

傲之滌子

十幅呈

岳軍先生

十幅

大千弟爰





張大千書畫集
第六集

張羣敬題



張大千書畫集 第六集

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蔣夫人茶會款待大千先生



冬梅夏放岳公指告孫輩綿綿



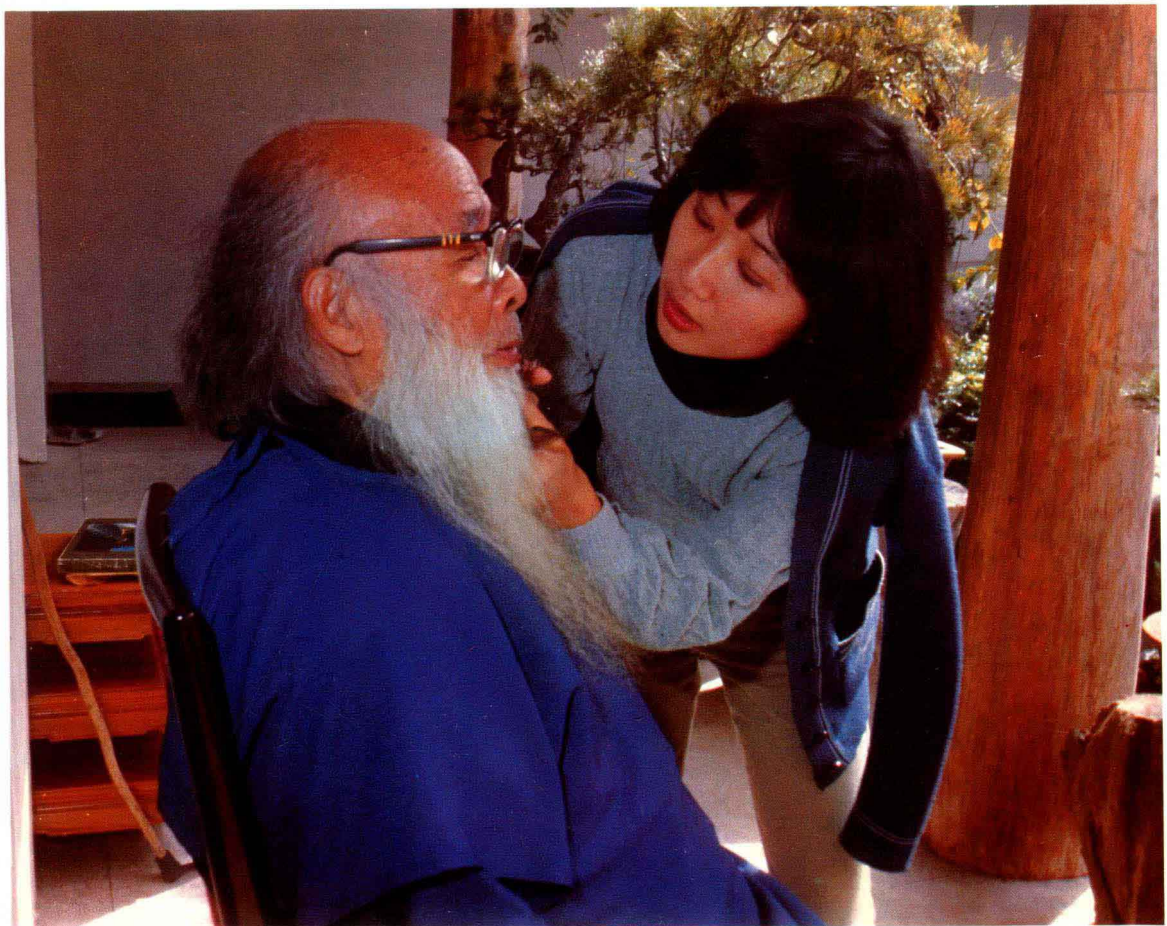
夫人理鬚



與趙無極夫婦在廬山圖前合影



教大公子葆羅畫意



愛女心聲爲父修鬚

序

何浩天

時光容易，張大千先生於民國七十二年四月二日辭世，長眠於外雙溪畔摩耶精舍梅丘，春去夏來，瞬息已整整二年，想到大千先生生前音容談笑，風雅多趣；想到他自撰「獨自成千古，悠然寄一丘」的聯語，不由得泛起深切的懷念，時刻難忘！

在我們過去久遠的歷史裏，代代相傳，有過多少畫家，爲我們民族爭光輝，爲我們文化爭資產，帶給我們偉大中華的面貌，畫家創造藝術，藝術美化人生，使我們的文化聯貫成一個美的永恒。

歷史不斷的消逝，出現的是中華民國的時代，也是我們生存着面對的時代。而在這七十多年來，恰恰是人類文化激進，智識爆發的時代。我們自己所處的環境，尤在極度的動盪之中，而我們對歷史文化，有承先啓後的重大使命，我們需要頂天立地的襟抱，開疆闢土，重放奇葩。

無疑的，大千先生是承傳過去、開拓現代的藝壇巨匠，爲我們這一代寫下了閃爍古今、輝煌燦爛的一頁。

大千先生於民國前十三年，清末光緒二十五年，在四川內江縣古老的農業社會裏成長，那是一個新舊交替，浪濤起伏，象徵着黑夜盡頭，晨曦初露的時期。

大千先生出生在舊禮教傳統的家庭裏，母親、二哥、長姐都能畫，他幼年

啓蒙課讀，在家秉承母姐繪畫藝術的薰陶，十二歲能作山水人物花卉，稱爲神童，稍長，進入天主教福音堂學校，再入重慶求精中學，江津中學接受新式教育。

民初六年，大千先生十九歲，遠至日本京都，學習繪畫與染織藝術。

二十一歲，回到上海，拜湖南衡陽名儒曾農髯與江西臨川大儒李梅庵讀書，從兩大遺老學書法，攻詩文，培養氣質，砥礪情操，兩師相繼授予古今書畫鑑賞，窺探藝事奧訣，尤因篤愛八大石濤畫風，誘導其朝夕臨摹，鑄成大千先生在書畫上結實的基礎，且影響他後期繪事之開拓。

大千先生也在這一時期，廣與藝林交游，遍讀各家庋藏充實學養，潛心鑽研歷代名家傑作，一心摩手追，融會貫通，盡吸古人精髓，由古趨新，打定了他一生繪畫創作的根底。

二十八歲以後，大千先生由師古而師大自然，週遊國內名山大川，相繼三上黃山，卜居青城山上清宮，遊劍門，訪峨嵋，領略山水靈氣，筆下有大幅黃山奇景，其後日本漢畫學者，稱大千先生爲「黃山畫派始祖」。

民國三十年初春，大千先生四十三歲，正當盛年，他穿越千里黃沙，進入古代中西文化交流要衝敦煌，面對元魏隋唐五代以迄宋元的千年藝術大寶藏，坐臥洞窟，醉心其間達三年，編排查考敦煌石窟三〇九個洞號，使其井然有序，這即是世傳大千先生敦煌洞窟編目，這是整理中國歷史文化資產的一大貢獻。而敦煌學亦在中國學術上成爲一種「顯學」其在整個世界藝術史上的價值，更

是崇高無比，大千先生對敦煌所有的藝術作品不論動物，舟車，家具，人物，器皿都研擬成一個完整的系統，作了細心的探究考證，更全心全力，從事實地臨摹工作，完成二七六幅「張大千敦煌壁畫」。這是他奮志苦行三年，追根尋本，擷取了千年藝術精華，而後滙爲他整個繪畫世界的主要淵源。

民國卅四年，抗戰勝利後，大千先生作品傳播國際，相繼在巴黎、倫敦、日內瓦及香港連續展出，其本人先居印度大吉嶺考察當地阿堅塔壁畫三個月，認定與敦煌壁畫並非同源。民國四十二年，他遠行阿根廷，翌年移居巴西，至民國四十五年遊羅馬，首次訪歐洲，在各地領略西方藝術之發展與特色，更充實他創作之內涵，使中外繪畫風格，獲得融合。

民國四十七年大千先生六十歲，以高度的創作力，分別在巴黎、雅典、馬德里、聖保羅、科隆、紐約及至東南亞新加坡、吉隆坡、怡保與泰國各城市，一一舉辦展出，使張大千繪畫遍及東西方，震動在國際藝壇，開創中國繪畫的國際地位。

民國五十七年（正當大千先生七十歲）新春返台北，歡度農曆新年，國內朝野人士盛大歡迎，掀起「張大千世界」的高潮，潑墨山水，集古今潑寫之大成，氣勢萬千，寫實寫意並施，風貌獨具，神韻兼賅，尤以畫面壯麗，像長江黃河，浩浩蕩蕩而來，蔚爲中國近代繪畫衆流之主脈。在這時大千先生每一落筆，從心所欲，俯拾萬物，到了渾然與萬物爲一體的境界。他的「長江萬里圖」與最後的遺作「廬山圖」，都是永垂不朽的鐵證。

大千先生的一生給我們太多，有寫不完的文字，本文謹以張岳公對他深刻的評述爲結論：「大千先生天才卓犖，弱冠飛聲，始因石濤，八大而上溯宋元，繼復由鳴沙石室以追三唐六朝之遺，融會前古，自成風格，喪亂以還，漫遊寰宇，搜奇探幽，心領神會，於是磅礴揮寫，超然象外，物我兩忘，繼往開來，信爲不世之才」。

本集所編印之大千先生作品，除部份選自本館藏品外，復承張岳公，張漢卿，王新衡，羊汝德，張徐雯波，張添根，張建安，張麟德，林柏年，霍宗傑，林福潭，黃永川諸先生提供珍藏，鼎力贊助，盛意可感，謹併此致謝！

中華民國七十四年四月於台北南海學園

PREFACE

Time passes so very quickly. Since Master Chang Dai-chien passed away on April 2, 1983, at his residence *Mo-yeh-ching-she* in the Wai-shuang-hsi district of Taipei, more than two years have flown by. I still recall with fondness the sound of Master Chang's speech and laughter. And when I remember how he selected the couplet *Tu tzu ch'eng ch'ien-ku, Yu-jan chi i-ch'iu* ("Alone I created eternity, Leisurely I erected a mound"), I cannot help but be filled with strong memories that time is unable to erase!

In our long history, generations have passed into generations. We have had so many painters who have brought glory to our people and added immeasurably to our culture, leaving us with the greatness which we know as China. When painters create art, this art beautifies people's lives and ensures that our culture continues on throughout a glorious eternity.

History ceaselessly dies and is gone, and what has arisen is now the age of the Republic of China. This too is the age in which we live. During these more than seven decades, human culture has advanced at a startling rate, propelling us into the age of the information explosion. The environment we live in is unstable. Yet when we face our history and culture, we have the immense fate of being heirs to the sages and the teachers of posterity. We must aspire to independence and indominability, expand our frontiers, put frivolities to one side.

Master Chang without a doubt has passed from this world, but the paths he blazed in the realm of art left a light for this generation which will shine from our page in history. Master Chang was born in 1899 during the twenty-fifth year of the Ch'ing dynasty's Kuang-hsu reign. He grew up surrounded by the ancient agricultural society of Nei-chiang hsien, Szechwan province, a crossroads between the old and the new, during the age when the black of night met the brightness of the new dawn. He was born into an old-fashioned, traditional family. With his mother, second-eldest brother, and eldest sister all interested in painting, his tender years were filled with learning and the artistic tutelage of his mother and sister. By the age of eleven, he was producing landscapes, figures, and flower paintings, leading him to be called a child prodigy. Once he grew a little

older, he entered the Catholic school of the Fu Yin Church, and later went on to study at the Chungking Ch'iu-ching Middle School and the Chiang-ching Middle School, where he received the newer forms of education. During 1917, when Master Chang was 18, he traveled to Kyoto in order to pursue studies in painting and the dyeing arts.

At the age of 20, Master Chang returned to Shanghai and then traveled to Hengyang in Hunan province to study with the famous Confucian scholar Tseng Nung-hsu, and also the another famous Confucian scholar, Li Mei-an, in Lin-ch'uan, Kiangsi province. From these two gentlemen he learned calligraphy, poetry-writing, self-cultivation, and the disciplining of physical desires. They also instructed him in the appreciation and understanding of ancient and contemporary painting and calligraphy, and how to delve into art's mysteries. It was due to this that Master Chang learned to love the masterly painting and calligraphic styles of the late Ming dynasty monks Pa-ta and Shih-t'ao. He spent his waking hours in reproducing master-works, laying the base for his own style of painting and calligraphy, and also embarking on what would influence his later creations.

It was during this period that Master Chang began his travels in search of art, reading his fill of the works in others' collections and immersing himself in the creations of great artists from throughout the ages. He absorbed the spirits of the ancients, and from the old created things that were new, all of which can be seen in his works from that time on.

Following his twenty-seventh year, Master Chang turned from the ancients as his teachers to Nature itself. He journeyed to all of the famous scenic spots throughout China. His three successive climbs up Huang-shan, his stay at Shang-ching Temple on Ch'ing-ch'eng-shan, and his travels to Chien-men. Omei, and other sites revealed themselves in his paintings, especially in his marvelous, large painting of Huang-shan. After that work was completed, Japanese admirers of Chinese painting referred to Master Chang as the "founder of the Huang-shan school of painting."

It was in early spring, 1941, when Master Chang was 42 years old, that he journeyed to the crossroads of Chinese and Western cultures: Tunhuang. He came face to face with the amazing treasures painted there on cave walls over a period of one-thousand years — from the Wei through the Yuan dynasties. As he live in these caves over a period of three years, he became

filled with all that surrounded him. His research on Cave 309 was a great contribution to information on Chinese history and culture. The study of the Tunhuang Caves soon after became a type of "practical learning" in Chinese studies and was recognized for its important value to world art history. Master Chang sorted the subjects in Tunhuang art — including animals, vehicles, furniture, human figures, and vessels — into an orderly system and then proceeded to make a thorough investigation of what he had found. With devoted effort, he also copied 276 paintings from the Tunhuang frescoes, which has remained a source of fascination and marvel to admirers and scholars of Chinese art.

Following the victory of the Sino-Japanese War in 1945, Master Chang's artworks spread to the far corners of the world, and were consecutively exhibited in Paris, London, and Geneva. Master Chang himself traveled to Darjeeling in India to conduct research on the Ajanta frescoes for three months, after which he concluded that they did not share the same source as the frescoes of Tunhuang. He then journeyed to Argentina in 1953, finally settled in Brazil, and in 1965 went on a tour of Europe to see for himself the development and characteristics of Western art. Through this he forged together various artistic concepts that were expressed in his paintings.

In 1958, when he was at the peak of his powers at the age of 59, his works were exhibited not only in Paris, Athens, Madrid, Sao Paolo, Cologne, and New York, but also in the Southeast Asian localities of Singapore, Kuala Lumpur, and Ipoh, as well as throughout Thailand. These exhibitions spread his works around the world and established his place in the international art world, creating a new international position for Chinese painting.

Master Chang returned to Taipei for the 1968 Chinese New Year when he was 69 years old. The warmest of welcomes greeted him and brought with it a rage for the "world of Chang Dai-chien," with its splash-ink landscapes, combination of old and new, and a vibrant spirit in contemporary works of art. Such magnificent paintings as his depictions of the Yangtze and Yellow Rivers were new concepts in modern Chinese painting. Every stroke reveals what was in his heart at the time. Countless things sprang from his brush, forming a world in which the sphere and all its creatures were combined into one. His painting "10,000 Miles on the Yangtze River" and his last work, "Portrait of Mount Lu," are all proof of this.

Master Chang throughout his life gave us so much that it can never be described in full. I will suffice to use the insightful observation of Mr. Chang Ch'ün as the conclusion of this preface: "Master Chang had a profound genius, first acknowledged when he was twenty. He started with the study of Shih-t'ao and Pa-ta, then reached back through the years to the Sung and Yuan dynasties, and continued his studies with the Tun-huang Caves' legacies from the T'ang and Six Dynasties' periods. He then combined the essence of the ancients and forged his own style. Following the upheaval on the mainland, he traveled around the world and gained even greater insights. These in turn were revealed in his art and surpassed mere form. His contributions were such that he preserved the works of the ancients for us and provided an example for generations to come. His was an unforgettable talent."

The works included in this publication came not only from the Museum's own collection, but also from the private collections of Messrs. Chang Ch'ün, Chang Han-ch'ing, Wang Hsin-heng, Madame Chang Dai-chien, Messrs. Yang Ju-te, Chang T'ien-ken, Chang Chien-an, Chang Lin-te, Lin Po-nien, Huo Tsung-chieh, Lin Fu-t'an and Huang Yung-ch'uan. I would like to take this opportunity to thank them once again for their efforts and gracious assistance.

Ho Hao-tien, Director
National Museum of History
August 1985

四君子畫法

辰六千

畫梅

畫梅須老幹如鐵，枝柯樛曲，才能描寫出它那耐寒喜潔的性格。畫枝時須先留好花的位置，如果用水墨，那就拿粗筆澹墨，草草鉤出花的大形輪廓，然後細筆輕鉤，在有意無意之間，才見生動。如果著色，就先用細線條鉤成花瓣，拿淡花青四圍暈它，不用着粉，自然突出紙上，兼有水光月色的妙處，若用藤脂點數，那就不必用花青烘托。畫梅第一是鉤瓣，第二是花鬚，第三是花蕊，第四是花蒂，這裡面尤其是點蒂，要算最難，正好像顧長康所說的：「傳神寫照，正在阿堵中也」。畫花鉤瓣要圓，所謂圓不是說勻整好像數珠一般，是要蓓蕾繁花，都要有生長的意態，通通完備有欣欣向榮的樣子。花鬚要整齊，所謂整齊，不是說排比如插針似的，不過表它是不亂的意思。點蕊要跟隨花鬚長短，錯錯落落，這才有風致。點蒂要在瓣與瓣的中間，那種含苞未吐的，尤要包固，才合物的情態，如果胡亂點去，既不合理，更不能叫人觀賞。點時更當加意，花朵有前後左右，向背陰陽，各種不同的姿態，每朵在點蒂時候要顯出生在枝上。老幹上不可以著花，因為無姿態的緣故啊。著色花心用澹草綠，花如填粉，那就用三綠，花鬚用重白粉，花蕊用粉黃點，略用赭石一兩點表示其開放已久了。花蒂用深草綠或二綠，亦可用藤脂，如紅梅那就必須用藤脂了。為顯示幹的蒼老，所以不能不點苔蘚鱗皴，表示它經過雪壓霜欺，久歷歲寒，但是它的貞固精神，是超卓絕特的。點時光用焦墨禿穎，依着它的背點去，一定要點圓點，若點尖長形，那就不是樹上的苔，而是地面的草了，更不可作橫點，如山水中樹上所點。待等墨乾後，用淡墨加點一次，比較有生動的氣味，不然那就枯而燥了。如是著色的，那就用草綠加在焦墨上面，或頭二綠也可以，不是全部蓋滿，偶爾留幾點焦墨在上面，也自生動自然。

畫蘭

蘭花幽香清遠，它的香氣能够暗暗的襲人衣袂。生於深林絕谷，並不因為沒有人欣賞，而不散發它的芬芳，所以稱做幽蘭。那種一幹一朵花者，叫做蘭，幾朵花者叫做蕙。畫時應該用「清」字做要點。如能做到清字境界，便是紙上生香了。

畫蘭，撇葉最難，起首二三筆還容易安排，等到要成一叢，那就是大大的難事，稍一點不小心，那就好似茅草亂蓬一般了。

畫蘭拿一花做主體，拿三幾撇葉子陪襯它，但：每撇葉子都要有臨風吹着的風致，這才算最好的。如要畫成一叢一叢的，那就應當畫蕙，因為葉子多不易生出姿態，那就要在花枝上面特別注意，要使它枝枝好似乎要去舞蹈似的。