







# 張大千書畫集 第三集

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張大千書畫集  
第三集

張羣敬題







大千先生於摩耶精舍花園牡丹花盆景前  
Mr. Chang Dai-Chien in front of his  
peony plants in his studio, the garden  
of "Mo Ya Ching She."

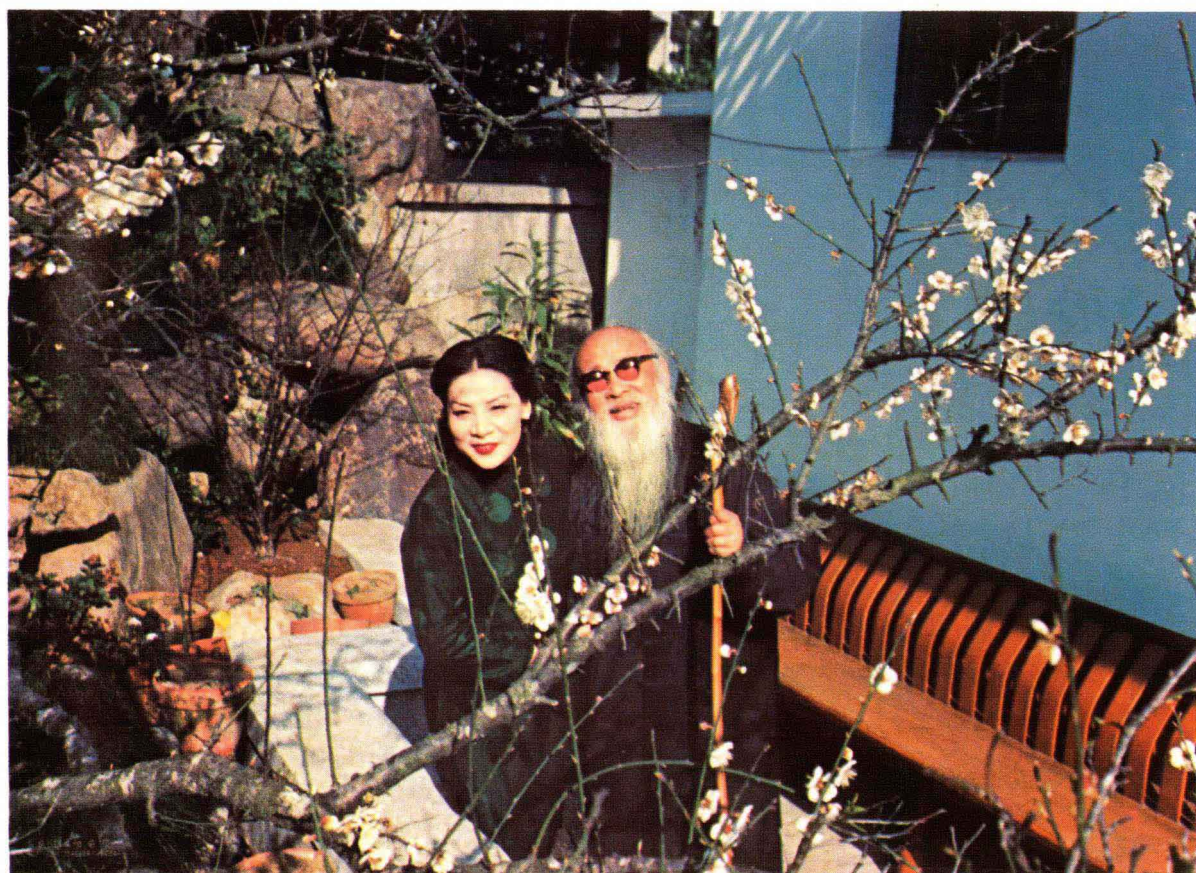


大千先生於摩耶精舍花園 Mr. Chang Dai-Chien in his studio, the garden of "Mo Ya Ching She."





大千先生伉儷於摩耶精舍 Mr. and Mrs. Chang in the garden of "Mo Ya Ching She."



大千先生伉儷於摩耶精舍 Mr. and Mrs. Chang in "Mo Ya Ching She."



# 序

何浩天

宋郭若虛論畫說：「竊觀自古奇蹟，多是軒冕才賢，巖穴之士，依仁遊藝，探頤鉤深，高雅之情一寄於畫。人品既高矣，氣韻不得不高；氣韻既高矣，生動不得不至。」誠然，一位偉大畫家的成功，除其先天稟賦外，無不以歷鍊自持，加上巍然獨立的人格與堅強不屈的操守，爲其先決條件。

蜀人張大千先生，一生造歷史文化之美，造現代人生之美，更造了天地萬物之美，構成了許許多多完美的世界，爲當代藝壇宗師，享譽國際畫壇數十年。自返國定居後，心情愉快，今雖已八三高齡，仍創作不懈。觀其近作，於幽況外頒，清曠澹遠之外，氣韻盎然，理趣不爽，令人喜不自勝。無疑地，此乃得自於如上所述歷鍊自持與人格修養的結果。

先生性情洒脫，心胸坦盪，勤學不輟，尤能嚴辨忠奸，肝膽照人，時賢論者已多，何庸辭費？然其在美術史上之研究，用心深厚却少有人知。

民國二十九年，先生冒風沙之危，兵盜之險，遠道跋涉，居敦煌三年，除遍訪各窟潛心揣摩古人壁畫兩百餘件之外，爲比較研究，乃法治史方法，將敦煌石窟端詳比較，逐一編號，計得三〇九窟，即敦煌學上有名的「張編」，在藝術史上佔有極重要地位。其於藝術史用功之深，可以概見。先生近期創作，於清曠澹遠之外，不失理趣分明之道，與此有密切之關連。

大千先生以深厚的學術與人格修養爲基礎，當其胸羅造化，自是見地透脫，而其放筆直掃，神趣天成。此正如古人所謂：「每下筆，乃如文人才士就題賦詠，詞源滾滾，出於毫端，比物連類，激昂頓挫，無所不有，蓋胸中富甚，落筆無窮也。」囊日于右老曾填浣溪沙詞以賀大千先生壽曰：「上將於今數老張，飛揚跋扈不尋常，龍興大海鳳鳴崗。作畫真能爲世用，題詩更是發天香，一池硯水太平洋。」對於大千先生的學養、成就、業績以及氣度，於短短的四十二字中刻畫得漓淋盡致，當今之世，惟于右任不能發此語，非大千先生亦不克當之！

國立歷史博物館素以發揚中華優美傳統文化爲職志，對大千先生的寸箋尺楮，無不視同拱璧；前已將其作品編印多集，頃復徵得其同意，再將其近作，予以系統之編排與整理，名爲「張大千書畫集第三集」，付梓出版，用饗同好，並綴數語，以弁其端。

中華民國七十年八月 於國立歷史博物館

## Preface

Mr. Kuo Juo-hsu of Sung Dynasty (960-1126 A.D.) commented once on paintings, "If we examine the great works of old, in my opinion, many of these art works are of great officials, men of talent, and hermits. Their works of leisure are in accordance with the highest virtue. They plumb the depths of their souls and commit their noblest emotions to paintings. If a man's character is of the highest, the essence of his painting will be refined and elegant. If his paintings possess this elegance, they will certainly be both vivid and lively."

Indeed, the pre-requisites for becoming a great painting master must be a noble character combined with constant practice, unyielding perseverance and a life lived to the fullest.

Mr. Chang has dedicated his entire life to increasing the beauty of our culture, of modern life, and of the whole world through his paintings. He is regarded as one of the greatest masters in contemporary art circles, and has enjoyed an international reputation for scores of years. Since returning to Taiwan to spend his remaining years, his mood has become light and carefree. Although he has now reached the age of 83, he still devotes himself to his work. In his recent works, we can see that his inner nobility of character is fully projected in his paintings. Removed from all earthly desires, the elegance of his painting is overpowering and one finds it difficult to tear oneself away from them. This can, no doubt, be ascribed to his experience, his constant practice, and his long cultivation of his artistic sensibility.

His spirit is untrammelled, yet his heart can remain composed and contented. He studies ceaselessly and he possesses a strong sense to distinguish the patriot from the betrayer. His sincerity and patriotism are respected and admired by all. Yet few know how diligently he has immersed himself in researches on history of Chinese art.

In 1940, Mr. Chang risked both desert storm and the hazard of roving bandits to travel the vast distance to Tunhuang. During his three-year stay there, he immersed himself in study of the more than 200 ancient frescos in Tunhuang's stone caves. His method of study was a sound historical approach, and his detailed comparison of the various frescos and his enumeration system for the 309 caves of Tunhuang have been of the greatest importance to the scholars who specialize in the study of the Tunhuang finds. Among the scholars, Mr. Chang's method of enumeration is still called the "Chang's System".

Mr. Chang's scholarship is profound, and basing himself on this and his many years of artistic cultivation, he is capable of masterfully and expressively revealing nature's innermost essence in his paintings. He has attained to the point where, as an ancient Chinese art critic once remarked, "he paints as the great literati and poets compose sonnets; the words come without end and emerge at the tip of the brush; metaphors and allegories spring out; its rhythm rises and falls. For the truly creative man, inspiration is ceaseless."

Mr. Yu Yu-jen once wrote a poem congratulating Mr. Chang Dai-chien on his birthday, saying, "of all the generals left today, old Chang ranks at their head. His achievements have shaped his time, and his paintings are his gifts to the world." Mr. Yu's praise of Chang Dai-chien is beautifully phrased, yet it is only appropriate to the importance of his achievements.

The National Museum of History, in pursuit of its duty to promote the splendors of China's culture, places the highest importance on Chang Dai-chien's works. We have already published several volumes of his works, and now after receiving permission from Mr. Chang, we wish to present this collection of his most recent works to the public, which we have titled "The Collected Paintings and Calligraphy of Chang Dai-chien, Vol. III". I respectfully offer this preface to this great painting master along with my sincerest admiration.

Ho Hao-tien  
Director  
National Museum of History



# 畫說

庚午

有人以爲畫畫是很艱難的，又說要生來有繪畫的天才，我覺得不然。我以爲祇要自己有興趣，找到一條正路，又肯用功，自然而然就會成功的。從前的人說，「三分人事七分天」，這句話我卻絕端反對。我以爲應該反過來說，「七分人事三分天」纔對，就是說任你天分如何好，不用功是不行的。世上所謂神童，大概到了成年以後就默默無聞了。這是什麼緣故呢？祇因大家一捧加之父母一寵，便忘乎其形，自以爲了不起，從此再不用功。不進則退，乃是自然趨勢，你叫他如何得成功呢？在我個人的意思，要畫畫首先要從勾摹古人名跡入手，把線條練習好了，寫字也是一樣；要先習雙勾，跟着便學習寫生。寫生首先要了解物理，觀察物態，體會物情，必須要一寫再寫，寫到沒有錯誤爲止。

在我的想像中，作畫根本無中西之分，初學時如此，到最後達到最高境界也是如此。雖可能有點不同的地方，那是地域的風俗的習慣的以及工具的不同，在畫面上纔起了分別。

還有，用色的觀點，西畫是色與光不可分開來用的，色來襯光，光來顯色，爲表達物體的深度與立體，更用陰影來襯托。中國畫是光與色分開來用的，需要用光時就用光，不需時便撇了不用，至於陰陽向背全靠線條的起伏轉折來表現，而水墨和寫意，又爲我國獨特的畫法，不畫陰影。中國古代的藝術家，早認爲陰影有妨畫面的美，所以中國畫傳統下來，除以線條的起伏轉折表現陰陽向背，又以色來襯托。這也好像近代的人像藝術攝影中的高白調，沒有陰影，但也自然有立體與美的感覺，理論是一樣的。近代西畫趨向抽象，馬蒂斯，畢加索都自己說是受了中國畫的影響而改變的。我親見了畢氏用毛筆水墨練習的中國畫五冊之多，每冊約三四十頁，且承他贈了一幅所畫的西班牙牧神。所以我說中國畫與西洋畫，不應有太大距離的分別。一個人能將西畫的長處溶化到中國畫裏面來，看起來完全是國畫的神韻，不留絲毫西畫的外貌，這定要有絕頂聰明的天才同非常勤苦的用功，纔能有此成就，稍一不慎，便走入魔道了。

中國畫常常被不了解畫的人批評說，沒有透視。其實中國畫何嘗沒有透視？它的透視是從四方上下各方面着取的，現在抽象畫不過得其一斑。如古人所說的下面幾句話，就是十足的透視抽象的理論。他說「遠山無皴」。遠山爲何無皴呢？因爲人的目力不能達到，就等於攝影過遠，空氣間有一種霧層，自然看不見山上的脈絡，當然用不着皴了。「遠水無波」，江河遠遠望去，那裏還看得見波紋呢？「遠人無目」，也是一樣的；距離遠了，五官當然辨不清楚了，這是自然的道理。所謂透視，就是自然，不是



死板板的。從前沒有發明攝影，但是中國畫理早已發明這些極合攝影的原理。何以見得呢？譬如畫遠的景物，色調一定是淺的，同時也是輕輕淡淡，模模糊糊的，這就是用來表現遠的；如果畫近景，樓台殿閣，就一定畫得清清楚楚，色調深濃，一看就如到了跟前一樣。石濤還有一種獨特的技能，他有時反過來將近景畫得模糊而虛，將遠景畫得清楚而實。這等於攝影機的焦點，對在遠處，更像我們眼睛注視遠方，近處就顯得不清楚了。這是「最高」現代科學的物理透視，他能用在畫上，而又能表現出來，真是了不起的。所以中國畫的抽象，既合物理，而又包含着美的因素。講到以美為基點，表現的時候就該利用不同的角度，畫家可以從每種角度，或從流動地位的眼光下，產生靈感，幾方面的角度下，集成美的構圖。這種理論，現代的人或已能够明白，但古人中就有不懂得這個道理的。宋人沈存中就批評李成所畫的樓閣，都是掀屋角。怎樣叫掀屋角呢？他說從上向下的角度看起來，看到屋頂，就不會看到屋簷，李成的畫，既具屋脊又見斗拱頗不合理。粗粗看來，這個道理好像是對的，仔細一想就知道不對了；因為畫既以美為主點，李成用鳥瞰的方法，俯看到屋脊，並且拿飛動的角度仰而看到屋簷斗拱，就一剎那間的印象，將腦中所留屋脊與屋簷的美感併合為一，於是就畫出來了，況且中國建築，屋脊的美斗拱的美都是絕藝，非兼用俯仰的透視不能傳其全貌啊。

畫家自身便認為是上帝，有創造萬物的特權本領。畫中要它下雨就可以下雨，要出太陽就可以出太陽；造化在我手裡，不為萬物所驅使；這裡缺少一個山峯，便加上一個山峯，那裡該刪去一堆亂石，就刪去一堆亂石，心中有個神仙境界，就可以畫出一個神仙境界。這就是科學家所謂的改造自然，也就是古人所說的「筆補造化天無功」。總之，畫家可以在畫中創造另一個天地，要如何去畫，就如何去畫，有時要表現現實，有時也不能太顧現實，這種取捨，全憑自己思想。何以如此？簡畧地說，大抵畫一種東西，不應當求太像，也不應當故意求不像，求它像，當然不如攝影，如求它不像，那又何必畫它呢？所以一定要在像和不像之間，得到超物的天趣，方算是藝術。正是古人所謂遺貌取神，又等於說我筆底下所創造的新天地，叫識者一看自然會辨認得出來；我看到真美的就畫下來，不美的就拋棄了它。談到真美，當然不單指物的形態，是要悟到物的神韻。這可引證王摩詰兩句話，「畫中有詩，詩中有畫」。「畫是無聲的詩，詩是有聲的畫」，怎樣能達到這個境界呢？就是說要意在筆先，心靈一觸，就能跟着筆墨表露在紙上。所以說「形成於未畫之先」，「神留於既畫之後」。近代有極多物事，為古代所沒有，並非都不能入畫，祇要用你的靈感與思想，不變更原理而得其神態，畫得含有古意而又不落俗套，這就算藝術了。

作畫要怎樣才得精通？總括來講，首重在勾勒，次則寫生，其次才到寫意。不論畫花卉翎毛，山水



人物，總要了解理、情、態三事。先要着手臨摹，觀審名作，不論今古，眼觀手臨，切忌偏愛；人各有所長，都應該採取，但每人筆觸天生有不同的地方，故不可專學一人，又不可單就自己的筆路去追求，要憑理智聰慧來採取名作的精神又要能轉變它。老師教學生也應當如此，告訴他繪畫的方法，由他自去追討，不可叫他固守師法，然後立意創作，這樣纔可以成為獨立的畫家。所以唐宋人所傳的作品，不要題款，給人一看就可知道這是某人的作品，看他片楮寸縑就可以代表他個人啊。

古人所謂讀萬卷書行萬里路，這是什麼意思呢？因為見聞廣博，要從實地觀察得來，不只單靠書本，兩者要相輔而行的。名山大川，熟於心中，胸中有了丘壑，下筆自然有所依據。要經歷得多纔有所獲，山水如此，其他花卉人物禽畜都是一樣。

遊歷不但是繪畫資料的源泉，並且可以窺探宇宙萬物的全貌，養成廣濶的心胸，所以行萬里路是必須的。

一個成功的畫家，畫的技能已達到化境，也就沒有固定的畫法能殼拘束他，限制他。所謂「俯拾萬物」，「從心所欲」，畫得熟練了，何必墨守成規呢？但初學的人，仍以循規蹈矩，按部就班爲是。古人畫人物，多數以漁樵耕讀爲對象，這是象徵士大夫歸隱後的清高生活，不是以這四種爲謀生道路，後人不知此意，畫得愁眉苦臉，大有靠此爲生，孜孜爲利的樣子，全無精神寄託之意，豈不可笑！梅蘭菊竹，各有身份，代表與受者的風骨性格，又是花卉畫法的祖宗，想不到現在竟成了陳言濫套！現在就我個人學畫的經驗畧寫幾點在下面與大家研究：

- (一) 臨撫——勾勒線條來求規短法度。
- (二) 寫生——了解物理，觀察物態，體會物情。
- (三) 立意——人物，故實，山水，花卉，雖小景要有大寄託。
- (四) 創境——自出新意，力去陳腐。
- (五) 求雅——讀書養性，擺脫塵俗。
- (六) 求骨氣，去廢筆。
- (七) 佈局爲次，氣韻爲先。
- (八) 遺貌取神，不背原理。
- (九) 筆放心閒，不得矜才使氣。
- (十) 揣摩前人要能脫胎換骨，不可因襲盜竊。
- (十一) 傳情記事——如寫蔡琰歸漢，楊妃病齒，諡浦秋風等圖。
- (十二) 大結構——如穆天子傳，屈子離騷，唐文皇便橋會盟，郭汾陽單騎見虜等圖。



# ON THE ART OF PAINTING

by Chang Dai-Chien

Some people, apparently considering painting as a very difficult art, contend that a painter must be born with the genius for his calling; I do not think so. For so long as a man takes an interest in painting, success will come his way as a matter of course, provided that he follows the right path and plies his study with assiduity. The proverb says, "Three parts of human endeavour plus seven parts of Providence." This tenet, however, is quite opposite to my way of thinking. I deem it far more likely to put it the other way round, that is to say, "Seven parts of human endeavour plus three parts of Providence." In other words, however talented a painter may be, he will come to no good without industry. Most of the so-called child prodigies have turned out to be nonentities when they came of age. Why is it? The answer is: they have been pampered by their parents and extolled to the skies by everyone so much that they forget themselves and, having grown swollen-headed with conceit, no longer devote themselves to their work. Since it is common sense that retrogression begins where progress leaves off, how then can they expect to succeed?

In my opinion, the painter should commence with copying the old masters, as is the practice with the calligraphers, with a view to acquiring the mastery of line. First, he must do exercises in the contour method, next in life study. The latter requires thorough understanding of the nature of the subject, close observation of its manner and attitude, and identification of oneself with its feelings. One must practise and practise again, if necessary, till one makes no technical errors.

As far as I can see, there is no rigid line of demarcation between Chinese painting and Western painting, whether in the initial approach or in the highest ultimate attainment. Whatever difference there is in the form of representation, it is a mere result of the regional divergence in custom and usage and in the media and materials of the painter.

Of course, there is also a difference in the application of colour. In Western painting, light and colour are not used separately; colour sets off light and light brings out colour. Apart from that, shading is added to achieve depth and three-dimensional effect in Chinese painting, light and colour are employed apart, and light comes in only when it is called for. The different aspects of light and shade, or front and back, find expression in the rise and fall or the turn and twist of the lines. In unique Chinese paintings, in the monochrome or in the impressionistic style, shading is dispensed with altogether. Ancient Chinese painters long ago considered shading detrimental to the graphic beauty of the picture as a whole. That is why, apart from the brush-stroke, Chinese paintings also rely on colour for enhancing the contrast between light and shade. In principle, this is similar to the modern photographic study of human figures in high key, which produces aesthetic three-dimensional effects without the assistance of shadows.

The trend of modern Western painting has been in the direction of the abstract. Both Matisse and Picasso confess that they have changed their modes of expression under the influence of Chinese paintings. I have seen with my own eyes no less than five albums of Picasso's experiment in Chinese painting with brush and ink, each containing some forty sheets of paper. One of these is the *Pastoral God*, which he has presented to me as a souvenir.

In the light of this new trend, it does not make sense that a wide gulf should still have existed between the Chinese painting and the Western painting. However, it is difficult to instil the merits of Western art into a Chinese painting without compromising its inherent character and betraying some trace of the Western touch. This can only be achieved by a genius of the highest intelligence who will apply himself to the task with extraordinary care and industry, for the slightest negligence may defeat the purpose of his pursuit.

Chinese painting has often been pooh-poohed by unappreciative critics for its want of perspective. In reality, Chinese painting is not innocent of the visual aspect of dimension in space; only, the Chinese point of view may shift from one direction to another as the painters of some modern schools show, instead of from one fixed point. The dicta of the ancients



quoted in the following may represent the Chinese theory of perspective:

"Distant hills have no wrinkles." Why is that so? Because neither the human eyes nor the camera lens can see the rugged contour of the distant hills through the softening atmosphere in space. Hence, it is quite unnecessary to paint any wrinkles.

"Distant waters have no waves." For the same reason, it is impossible to see the ripples or billows on distant rivers and lakes.

"Distant men have no eyes." The same principle applies to human figures. It is common sense that at a distance facial features are indiscernible.

Perspective, I take it, is what things look like in nature under a certain condition, not just a set of hard and fast rules. Centuries ago, long before the invention of the camera, Chinese theorists of art had laid down those principles which, curiously enough, are in agreement with the elements of modern photography. For instance, in a distant scene, the colour is invariably in the light tone and its outlines are soft, vague, and a little blurred. This is the Chinese artist's technique for suggesting distance. In case of a near scene, the detail of a building must needs be distinct and sharp and their colours in deep tone, as though they were right in front of one's eyes.

Shih T'ao sometimes employs a special technique whereby he reverses the usual practice by giving things in the foreground a blurred ethereal look while making the objects in the distance appear clear-cut and solid. That is tantamount to setting the camera focus on infinity or riveting one's eyes on something remote, so that the objects at close quarters are out of focus. It is truly wonderful of Shih T'ao to be able to anticipate in his paintings the modern scientific perspective of the focus and give it an aesthetic interpretation. Chinese impressionism is, therefore, both in accord with the principles of physics and compatible with the elements of aesthetics.

On the basis of aesthetics, sometimes it takes a different angle to give expression to beauty. Theoretically speaking, the painter may derive inspiration from every possible angle, or from a mobile point of view, or paint an artistic composite picture from several different points of view. Such a theory, though quite comprehensible to the modern man, was inconceivable to some of our ancients. For instance, the great Sung Dynasty critic Shên Kua is known to have stigmatized the buildings painted by Li Ch'êng for their "upturned roof-corners." With the premise that looking down from a high point one may see the roof but not the inside of the caves, he maintains that Li's painting does not stand to reason because it shows the roof ridge as well as the bracket system under the caves. Superficially, Shen's criticism seems to be pertinent, but in retrospect he has obviously barked up the wrong tree. For in painting, aesthetics is the thing. Li Ch'êng not only sees the ridge of the roof from a bird's-eye view but has swooped down to take in the bracket system under the eaves. In his painting he has successfully combined the first impression of the roof with the second impression of the bracket and eaves into an aesthetically blended picture. Chinese architecture is noted for the exceptional beauty of its roof and its bracket system. It is quite impossible to paint both without recourse to blending the upward and downward perspectives.

The painter is the deity of his own world, invested with the prerogative to create whatever he pleases. In his paintings, he may play the part of the Creator and cause it to rain or the sun to shine, without being dictated to by any force in existence. He may conjure up a peak or get rid of a pile of unsightly rocks, as he sees fit. If he conceives a domain of genii and fairies, he is at liberty to put it into form and colour. He may, as the scientists advocate, "bring about improvement upon Nature," or as the ancients say, "let the brush amend Nature without the auspices of Providence." Generally speaking, the painter may create a world on the paper and paint it in whatever way he likes. Sometimes it is desirable to reflect the realities, sometimes it is expedient to leave realistic considerations out of mind: the choice being entirely at his discretion. In short, when painting a picture, the painter should neither seek to be too life-like nor wilfully strive for unlikeness. If faithfulness is the criterion, painting is at a disadvantage in comparison with photography. If it is unlikeness that the painter aims at, why then should he paint the subject at all?

So the true artist must try to bring out, between likeness and unlikeness, the extramundane charm of nature. That is what the ancients mean by "capturing the spirit at the ex-



pense of appearance." In other words, the world of the painter's creation should be such that the initiated shall be able to recognize its identity at one glance. The artist sees what is truly beautiful and paints it, while rejecting what is not beautiful. Speaking of true beauty, it does not dwell solely in the outward form of things but must be appreciated through its spiritual vitality. This may be coupled with the famous dictum of the eminent T'ang Dynasty poet-painter, Wang Wei: "In a picture there should be poetry, in a poem there should be a picture." For painting is poetry unsung, and poetry is painting set to music. To attain such a transcendent state, it is imperative to conceive the picture before manipulating the brush, so that as soon as an inspiration sparkles in the painter's psyche, it may take shape on the paper by means of brush and ink. So it is said, "The form is born ahead of the brushwork," and "The spirit dwells in the painting when it is done."

As to the countless new-fangled things of our age which were unknown to the ancients, they are not altogether unpaintable, as some people are inclined to think. There is no reason why they should not become fit themes of art, so long as the painter can do justice to their form and spirit by virtue of his inspiration and intellect, without compromising his aesthetic principles, and so long as his paintings are in keeping with the classical tradition without deviating into the beaten track of vulgarity.

In brief, if a painter wishes to become an adept, he should first of all master the contour method, next life study, and finally the impressionistic style. Whether he paints flowers, birds, landscapes, or human figures, it is necessary for him to be conversant with their nature, form, and feeling. He must begin with copying and studying the work of famed painters of the past and the present. In doing so, he must guard himself against lopsided favouritism, because every great painter has his own particular merit worthy of emulation. But the individual touch of each is different, so the beginner should not imitate only one master, nor follow a course under the unassisted guidance of his own bent. He must emulate the spiritual quality of the old masters and be able to adapt it to his own use, rationally and intelligently. In the same way, a master of painting should teach his pupils. He should impart to them the technique of painting and let them pursue their own courses, till they are mature enough to make independent creations of their own, instead of requiring them to tread in his footsteps. In this way, they may become independent painters in due course of time. That is why one can tell at a glance the authorship of the extant paintings of the T'ang and Sung masters in the absence of their signatures, for even a fragment of the original painting is eloquent of its creator.

The ancients say, "Read myriads of books and travel myriads of miles." It simply means that knowledge should be obtained from actual observation as well as from books, the two being complementary to each other. If the painter has contemplated the great mountains and rivers of the world till "there are peaks and valleys in his bosom," so to speak, he need have no fear of having to create something with his brush out of the void. The more he sees, the more resourceful he will become. It is so with landscapists, so with the painters of flowers, human figures, birds, animals, and the rest.

Travelling may provide the painter with source materials, enable him to see the whole creation in its infinite aspects and broaden his horizon. So it is imperative to travel myriads of miles.

An accomplished painter, having technically attained the state of sublimation, is above the constraint and limitation of any fixed rules and methods. All things in the physical universe are his for the drawing, and he can paint as his heart desires. After all, having become a master of painting, why should he be a bond-slave of conventional rules? As for the beginner, however, it is expedient for him to adhere to the rule and proceed according to the proper order.

In painting human figures, the most popular themes of the ancients are angling, fuel-gathering, ploughing, and book-reading. These occupations were chosen not for their being a means of making a living, but for their symbolic significance of the noble way of life befitting a learned mandarin living in retirement. Being ignorant of this underlying meaning, the painters of to-day often paint the human figures concerned with sordid worry written across their faces, as if they were wretched mercenaries living from hand to mouth, without suggest-



ing the consolation of a tired soul finding sanctuary in retreat. How absurd!

Of the four noble plants—plum, orchid, chrysanthemum and bamboo—each has its own exalted station, which is symbolic of the integrity and character of the painter or of the one to whom his painting is dedicated. Apart from that, these plants are the prototypes from which the technique of flower painting is derived. How should the ancients know that they would become the hackneyed and much abused themes of the thoughtless painters of to-day?

In conclusion, let me bring up a few points from my experience as a painter, for the reference of those who are interested:

- (1) *Copying*. The beginner should learn the rules and methods by means of mastering the technique of defining the contour lines.
- (2) *Life Study*. The painter should understand the nature of his subject, observe its form and attitude, and identify himself with its feelings.
- (3) *Conception of Ideas*. Whether it be human figures, stories, landscapes, or flowers and bamboo, there should be a lofty underlying meaning, however insignificant the subject may be.
- (4) *Creating the Psychical State*. The painter should strive for new ideas and discard shabby and hackneyed ones.
- (5) *Seeking after the Sublime*. The painter should read books, cultivate his nature, and remove himself from what is earthly and vulgar.
- (6) *Craving for Nobleness of Style and Dispensing with Superfluous Brush-Work*.
- (7) *Composition to Play Second Fiddle to Rhythmic Vitality*.
- (8) *To Capture the Spirit at the Expense of the Appearance*, so long as it does not go against the fundamental aesthetic principles.
- (9) *To Let the Brush be Relaxed and the Heart at Ease*, and to guard against showing off one's own talent and giving rein to one's own temperament.
- (10) While emulating the old masters, *One Must Go Through A Metamorphosis*, instead of resorting to duplicating or pirating.
- (11) *To Give Expression to a Sentiment by Painting an Anecdote*, such as *The Return of Lady Ts'ai Yën to China*, *Lady Yang Suffering from a Toothache*, *Po Chü-yi Listening to the Balloon Guitar on the Hsünyang River*, etc.
- (12) *Great Compositions*, such as *King Mo's Travels*, *Ch'ü Yuan in Exile*, *The Truce of Pien-ch'iao between Emperor T'ai Tsung of the T'ang Dynasty and the Turks*, *General Kuo Tzu-yi's Encounter with the Uighur Tribesmen*, etc.



八烟如霧去堂堂，彈指流年六十霜。  
 婦豔簪花人笑老，五洲行遍猶尋勝。  
 堂燕鄉珍重餘生能有幾？且揩雙眼看滄桑。  
 大千居士年過六十矣，自寫塵貌並賦此詩，時在三巴之摩詰山園。

大千居士  




1. 自畫像 民國四十八年作  
 Self-portrait 133 x 65 cm

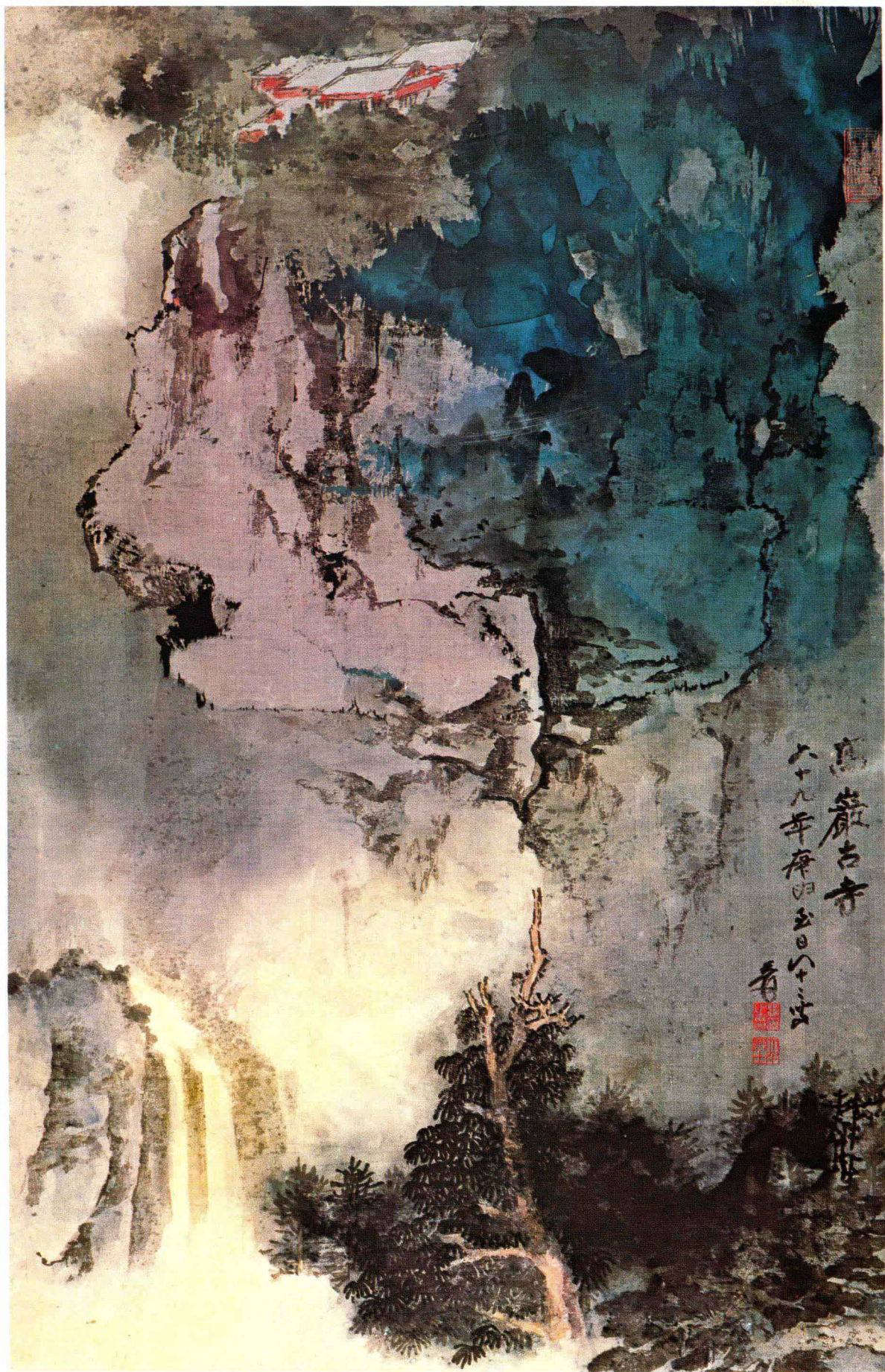
款書：如烟如霧去堂堂，彈指流年六十霜，挾瑟每憐中婦豔，簪花人笑老夫狂，五洲行遍猶尋勝，萬里投荒豈戀鄉，珍重餘生能有幾？且揩雙眼看滄桑。

大千居士年過六十矣，自寫塵貌並賦此詩，時在三巴之摩詰山園。

己亥嘉平月

鈐印：「大千父」





2. 高巖古寺  
 民國六十九年作  
 Eminent Cliff and  
 Ancient Temple  
 110 x 68 cm  
 款書：高巖古寺  
 六十九年庚申至日  
 八十二叟 爰  
 鈴印：「張爰之印」  
 、「大千居士」