sincerely wish a successful exhibition!

Ejun
Curator of Gansu Provincial Museum



专题文章

“人品谁如花浩荡，文心可比藕玲珑”

——吉林省博物院藏张大千绘画作品浅析

【吉林省博物院】

由于历史的原因，国内公私藏家收藏的张大千作品大多为1949年以前所作，吉林省博物院所藏者也在这一时段（1923～1948年）。其中20世纪20年代的作品极少，大多数为30～40年代的作品。虽则缺少惊心动魄的鸿篇巨制，但却不乏赏心悦目的精灵剔透之作。山水、人物偏多，花鸟略少，工笔、写意兼备，集中反映了张大千青年至中年的绘画风格，是研究张大千这一时期画风嬗变的不可多得的佳作。赏鉴其间，实在令人流连忘返。

研究者知道五十岁前的张大千，其画作尚处仿古阶段。他锐意仿古，血战古人，竭力与古人争一席之地。他远追六朝隋唐，遍师宋元明清，穷极各家各派，几乎融汇了中国绘画几千年的传统。他对传统的理解是并时无二的，将其称为“中国传统绘画最后的乐章”毫不为过。他的仿古，决不是食古不化，而是在学习古人高妙画技的同时，观察生活，通会物理，临仿与写生结合，用古法描绘现实生活中的山川气概、香草风流，在仿古中绽放自我的心灵之花。正因为如此，他笔下的风物鲜活生动，充满着活泼的生命情调和宇宙意识。大千先生还重读书养性。石涛的“墨非蒙养不灵，笔非生活不神”深入其骨髓，致使他的画脱尽尘俗，高雅清芬。我院所藏他在这一时期的画作，即充分体现了上述特征。

先说花鸟画。我院所藏以梅花、荷花为多。大千画梅，多用简笔。老干枯枝，旁斜而生。幽花几点，玲珑绽放。那枝干的枯劲苍虬与花的灵秀滋润形成鲜明对比，庶可用“故作小红桃杏色，尚余孤瘦雪霜姿。寒心未肯随春态，洒晕无端上玉肌”（苏轼诗）来形容。《梅花图》、《梅竹图》、《梅蝶图》皆为代表。“人品谁如花浩荡，文心可比藕玲珑”（张大千《题白荷》）。画荷乃大千本色，他是画史上有数的画荷大家。他画荷不论是水墨还是设色，皆是大笔泼洒出淋漓的荷叶，篆笔写出圆浑的荷干，细笔勾出婀娜的花瓣。大处豪放纵横，细处刻画入微，尤能致广大而尽精微。这种作风似乎贯穿大千的各种绘画当中。他画荷花设色力求淡雅，不同于齐白石的墨叶红花，鲜亮明艳。其所作大多清新淡雅，恬淡可喜。他在《荷花蜻蜓图》上题曰：“朱阑过雨黄月生，绡衣初试五铢轻。稍怜翠颦红妆句，不称江妃出浴情。”此图所绘颇彰清雅之旨。《荷花鹅鸂图》则绘一片碧绿的荷塘中初绽三两朵淡雅的芙蓉，一只鸂鶒栖息于荷干之上，荷塘水草丛生。静谧的自然，永恒的生命，从容出于襟襟之间。取八大的叶，用石涛的花，是八大的气，为石涛的韵，又都化成大千的血肉。他的工笔花鸟由明清上溯宋元，多得宋人院体的风度。例如，《仿宋林椿笔意图》、《古松栖鹤图》、《白头郎图》似宋人辛夷折枝等意味。《白梅绶带图》用黄荃法。《照殿红图》绿叶红花，金线勾瓣，工致绝伦，又颇具宋徽宗赵佶笔意。

再说人物画。我院藏张大千人物画很丰富，高士、仕女、佛像等皆有，就连大千较少画的婴戏题材也

有一幅。《童笋图》是1935年大千过萃锦园戏笔，溥心畬补景。画面以对角线式的构图，绘一儿童放风筝，以一线斜贯画面，细劲飞舞。大块留白寓天空高远之意，颇得“计白当黑”之理。溥心畬对大千神来之笔，补景之余，竟题袁枚《春光》诗十一首，尤见其相惜之情。大千笔下的高士很大一部分为石涛点景人物发展而来。他以石涛、张风、华岳乃至梁楷等飘逸的简笔勾勒出来，再以粗笔挥洒出淋漓苍茫的背景，或古松、或桐荫、或枯柳、或修竹……用以衬托名士的高洁、伟岸、超迈和缠绵。例如《咏柳图》、《桐荫高士图》、《抚松高士图》、《古柳行吟图》等不一而足。我院所藏高士题材中，大千先生所画的苏东坡像尤为突出。《东坡居士笠屐图》绘苏东坡策杖孤征。人物广颊丰颐，长髯飘逸，斗笠履屐，衣带当风，神态潇洒，飘飘欲仙，使人缅怀东坡居士“一蓑烟雨任平生”的倜傥风流。此图笔法飞舞而沉着，设色温润而淡雅，真可谓“端庄杂流丽，刚健含婀娜”（苏轼诗句）。《东坡居士吟望图》和《坡公偃松图》则绘东坡扶杖侧立，悠然捻须，戴峨冠，着红披风。一置松侧，一置松下，设色浓艳照眼，线条细劲清圆，深得老莲笔意，亦显见敦煌画风影响。前者周围布满当时名士的题咏，有俞陛云、溥儒、陈曾寿、邵章、张伯英、郭则云。溥心畬题云：“蛰龙兴谤滴黄州，吟望应怀社稷忧。遗像至今珍片纸，雪堂余韵自千秋。”后者自题东坡赞引，文采风流，跃然纸上，寄托作者对古贤宁静豁达、潇洒落拓的生活态度的向往。汪毅以诗赞大千笔下的高士图：“建安风骨慷慨多，竹林七贤意开河。更有东坡神永驻，情唱高山流水歌。”仕女图亦为大千拿手好戏，但我院仅藏三四幅，其中尤以《白描仕女图》和《薛涛制笺图》为代表。《白描仕女图》独标淡逸，犹有唐寅风致，又含“吴带当风”之妙。人物神情雍容自然，体态婷婷玉立，摇曳多姿。作者细密工致的线描，已臻“百炼钢化绕指柔”之境。《薛涛制笺图》则取敦煌壁画风格，服饰艳丽而绘以敦煌藻井、梁柱图案，衣纹细劲而流畅。手部白皙温润，脸用“三白法”，面颊丰满而体态丰腴，雍容华贵，深得唐人三昧。佛教画像仅藏两纸：一为造像一躯，简笔传神；一为观音菩萨，细腻灵秀。诚如古人所说“能者固无不能”。我院所藏大千人物画尚多，尤见先生仿古范围之广，境界之高。其中《二叟赏梅图》仿陈老莲，《拟老莲归来图》以敦煌画法证悟陈洪绶画人物之出处，《煮茶图》仿仇英，《秋林觅句图》仿盛懋，《仿宋人得句图》、《仿宋人鉴古图》深得宋人法乳，《赠刀图》法敦煌壁画而入唐人格调。其人物画可谓“法先人而为我用，师造化以抒己情”（张伯驹语）。

最后说山水画。大千先生的绘画以山水成就最高，所憾1949年以后他一直漂泊海外，代表他绘画高峰的泼彩山水在内地鲜有收藏。当然，如果没有早年在国内的仿古传神与名山大川的游历写生，便没有后来的海外泼墨和泼彩的创成。大千先生的绘画始终是纯粹的中国气派，先生始终坚持绘画没有中西方畛域的分别。他说“在我的想像中，作画根本无中西之分，初学时如此，到最后达到最高境界也是如此”（《画说》）。早岁西风东渐，美术界革命，他不为所动，近乎保守地顽强地向传统讨生活。晚年寓居海外，更无时无刻不卧游故国山川，就连画异国山水也是中国的意境和中国的风度（可参看他画的印度和巴西的山水）。就像他深信敦煌壁画是中国人自己的艺术，并亲赴印度阿旃陀石窟临摹印度壁画终得证悟一样。他泼彩直接的源泉是中国的泼墨，即使受西方抽象艺术思潮的影响亦是外因。因为中国自古就不乏“酒神式”的艺术，“癫张狂素”的草书、米家父子的泼墨云山就是例证。大千先生的创新不就是这种独特的民族精神化育而生的吗？它是功力积累至极而逸出的一种不可模拟的天才的发挥。正如大千所说“抽象是从具象中抽离而出，若是没有纯熟优美的具象基础，就一跃而为抽象，不过是欺人之谈罢了”（冯幼衡《艺术世界与上帝——大千居士谈抽象画》）。由此可见，大千先生五十岁以前矢志“纯熟优美的具象”的锻炼。从这个角度来观察，他早期在国内的作品遗存是何等重要和可贵。

大千30年代的山水画，以学石涛为主，兼及梅清、石谿、程邃、朱耷。他以“搜尽奇峰打草稿”的石涛精神，三上黄山，仰观俯察，体认证悟。“素志与白云同悠，高情与青松共爽”（萧子良）。让传统笔法在真景中生辉，也使自己犹如石涛再生。我院所藏作于30年代的多幅山水，如《新安江行舟图》、《新安江秋色图》、《严陵秋色图》、《赵师侠词意图》、《舟中看山图》、《秋林渔隐图》、《昆明湖小景图》等就是以石涛清朗含蓄的细笔写出，体格明秀，濡染雅致，穷形尽相，曲尽物理，营造出一幅幅情调宁静、秀丽温文的山水图。《峰暗泉鸣图》描绘层峦叠嶂，飞瀑洒落，石径牢确，幽居依约。他以清劲细秀的线条勾勒山石，极少皴擦，点苔也不多，用墨清淡，敷以淡淡的赭石，秀逸闲静而不失沉郁豪雄。《严陵秋色图》则画江静潮平，群山连绵，严陵兀立，两帆翩然其下。近处水草丰美，远处帆影依稀。石涛那种重视生活，体察物理，极尽物态