

陶令肩
興上平
暮竹洗
落烟橫
新亭過
溪亭坐
或看山



張大千書畫集
第五集

張羣敬題





總統親頒張大千先生中正勳章





六十五年大千先生於歷史博物館接受教育部蔣部長頒發「藝壇宗師」匾額



七十二年元月廿日謝副總統蒞臨歷史博物館參觀大千先生畫展



張大千先生與黃君璧先生在
史博館當眾合作「慈湖長春」
圖



摩納哥親王暨王妃造訪摩耶精舍
，靜觀張大千先生當眾揮毫。



張大千先生接受華視錄影解說廬山圖



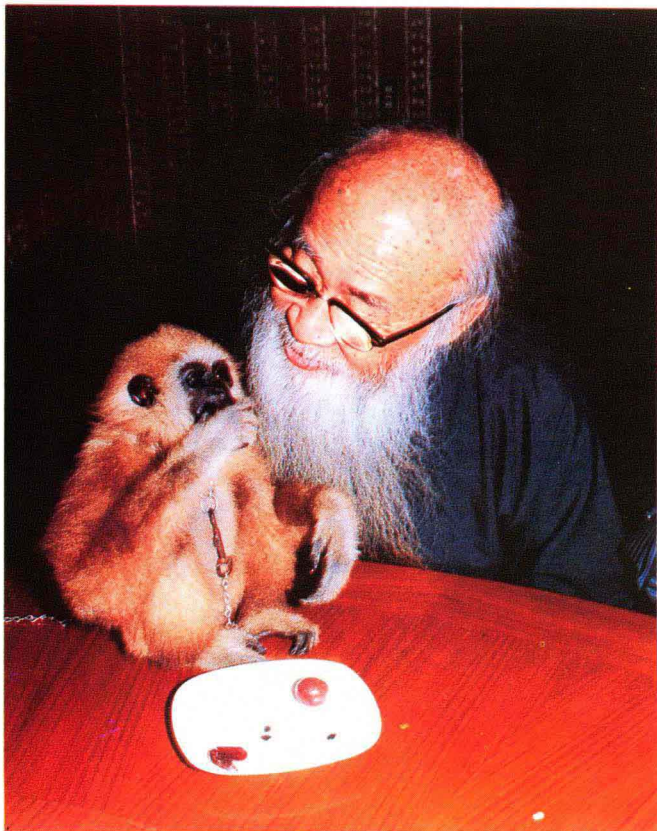
大千先生與張岳公合影



民國六十年大千先生與夫人、公子葆蘿、孫女綿綿攝於美西蒙得禮半島濱石村(Pebble Beach)



大千先生夫婦欣賞摩耶精舍盛開海棠



大千先生與其最心愛之「金毛猿」



大千先生伉儷情篤

序

何浩天

藝壇大師大千先生舉世同欽，一生赤忱爲國，熱愛歷史文化，開拓藝術創作大道，留給我們的是無數的財富與資產。

大千先生的作品，從早年到晚年，有千幅、萬幅，傳播在國內、國外，傳播在世界上每一個角落。

大千先生的繪畫，承先啓後，融滙古今，隨筆揮寫，包羅萬象。永遠受人們喜愛讚賞，永遠受人們珍藏，世代不朽。

國立歷史博物館爲宏揚大千先生的藝術造詣，早在民國四十八年春首次舉行「張大千先生國畫展」，于右任先生爲之主持揭幕，謂「大千先生之藝術在此，精神亦在此」；其後，五十年夏又舉行大規模之「張大千畫展」，中有「四天下」巨作泥金地潑墨山水，爲其新作，而「黃山前後澣」，亦同時展出。民國五十六年，舉辦「張大千近作展」。翌年舉辦「張大千長江萬里圖展」。至六十二年，復盛大舉辦「張大千創作國畫回顧展」。翌年秋在日本東京中央美術館舉辦「張大千畫展」，並出版首冊「張大千畫集」，前後獲得國內外觀衆的熱烈讚賞。

自六十四年起，歷史博物館對大千先生的作品，作連續性和計劃性的向國內和國際間隆重推薦與展覽，當年九月提供大千先生三十年來的精品八十幅，在國家畫廊舉辦中西名家畫展，另提代表作六十幅，至韓國漢城國立現代美術館展出；六十五年新春，大千先生由美回國，特舉辦「歸國畫展」，由教育部蔣彥士部長頒贈「藝壇宗師」匾額，寫下我國藝術史上輝煌的一頁，當年並爲出版「張大千作品集」。

六十六年夏，歷史博物館經細心策劃，爲大千先生在台中市舉辦近作展；翌年三月在高雄市舉行「張大千畫展」，秋季又在台南市展出；自此大千先生的繪畫一站一站地移向台灣中南部，深入了廣大的民間。

六十八年一月，歷史博物館在香港文化協會舉辦「中國現代畫壇三傑作品展」，有大千先生四十幅作品展出，轟動港澳。

六十九年開始，歷史博物館對大千先生的生平作品，決定作系統性的介紹，凡大千先生的書法和繪畫，均予整理編印，立即出版「張大千書畫集」第一集，在二月間再舉辦「張大千書畫展」，至年底「張大千書畫集」第二集陸續問世。

七十年二月，歷史博物館舉辦「張大千近作展」，三月集大千先生代表作三十幅，運法國巴黎東方博物館參加「中國國畫新趨向展」，七月間邀請先生在國家畫廊為「寶島長春」巨畫，作開筆儀式，造成國內藝壇的大高潮。

七十一年四月，歷史博物館邀大千先生與君璧先生當衆合繪「慈湖長春圖」，留傳世間，視同珍璧。當年秋季，先生作品在馬來西亞吉隆坡馬華大廈展出，創中馬文化交流史之新頁。同年「張大千書畫集」第三集出版。

七十二年元月廿日，歷史博物館舉行「張大千近作展」，為萬衆期待的卅六尺「廬山圖」，亦同時在國家畫廊展出，打開我國畫史上的新紀元，不僅震撼一時，更表達了中華文化泱泱大國的新面貌。「廬山圖」曾相繼在台南、高雄、澎湖、基隆、新竹各城市一一展出。接着「張大千書畫集」第四集出版。

大千先生平生的創作思潮，像江河汹涌，像風雲變幻，像春花秋月，像朝露晚景，永無涯涘，整個時空，有大千先生寫不完的畫面，而歷史博物館也有永遠編不完的畫集。

記得七十二年三月六日，八十五歲的大千先生曾在摩耶精舍畫室立下豪語：「我要為國家畫廊畫下再一幅卅六尺的黃山圖」，這是何等胸懷與壯志。然而七十二年三月十二日大千先生竟以心臟不適住入榮民總醫院，一直未曾甦醒，四月二日與世長辭，世人無論識與不識，莫不同悲！

四個月之後，「張大千書畫集」第五集由本館編印出版，最後鉅作「廬山圖」及新編「張大千年譜」也一併刊出。

外雙溪溪水悠悠，梅丘巨石與世長存。

張大千代表我們國家的大光榮，他的藝術亦將萬古常新！

中華民國七十二年八月於台北南海學園

calligraphy were collected and edited into a series entitled *The Paintings and Calligraphy of Chang Dai-chien*. The first volume of this series was released at the beginning of the year, and the second volume at the end of that year. Between the publication of these two collections the Museum also held an exhibition of Chang Dai-chien's calligraphy and paintings.

An exhibition of his recent works was held at the Museum in February 1981, and then the Museum sent 30 of his representative works to the Musée Cernuschi in Paris for inclusion in that museum's "New Trends in Chinese Painting Exhibition." Later that year in July, Master Chang provided the beginning strokes to the large collectively-done scroll "Eternal Spring on Taiwan," and this ceremony at the National Museum of History was a high point in the activities of this country's art world.

The National Museum of History in April 1982 invited Chang Dai-chien and Huang Chün-pi to jointly paint "Eternal Spring at Tz'u-hu." (Tz'u-hu is the present gravesite of the late President Chang Kai-shek.) His works were shown in Kuala Lumpur, Malaysia, in autumn of that year, and this showing began a new page in Sino-Malaysian cultural relations. Later that year the third volume of *The Paintings and Calligraphy of Chang Dai-chien* was published by the Museum.

On Jan. 20, 1983, the National Museum of History opened an exhibition of his recent works that featured "Portrait of Mount Lu," the 36-meter long scroll that was Chang Dai-chien's last major work. This painting heralded a new era in the history of Chinese art not only as a passing jolt, but it also expressed the new appreciation of Chinese culture as that of a great country. "Portrait of Mount Lu" has been shown continuously in Tainan, Kaohsiung, the Pescadores, Keelung, and Hsinchu. Also during 1973 the fourth volume in the Museum's series was published.

In Chang Dai-chien's life, his creative thoughts were like a turbulent river, as changeable as the wind and clouds. These thoughts produced the best at the optimum time, were transient, and could be neither confined nor limited. Chang Dai-chien could not paint all of these images in his lifetime, and the Museum will never be able to finish publishing its collections of his works.

I remember on March 6, 1983, the 84-year-old Master Chang was in his painting studio at his residence *Mo-yeh-ching-she* and he commented, "I am going to paint another 36-meter portrait of Huang-shan for the National Gallery." How ambitious and strong-willed he was! Six days later, Master Chang entered Veteran's General Hospital because of heart trouble, lapsed into a coma, and passed away on April 2. It didn't matter whether a person personally knew Master Chang or not, everyone felt a great loss through his passing.

The fifth volume of *The Paintings and Calligraphy of Chang Dai-chien* is to be published by the Museum later this year, and this volume includes both "The Portrait of Mount Lu" and the newly edited chronological biography of Master Chang.

The water still flows by his villa, and the stone beneath which he is buried will always remain. Master Chang Dai-chien represented our nation's glory, and his art will never be forgotten!

Ho Hao-tien, Director
National Museum of History
August 1983

PREFACE

The great master of art Chang Dai-chien was respected by people all over the world. Our lives have been enriched and amplified by Chang Dai-chien's loyalty to his country, his fervent love for historical culture, and the new paths he blazed in the world of art. Hundreds and thousands of Chang Dai-chien's works — from those he painted in his early years to those he did in his old age — have been scattered all over this earth and are treasured in every corner of the globe. His paintings show him to be the heir to the art of the ancient masters and the teacher of posterity. The rambling brushstrokes in his works appear to encompass a myriad of things. Chang Dai-chien's works will forever be loved and praised, and people will always both treasure his works and remember him.

The National Museum of History as early as 1959 began to announce his artistic attainments. At the first showing of his works at the Museum in the spring of that year, the renowned calligrapher Yü Yu-jen presided over the opening ceremonies and proclaimed, "Mr. Dai-chien's art is here, and his spirit is here too"! Later, in 1962, the Museum hosted a large-scale exhibition of his works that included the huge splash-ink landscape on gold paper entitled *Ssu-t'ien-hsia* that he had just completed; the painting of Huang-shan entitled *Huang-shan ch'ien-hou-hsieh* was exhibited at the same time. In 1967 the Museum held an exhibition of his recent works, and in the following year showed his painting "The Great Yangtze River." A retrospective exhibition of Chang Dai-chien's works was held at the Museum in 1973, and in the autumn of the following year his works were shown at the Central Art Gallery in Tokyo. Also during that year, the Museum publication *Chang Dai-chien's Paintings* was released, and has continued to be welcomed by people both here and abroad.

In 1975, the National Museum of History began to take a continuing and systematic approach to the domestic and international promotion and exhibition of Chang Dai-chien's works. In September of that year the Museum provided 80 of the finer works which he had painted in the past three decades for the exhibition in the Museum's National Gallery of paintings by famous Chinese and Western artists; at the same time the Museum sent 60 of his works to the Seoul National Museum of Modern Art for exhibition. When Master Chang returned to Taipei in the spring of 1976 from living in the United States, the Museum hosted a homecoming show of his paintings, and the Minister of Education, Chiang Yen-shih, presented Chang Dai-chien with a wooden plaque reading, "Master before Art's Altar," which described Master Chang's great position in the history of Chinese art. During the same year the Museum published *The Paintings of Chang Dai-chien*.

The Museum during the summer of 1977 carefully planned an exhibition of Chang Dai-chien's works in Taichung. In March of the following year the National Museum of History sponsored an exhibition of his paintings in Kaohsiung, and in autumn held a showing of the same works in Tainan. The Museum hoped that by presenting his works in the central and southern parts of Taiwan that even more of our nation's people could be able to view and appreciate them.

In January 1979 the Museum sponsored a display of his works at the Hong Kong Cultural Association; the 40 paintings shown at this exhibition caused great excitement in Hong Kong and Macao. At the beginning of 1980 the Museum decided to provide a systematic introduction to Chang Dai-chien's life works, so Master Chang's paintings and



1. 扇面(正) 民國十六年作

Painting on Fan (Front)

19×49 cm 1927

款書：賞遍桃花又李花，千錢買酒不須賒，阿誰拖着青籐杖，來看僧樓野枇杷。冬心筆意。似岳軍仁兄法正，爰。

鈐印：「張爰」



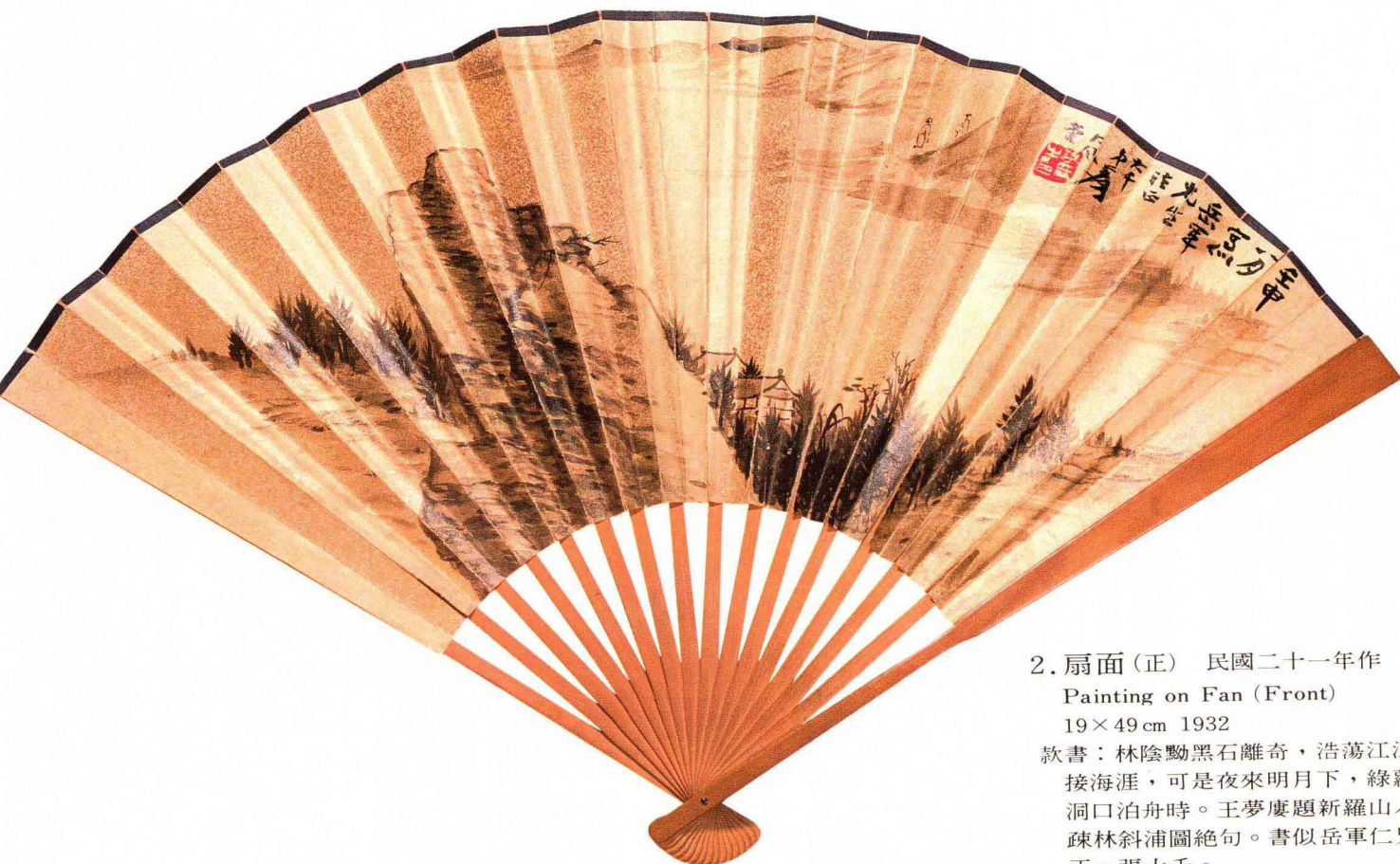
1-1. 扇面(反) 民國十六年作

Painting on Fan (Back)

19×49 cm 1927

款書：奇峰高突壓風雷，荒柳疎松任剪裁，我更參禪文字外，毫端呼出石公來。題畫：天涯方有事，飄零未得歸，何故東北風，慣吹遊子衣。戊午冬梁霓陵作。岳軍仁兄法正。丁卯六月。大千張爰。

鈐印：「張爰」、「大千居士」



2. 扇面(正) 民國二十一年作
Painting on Fan (Front)

19×49 cm 1932

款書：林陰黝黑石離奇，浩蕩江波接海涯，可是夜來明月下，綠羅洞口泊舟時。王夢慶題新羅山人疎林斜浦圖絕句。書似岳軍仁兄正。張大千。

鈐印：「張爰」

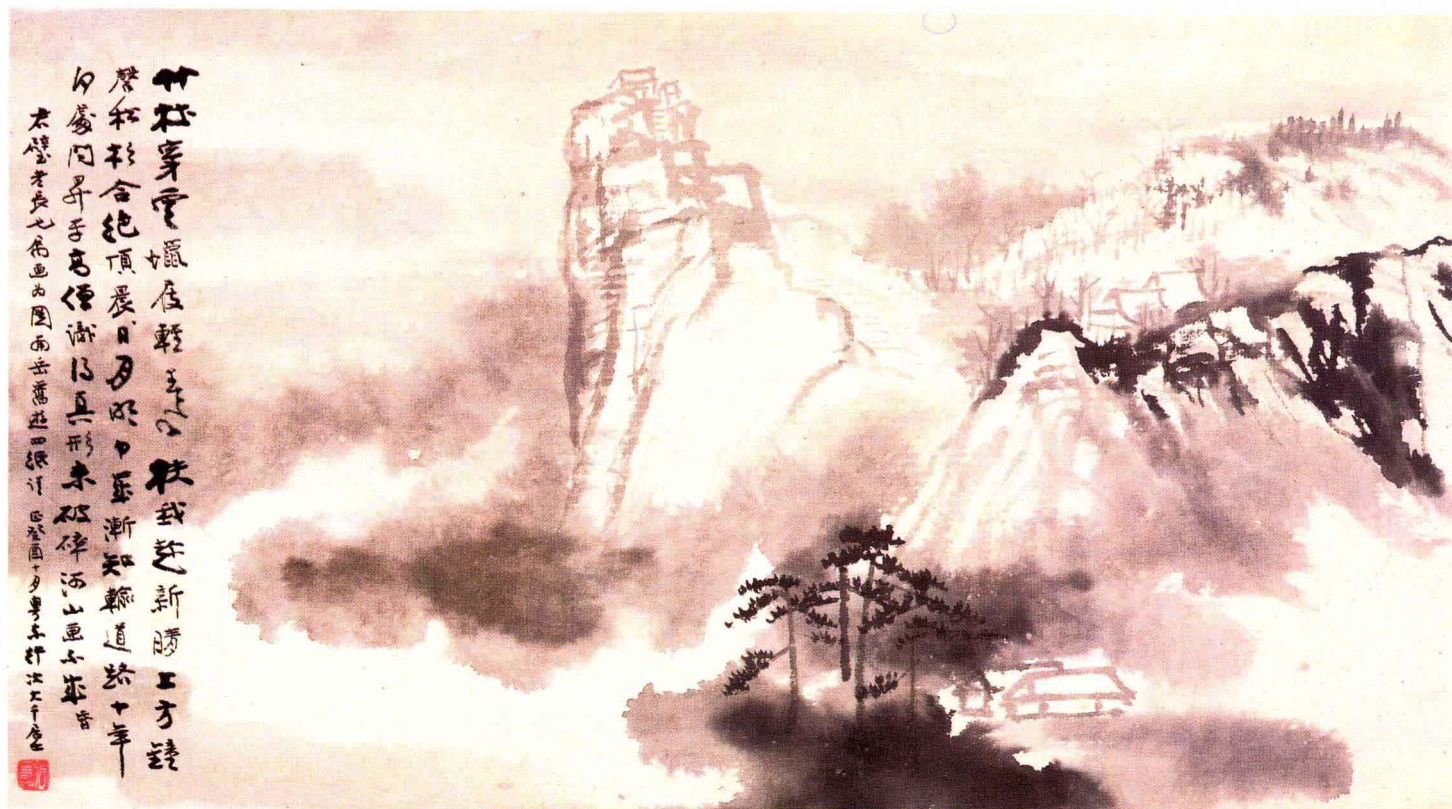


2-1. 扇面(反) 民國二十一年作
Painting on Fan (Back)

19×49 cm 1932

款書：壬申八月寫似岳軍先生法正
。大千弟爰。大風堂。

鈐印：「張爰之印」



3. 南嶽圖 民國二十二年作

Southern Mountain 32×57 cm 1933

款書：竹杖穿雲蠟屐輕，玉風扶我趁新晴，上方鐘磬松杉合，絕頂晨昏日月明，中歲漸知輕道路，十年何處問昇平，高僧識得真形未？破碎河山畫不成。君璧老長兄屬畫爲圖南岳舊遊四紙請正。癸酉十月粵東行次大千居士。

鈐印：「張爰印」



4. 觀瀑圖 民國二十二年作

Contemplating the Waterfall 21×98.5 cm 1933

款書：戲爲君璧道兄寫觀瀑第一圖。大千癸酉十月香江借居。

鈐印：「大千大利」