

纪念大风堂九十年

同门书画集

◎ 刘林宝 编

四川美术出版社

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略谈大风堂

前人说“名”的敬谨在某种意义上先于节、重于立言，多在涉事初时另名。作为相生之象，合于后来儒家“子名将起、必有物败”以及“造物之美无完”的思想，继而因为理想、志向、爱好、特记等等，在姓名外又有字、号、另名、又名、别名、官名，艺名等，“名”文化是其一端，品牌文化是其余绪。

关于大风堂之名的初说，今不可确考，而大风一说：有出于《淮南子·本经训》：缴大风于青丘之泽……有出于《诗经·桑柔》：大风有隧、有空大谷……有出于《郑玄笺》：西风谓之大风……有出于《论语》、《史记》、唐宋诗歌等等。

如今对大风堂一名有多说：因张善子先生自号虎痴，取大王雄风之意，而此说中的大字读“代”音；或说张善子先生喜舞剑，每每和之汉高祖“大风歌”，大风歌是汉高祖歌于得天下与治天下的历史转折时期，仅政情真情的流露，亦足资历代品析，鼓舞雄强之气极具感慨。又说明代画家张大风的诗书画论皆独步一时，有先帝知臣谨慎、《出则为孔明》等名作传世。张大千先生因为《武侯图》，仰慕张大风的艺术造诣，故取其名；这一说在极为尊敬兄长张善子的张大千身上，似乎有点牵强，若说张氏昆仲喜欢张大风的艺术，似乎要妥帖一些。或许准确的说是喜欢武侯题材的作品，我见到的张大风先生四十几件作品中，关于武侯题材的有六件，旧王孙溥儒所跋题的武侯像，应该是张大千先生早时所见的一帧。虽然不如茧山顺吉收藏的张大风《先帝知臣谨慎图》，但张氏昆仲喜欢武侯文化的原因却应该是别有深意的。后人又有见张大千先生有一枚“三千大千”的印章，和张大千先生戏说最初的斋号“堂堂”的出处，亦有联想大人君子于虎豹之喻等等，总之大风堂的初名，在释读大风歌时可以契合很多当年张氏昆仲的现实生活思想，在校读历代武侯精神时，可以会意张氏昆仲的最初人生志趣，在了解民国时期特定的时代与艺林背景时，可以感佩张氏昆仲的正气风采。

无论是后来重庆赵荣森的大风剧社，还是当年的几种大风杂志，以及《甲寅》的老虎总长章士钊，或是梨园行里的“老虎师生”：程继先、俞振飞、叶盛兰等等，“大风”或“老虎”的缘分故事并非一些表象可料想，也并非仅是那个特定时代的一种精神。大风精神或是武侯精神中核心两部份的延续。亦或许是出于保护民族精神的护心习惯，使得后来人们在释读时无不讳之极深。

大风堂艺术中除张善子、张大千昆仲外，另有隐于贾的张丽诚先生和隐于医的张文修先生。张丽诚与张文修先生因偶涉丹青而很少被人们关注。但他们“四张”同是大风堂艺术的奠基人。张氏家族在重修族谱时，以“正心先诚意”等二十字为排行，盖“正心诚意、强恕致曲”是学者立本下手工夫。张氏兄弟姐妹（属正字辈）十二人，相对为人们所熟悉的五人按排行次序为：张善子（原名正兰）行二，张丽诚（原名正奇）行三，张文修（原名正学）行四，张大千（原名正权）行八，张君绶（原名正玺）行十。

“蜀中五张”以张善子先生为首，张君绶为幺。时人尝戏说其兄弟五人似三国时的马氏五常，皆负有才名，且都有笔墨丹青之缘。张君绶年龄最小，早年为情投海自杀。张善子先生亦于1940年病逝于重庆，而张丽诚、张文修两先生皆性喜隐逸，所以后人关注较少，多以张大千为其家白眉。五张其实各具擅场，实难议升降。说二张者较多，是指张善子与张大千，三张则是张善子、张大千、张君绶同在上海时，四张则为张善子，张丽诚、张文修、张大千共同开创大风堂艺学。多年前见过王师子咏四张的长诗，诗中引用有清代张船山在孙郎招四客诗中的句子：韩康隐于医，夷吾托于贾，佛子枯如木，酒人猛如虎，倒是十分的贴切。

近年来，张善子先生随着人们的关注渐增而名誉日彰，其人心事光明正大、事业亦显著当时。平生辞受取与无不合君子守舍之大节，他为民族抗战作出了极大的奉献，每每以德行感人，真可比拟于前贤，必当流传于后世。

刘林宝于都江堰，2017年6月

General Introduction to Dafengtang

In a sense, naming should come first to the establishment of conduct codes and specific theories. The name of an organization or otherwise is more often than not changed at the very start of the initial program. As a part of interpromoting relation, naming is consistent with the philosophy of Confucian School that "name variation will surely lead to replacement", and that "endless creation brings perfection". For dream, ambition, taste, notes, rules and regulations, people always have, outside the given name, courtesy name, literary name, other name, alternate name, alias, official's name, and state name. Under this context, inscription culture represents one element of naming while brand culture is passed on to the later ages.

The former name of Dafengtang cannot be traced. But it is said the current name derives from the line, "Mythical beast Dafeng is disarmed at Qingqiu Zhize", of Huainanzi—Fundamental Norm, or "Dafeng (means strong wind) comes from a certain direction, maybe a big valley" of Book of Songs—Sangrou, or "Westerly wind is called Dafeng (means strong wind)" of Zheng Xuan Annotation, or otherwise from the Analects of Confucius, Scribe's Records, or poesy of the Southern Dynasties, Tang Dynasty or Song Dynasty.

Today, there is yet many a version about the story of Dafengtang's name. One attributes it to the literary name of Zhang Shanzi, Tiger Fool, which has heroic spirits like a Daiwang (means king), or to the avocation of Zhang Shanzi, who likes singing "Dafeng Song" of the Emperor Gaozu of Han Dynasty while doing sword dance. The Emperor sang "Dafeng Song" at unification and governance of the country out of true political feelings. It is worth appreciating the Song of strong motivation. One relates it to Zhang Daqian's appreciation of martial—marquis painting, and admiration of the art of Zhang Dafeng, the artist of the Ming Dynasty, whose works, "The former emperor understanding my mood", and "Born into a Person like Kong Ming", are handed down. However, this version seems a bit farfetched since Zhang Shanzi weighed in the enlightenment of Zhang Daqian. But it will be more rational that both of the two brothers were enamored of Zhang Dafeng's art, especially the works themed martial marquis. As far as I can see, there are six paintings about martial marquis among the over forty existing pieces of Zhang Dafeng's works. Supposedly, what Zhang Daqian caught a sight is the martial—marquis painting with postscript of Pu Ru, offspring of the nobility. Though the right painting cannot equal to the above works, "The former emperor understanding my mood", collected by Jianshan Shunji, Zhang Shanzi and Zhang Daqian adored martial marquis culture for specific reasons. One even connects it to the comparison of gentleman to tiger for a seal of Zhang Daqian reading "Sanqian Daqian", and the dramatized interpretation of derivation of Tangtangtang. As a whole, version of the Dafeng Song unveils the life philosophy of Zhang Shanzi and Zhang Daqian. Understanding against martial marquis spirits finds the two brothers' life ambition. And learning on gardening under the backdrop of the Republic of China era brings into sight of their upright style.

Story of Dafeng (means strong wind) or tiger is far beyond imagination

based on some images, whether Dafeng Theater Club of Zhao Rongsen in Chongqing, magazines named after Dafeng, or the "Tiger Chief" Zhang Shizhao in the Jia Yin, a magazine at that time, or "Tiger Instructor and Students" in the operatic field, such as Cheng Jixian, Yu Zhenfei, and Ye Shenglan. The comparison reflects more than an attitude of the specific times. Taking Dafeng as an example, the implication extends the two core parts of martial marquis spirits. Perhaps to maintain the ethos, people almost dodge it when interpret it. Besides Zhang Shanzi and Zhang Daqian, Dafengtang cultivates Zhang Licheng who was a businessman later, and Zhang Wenxiu who was specialized in medicine. Despite less attention is paid to them since they spent little time painting, they, together with Zhang Shanzi and Zhang Daqian, founded Dafengtang Art. The Zhang's Family established pedigree by ranking "Zheng Xin Xian Cheng Yi (means mind rectification takes priority to good faith)" which indicates a student should "build true mindset with sincerity and be tolerant". There had been ten siblings in the Zhang. But five had passed away in their early days. Therefore, the remaining five were named according to the rank one by one: Zhang Shanzi (formerly known as Zhenglan), the second oldest; Zhang Licheng (Zhengqi), the third oldest; Zhang Wenxiu (Zhengxue), the fourth oldest; Zhang Daqian (Zhengquan), the eighth oldest; and Zhang Junshou (Zhengxi), the ninth oldest.

In the "Five Celebrities of Shuzhong", Zhang Shanzi comes first while Zhang Junshou is ranked the last. It is said all the siblings are skilled, like the "Five Remarkable Brothers of the Ma" during the Three Kingdoms Period, and have talents in calligraphy and painting. Zhang Junshou died for love when he was young, while Zhang Shanzi also passed away at Chongqing in his early days. Either Zhang Licheng or Zhang Wenxiu tended to live in seclusion, bringing lack of focus. Therefore, the most well known of the five Celebrities of Shuzhong is Zhang Daqian. In fact, all of them had special capacities that could not tell the difference. The "Two Brothers of Zhang's Family", generally speaking, refers to Zhang Shanzi and Zhang Daqian, the "Three Brothers of Zhang's Family" Zhang Shanzi, Zhang Daqian, and Zhang Junshou when they were living in Shanghai, the "Four Brothers of Zhang's Family" Zhang Shanzi, Zhang Licheng, Zhang Wenxiu, and Zhang Daian as they started Dafengtang Art. It appears to be true Wang Shizi commended the four brothers by the lines, as I read many years ago, quoting from the poem, "the Sun Seeking Four Talents", by Zhang Chuanshan, that "Han Kang retires to be a doctor, Yi Wu changes his profession to business, Fo Zi is devitalized, and Jiu Ren rises". Over the recent years, more and more reputations have been conferred on Zhang Shanzi with an increasing attention. As a matter of fact, Zhang Shanzi was an upright person of outstanding achievement, who refused to forfeit his integrity all his life. He can be compared to a glorious name of high virtue, and I believe, his soul will last longer and longer.

Liu Limbao June 2017 in Dujiang Dam

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张善子·双骥图

张善子 / Zhang Shanzi:

四川内江人，名泽，字善子，号虎痴。张大千的二哥，少年从母学画，曾拜李瑞清门下，大风堂堂主之一，伟大的爱国主义画家。

He is a native of Neijiang, Sichuan, whose given name is "Ze", courtesy name "Shanzi" and literary name "Huchi". He is the second elder brother of Zhang Daqian. Having learned painting from his mother during childhood, he took further study from Li Ruiqing. As one of the director of Dafengtang, he is an admirable patriotic painter.



张善子·细嚼梅花读汉书





(局部)



张善子·牧牛图



张大千书法



张大千·竹

张大千 / Zhang Daqian:

四川内江人，名权，后作季爰、爰，号大千，近代最具国际影响力的中国画艺术大师，大风堂堂主之一。

He is a native of Neijiang, Sichuan, whose given name is "Quan", "Jiyuan" and "Yuan", and literary name "Daqian". He is an internationally accepted Chinese artist in modern times. He is one of the directors of Dafengtang.

祇要 素越到了上海 就飛到香港來考 越
 是我們家裏的一位老越子 小的時候穿衣做
 鞋洗滌都是她照料的 真是當如用母親一樣
 現在 成了無以報答祇希 越今世能見幾面祇
 要能鼓在香滬見面 決定一同回去的但是
 有請求千子不要代了越見一越 越在旅
 途不便 越旅費多用幾百香滬進口更費花
 錢得多 何不將多花錢 定與九越照留 越越見
 衣穿飯吃兩三年 也有多了 越所要的原子鍋按不

素越越 老華中 天各一方 不得相見 際
 滿萬分月 初經過香港曾記一門 越上美
 會五十六度 越信到時 越歡心當收到外書 越
 三斤花生油 五斤花生米 三斤紅棗 一斤向
 糖 二斤青腿 四罐則 越一 月半或兩月多可
 越不知 越華在巴西所寄之食物收到 越各一人
 五法國上約六月十二日 越回巴西 越回信 仍寄巴
 西 越越今晨 越由巴西轉到一月廿日 越手示
 拜禮 再三哭泣 不已 老華手之但求同聚 不計負苦

知道的國內是不許進的 但是 仍託香港門
 人試辦着 九越所要的錶 却是絕對不可以進
 的前年 越素要帶一錶 却因有辨到值
 身一枚 月素華在香港廣東交界 都被扣了只
 有等十天 以後是越錢 與九越叫他自己 在國內
 買吧 越素係意和繼續申請 越就
 平安幸福 越
 月疾未愈 為不寄函祈 釋念
 一九六一年

越近況尚不愈 素於石玉之外 越華賣過
 得美金五千元 越素是人口 越多之越券 用去多萬積
 而心不空 越素與越越 越申信 同出 越國 越素香滬會
 越得與 越素越見 越面 越決計 同回 越若 越越不越同
 素香滬則 越亦決不越與 越素越見 越面 越決
 越素完全了 越解國內 越情形 越中 越將 越農場 越汽車 越房
 越賣了 越得四五千美金 越越傳 越越回 越國內 越
 越也 越下 越底 越仍 越越 越素 越人 越帶 越四元
 越用 越若 越越 越准了 越出 越素 越物 越信 越便 越及 越張 越費 越回 越來

未始以时奉度至为惶恐缘
 久游回家事颇多繁极不幸
 沈姑又以心臆病入暨浣才三日忽
 爾棄世雖六十之五人造不更事
 是亦不措所幸朋友尚多義
 配安葬於唐法公墓稍待數日
 再行修墓榭碑此行因川
 不知曾到洛市未有 七月
 碧且小女素已西擬住數日始返
 大心出國許可同之至慰但

今年丙午出外一因家事
 幸制之固十日庚午初九有
 適長舉於弟希望 七月
 三日動身東港 決來迎
 接兩月亦不致託人於香港
 与 七月回美金三百銘於義
 德美堂各一百至今未有來信
 不知究竟收到否不速中
 地復為盼 月廿五日
 張大千

张大千·致张丽诚信札之三