



張大千書畫集 第二集

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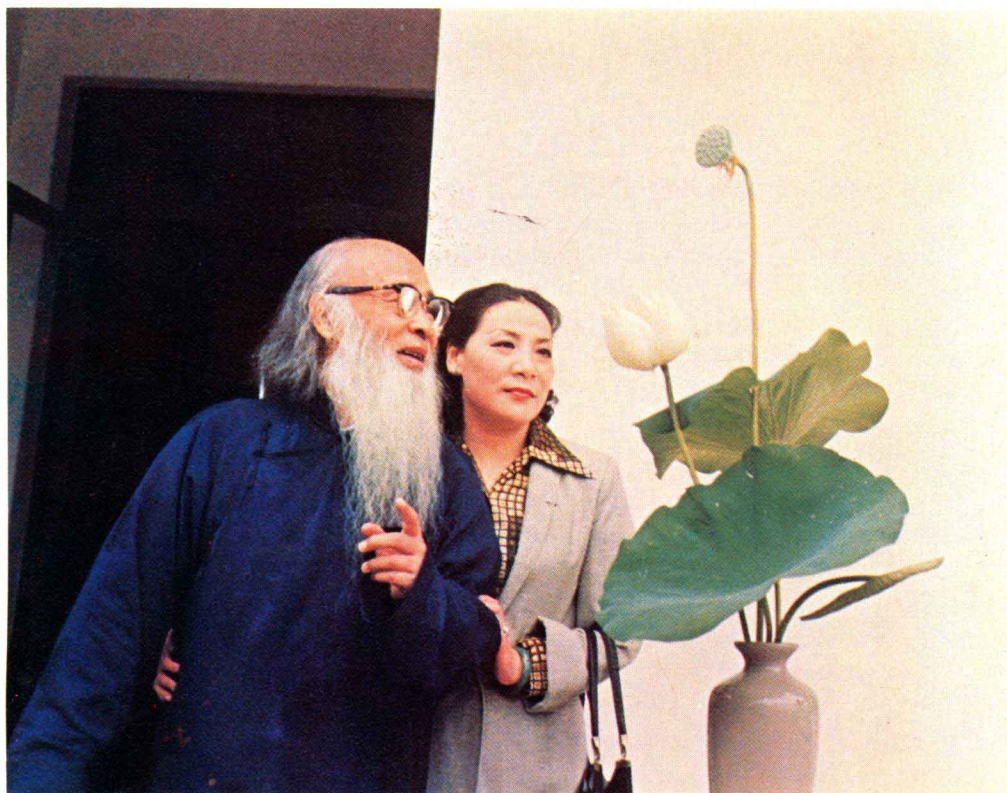
張大千書畫集 第二集

張羣敬題





大千先生於摩耶精舍花園



大千先生伉儷於摩耶精舍



大千先生於摩耶精舍畫室

序

何浩天

藝壇宗師張爰大千先生，運筆墨之靈，抒造化之機，「超然象外，物我兩忘」，風格獨具，不同凡品。

大千先生，自幼酷愛繪事，從母姊習畫，藝才初露，根基始定。弱冠隨二兄善孖鬻畫春申，筆致秀拔，時賢奇之。及長，投入曾（農髯）李（梅庵）門牆，師法前賢。嗣隱居松江，潛心經史，體悟人生真諦，陶鑄堅貞節操。

論其畫風，初則清新俊逸，直逼古人，足以亂真；明末四僧，青藤白陽，無不深入研摩，繼而上溯宋元，浸淫鳴沙石室，摹繪三唐六朝壁畫，近年以還，雲遊四海，遍歷寰宇，名山大澤，胸中丘壑，蒼渾淵穆，流於筆端，躍然紙上。晚年飽經世變，學問深邃，氣質淳厚，萬象羅胸，筆簡墨淡，幽況外頒，和光熙煦，猶如垂天之雲，冲霄之鶴，其清曠淡遠，匠心獨運，筆墨斧痕，與之俱化，達於「庖丁解牛，莊周夢蝶」之境。

先生志節，忠貞不二，正氣凜然。幼年時期，不為盜匪師爺，因陷身巢穴，則虛與委蛇，乘機逃離虎口。抗戰時期，堅不附偽，雖遭日軍軟禁，威脅利誘，絕不妥協，終能如願以償，參加抗日聖戰。戡亂時期，誓不附匪，大陸淪陷，寄身海外，匪共遊說，嚴詞斥責。始終堅守大丈夫之獨立人格，可謂俯仰無愧，為頂天立地堂堂正正之中國人。其詠梅詩云：「百本栽梅亦自嗟，看家墮淚倍思家。眼中多少顏無恥，不認梅花是國花。」身居異域，心繫祖國，愛國情操，躍然紙上。前聞 蔣公仙逝，悲痛欲絕。嗣則扶病歸國，冒雨謁陵，恭繪「慈湖圖」巨幅山水，以表永思。今定居士林外雙溪，與國人共度難關，以期早日推翻暴政，光復國土。

大千先生，德藝兼修，譽滿寰宇，其獻身藝事，人定勝天之成就；其虛懷若谷，奮進不懈之修養；其古道熱腸，爽朗豪邁之胸襟；其赤忱愛國，肝膽照人之風骨；與夫蜚身國際，舉世同欽之盛譽；其人可風，其畫宜可傳矣！

國立歷史博物館為崇敬其繪畫之造詣，與其忠貞不二之偉大人格，歷年以來，曾多次展出其作品，均轟動藝壇，盛極一時；嘗先後編印畫冊，海外人士極表歡迎。本館爰於建國七十年初春，再舉辦「張大千先生書畫展」，復續印「張大千先生書畫集」（第二集），使一代藝術大師之輝煌藝術，照耀畫史；不僅有助於中華美術教育之光大，亦有益於民族精神教育之發揚。敬贅數語，以表傾慕之忱。

PREFACE

The famous artist, Mr. Chang Dai-chien, magnificently employing his brush and ink, has presented us with a superb delineation of nature's innermost essence. "Transcending outer appearances, he forgets both self and object." His painting style is very individual and unique.

Mr. Chang has deeply loved the art of painting ever since he was a child. He first started to learn painting with his mother and elder sister. His talent was evident even at that early stage, when he completed his basic training under them. At the age of twenty, he followed his elder brother, Shan-tzu, to Shanghai, where they held several exhibitions. It was his smooth and elegant brush style that won him great admiration among his contemporaries. Several years later, he studied under the masters Tseng Nung-jan and Li Mei-an, taking the ancient masterpieces as his models. Later on, he retreated to Sungkiang, where he dedicated himself to studying the Classics and history, meditating on life's values and truths.

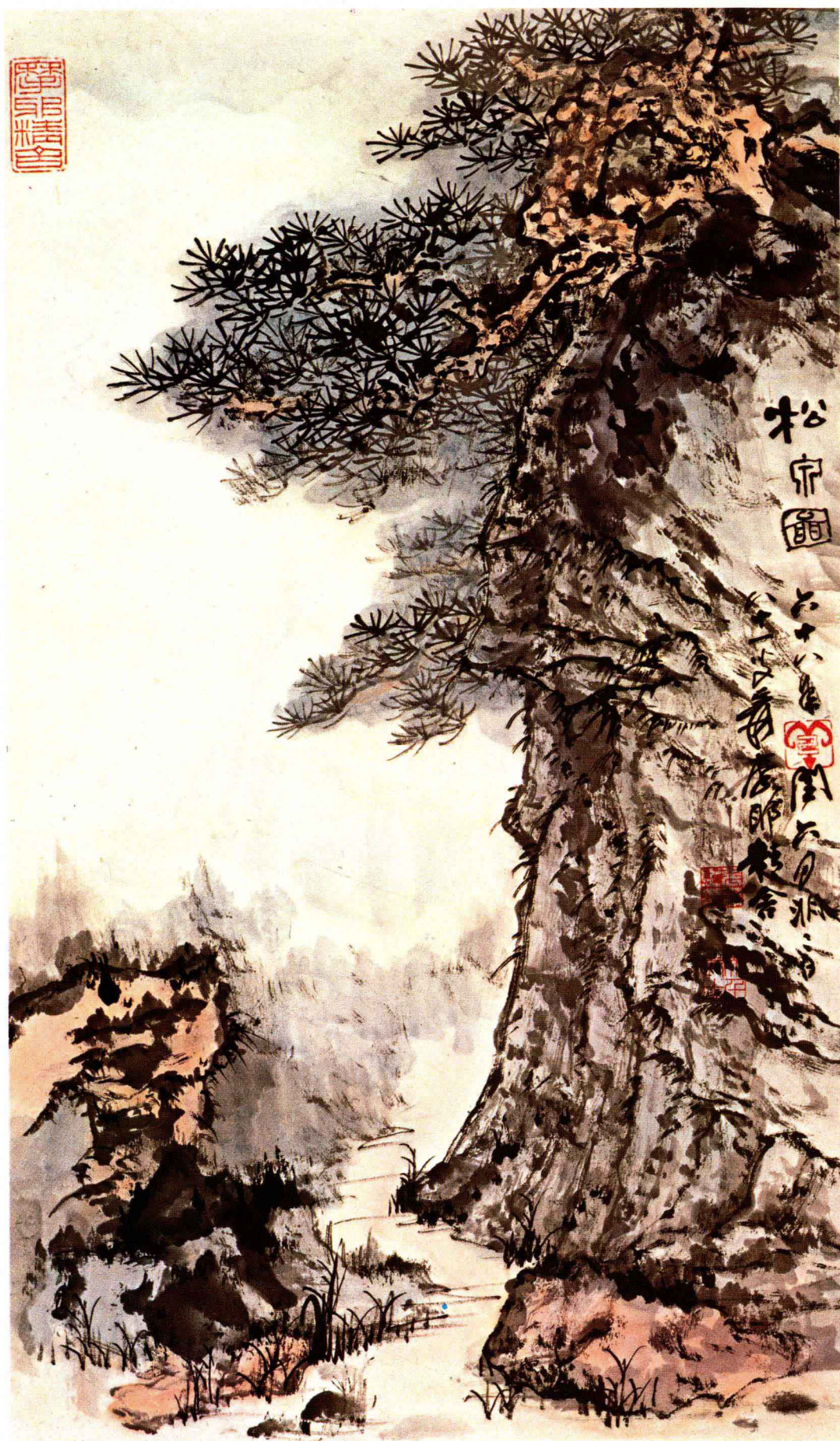
Mr. Chang's painting style was clear, fresh, and full of youthful vigor in its early stages. His paintings were comparable to those of the ancient masters, and were often mistaken for their works. He made an in-depth study of the late Ming dynasty's Four Monks' paintings, and then he returned to the styles of the Yuan and Sung dynasties. He immersed himself in studying the wall paintings of the T'ang and Six Dynasties periods, in Tunhuang's Mingsha stone caves. In recent years, he has traveled around the world, and his many experiences on these journeys are reflected in his paintings. Full of the experience and wisdom that old age brings, his works now are characterized with simplified strokes and light ink colour, as effortless and understated as the over-hanging clouds in the sky, or as free and expressive as the high-flying crane, and as precise as the blade of the butcher Pao Ting in *Chuang-tzu*, who dissected the body of the cattle so skillfully that he didn't sharpen his knife in ten years.

Mr. Chang's character is also without equal. He is loyal and upright. In his youth, during the Sino-Japanese War, he repeatedly refused to ally himself with the Japanese puppet government, and because of this, he was imprisoned by the Japanese army. Despite threats and bribes, he never compromised his principles, and finally escaped to join the army of resistance. After the war, he was unwilling to join the communists. When the Mainland fell, he fled overseas, denouncing all communist's persuasion. In his poem in praise of the plum blossom, he wrote, "I have planted a hundred plum trees,/ Yet tears fall and I grow homesick./ How many shameless people I have seen,/ Who deny the plum blossom as our national flower." When Mr. Chang heard of President Chiang Kai-shek's death, he was grief-stricken. Shortly afterwards, he returned to Taiwan despite his illness, braving the rain to pay his respects at the late President's tomb. He then painted "A Portrait of Tz'u Hu" in memory of the late President. Mr. Chang now lives in Wai-shuang-hsi on the outskirts of Taipei, and has resolved to share the sufferings and hardships Taiwan faces in overthrowing the communist regime on the Mainland.

Chang Dai-chien is not only a great artist, he is a man of high virtue as well. His reputation is worldwide, but he is very humble and still strives to improve himself. His enthusiasm and openness, patriotism and forthrightness, are respected and admired by all.

Over the years, the National Museum of History has often held exhibitions of Mr. Chang's works in tribute to his renowned artistic achievements and unwavering loyalty. These exhibitions have received wide acclaim from art circles. In addition, the Museum has compiled several collections of his paintings, which are welcomed by both local and overseas art circles. In commemoration of the seventieth anniversary of the Republic of China's founding, the Museum is again holding an exhibition of Mr. Chang's paintings and are reprinting *Chang Dai-chien's Calligraphy and Painting Collection, Volume II*. In doing so, we hope to not only promote Chinese art education, but also to advance the spirit of nationalism. I respectfully offer this preface to Mr. Chang along with my sincerest admiration.

Ho Hao-tien
Director
National Museum of History



1. 松泉圖

民國六十八年作

Pine Trees and
Streams

69 x 41 cm

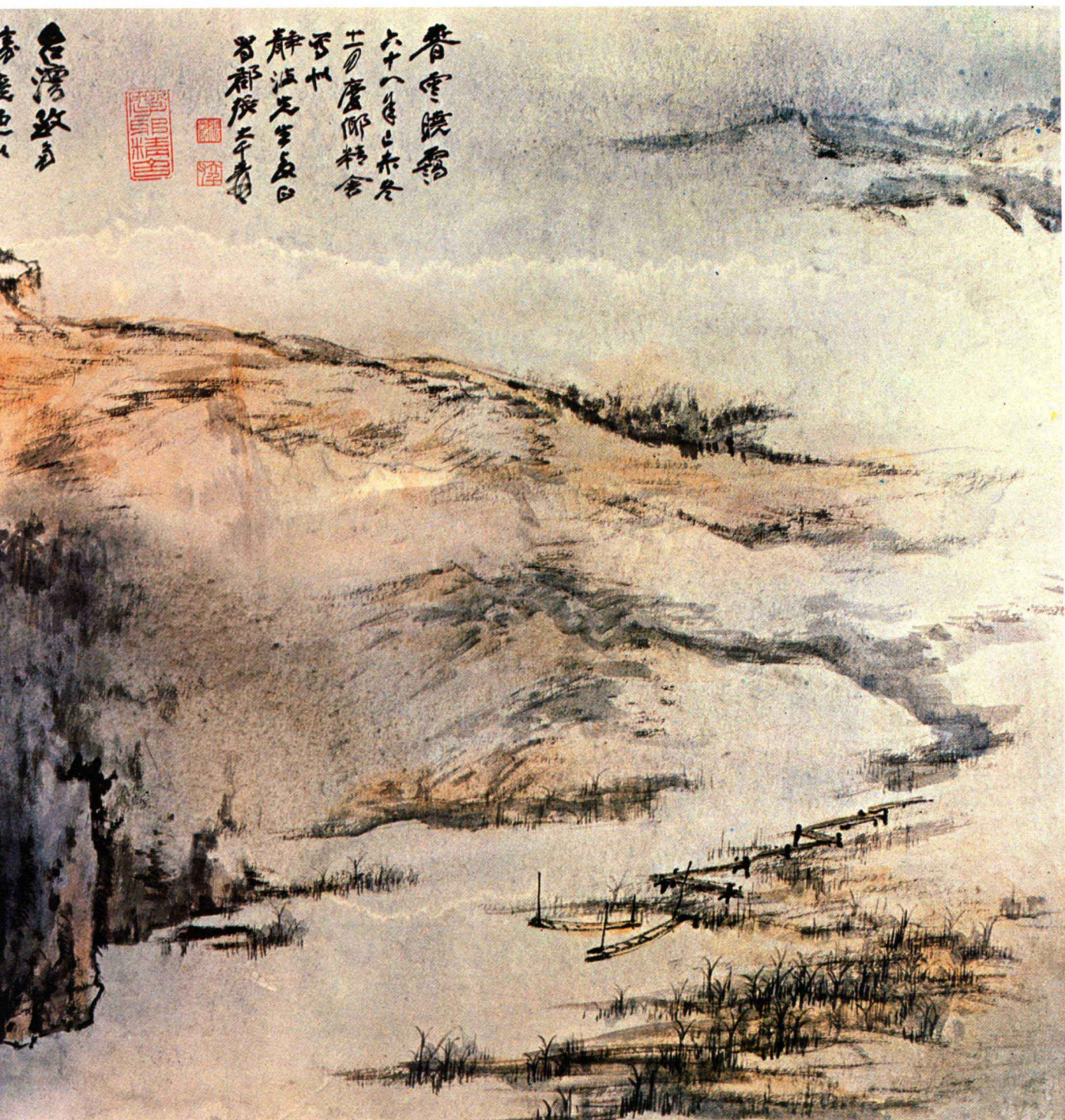
款書：六十八年己未

閏六月朔二日

八十一叟爰

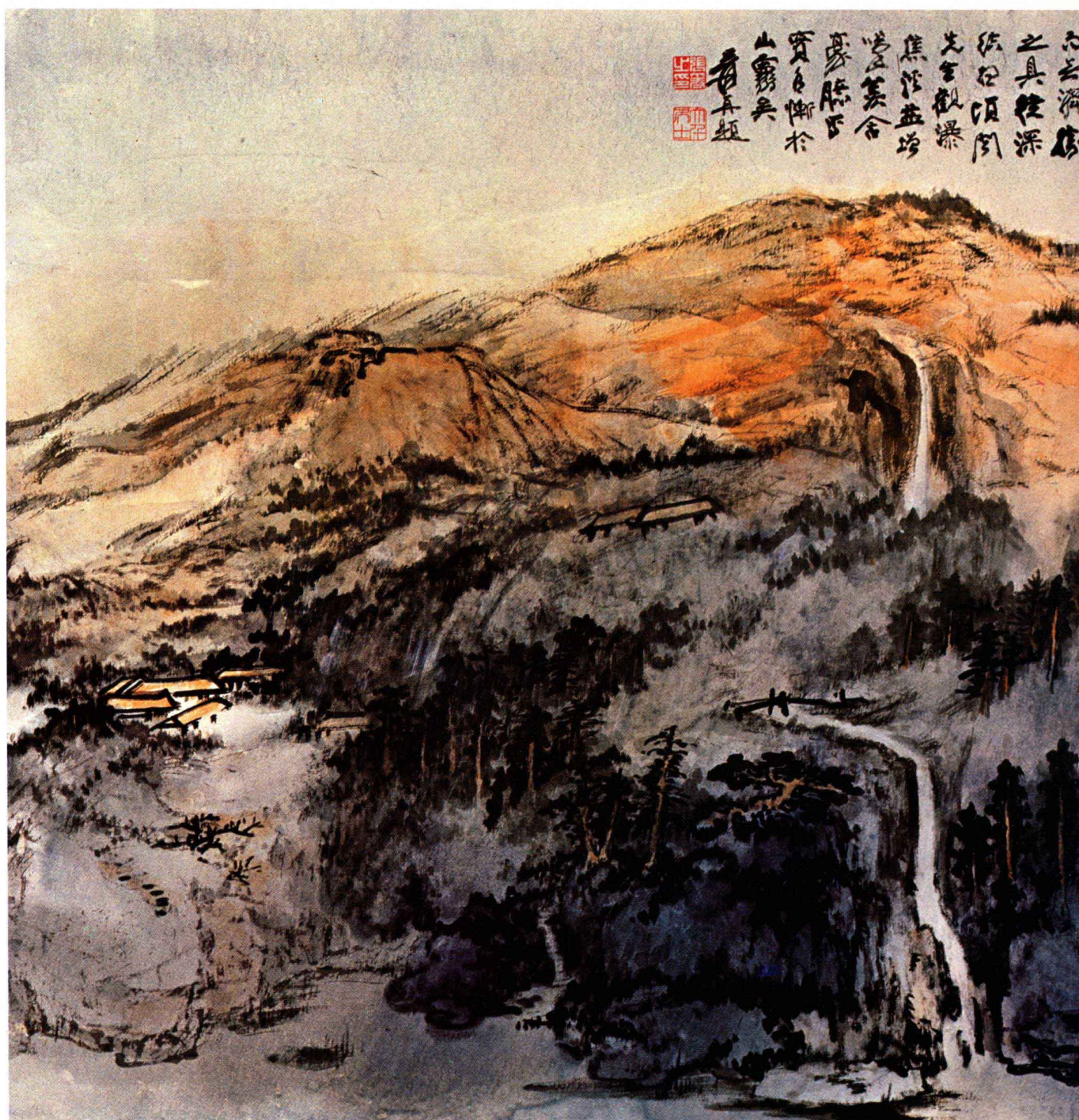
摩耶精舍

鈐印：「己未」、「
張爰之印」、「大千
居士」、「摩耶精舍」



2. 春雲曉靄 民國六十八年作
Spring Cloud and Morning Mist
69 x 176 cm

款書：六十八年己未冬十一月摩耶精舍寫似
靜波先生教正 蜀郡張大千爰
台灣致多勝境，廼以衰病牽率，雖有勝情，
而無濟勝之具，徒深結想，頃聞 先生觀瀑
焦溪，益增嘆羨，含豪臆寫，實有慚於山靈
矣。 爰再題
鈐印：「張爰」、「大千父」、「摩耶精舍」、「張
爰之印」、「大千居士」





3. 紅梅 民國六十八年作

Red Plum Blossoms

56 x 100 cm

款書：十年流蕩海西涯，結个茅堂不似家；
不是不歸歸自好，只愁移不得梅花。

自環華盦還居摩耶精舍，偶有是作。

六十八年己未嘉平月 八十一叟爰

鈐印：「張爰之印」、「大千居士」、「摩耶精舍」
、「己亥己巳庚寅辛酉」



4. 風雨片帆

民國六十八年作
Sails Arriving at
Soochow City
73 x 41 cm

款書：誰將折柬遠招呼，
長短相思無日無；掣取酒
壺詩卷去，一帆風雨過姑
蘇。

爰翁
子夜不寐，憶寫吾蜀呂半
隱先生詩破悶。

六十八年己未九月初二
日也

鈐印：「張爰之印」、
張爰」、「大千居士」



5. 墨竹 民國六十八年作

Bamboo 70 x 140 cm

款書：古稱喜氣畫蘭，怒氣畫竹，予有何怒，槎槎桺桺，如在萬馬軍中矣。此先師李文潔公題所畫竹語，謹錄以壯吾畫。

己未十二月 大千張爰

鈐印：「張爰之印」、「大千居士」、「摩耶精舍」

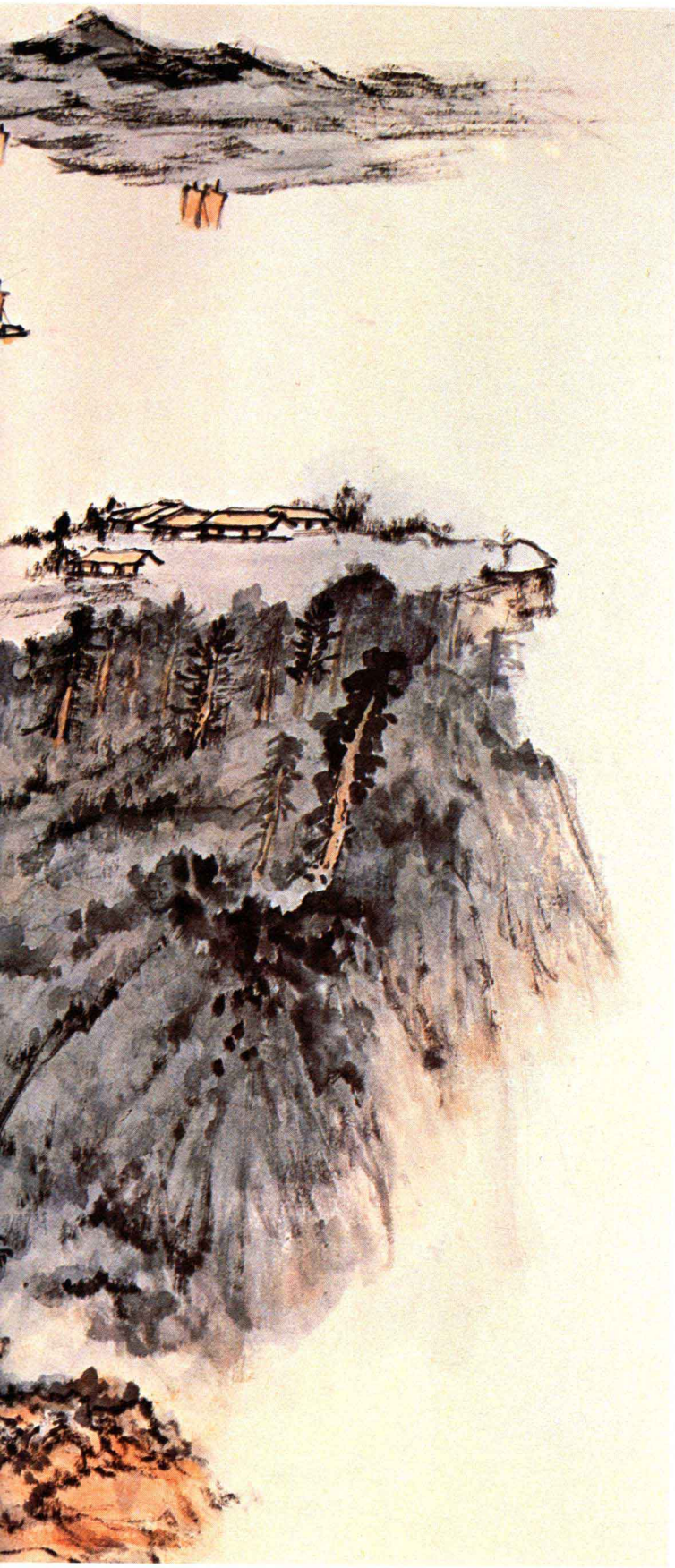


6. 觀瀑圖 民國六十八年
Enjoy the View of Waterfalls
72 x 36 cm

款書：台灣致多嘉瀑，迺以老病未由登眺，雖有勝情，而無勝具，每一拈毫揣寫，輒為惘然。

六十八年己未秋孟，友人語焦溪之勝，信筆為此。 爰

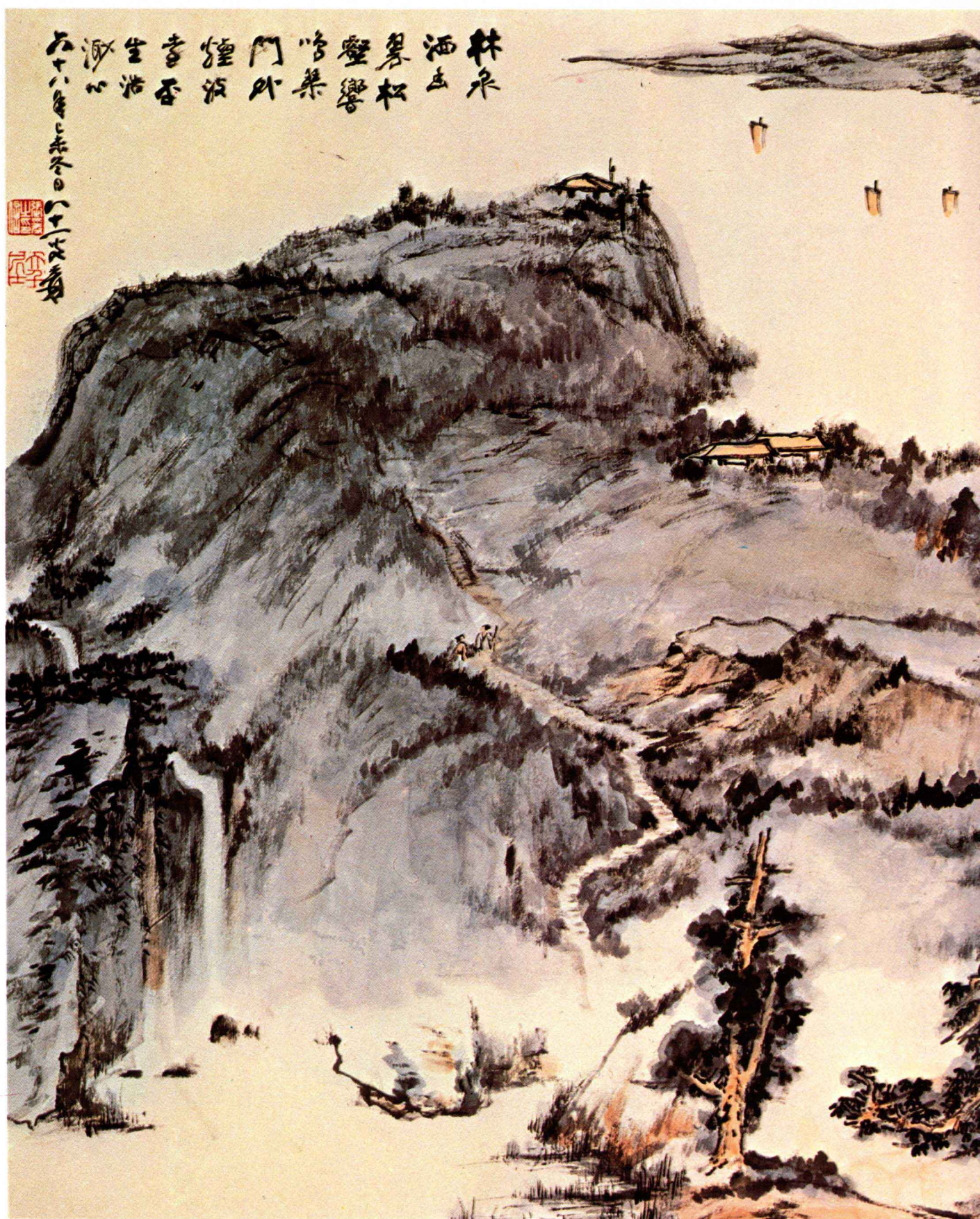
鈐印：「張爰」、「大千居士」



7. 松壑烟波 民國六十八年作
Pine Cliffs and Misty Waves
70 x 91 cm

款書：林泉洒幽翠，松壑響鳴琴；
門外煙波遠，平生浩渺心。

六十八年己未冬日 八十一叟爰
鈐印：「張爰之印信」、「大千居士」



林永
洒玉
翠松
壑響
鳴泉
門外
煙波
香雪
生浩
渺心

六十八年七月冬月八日

