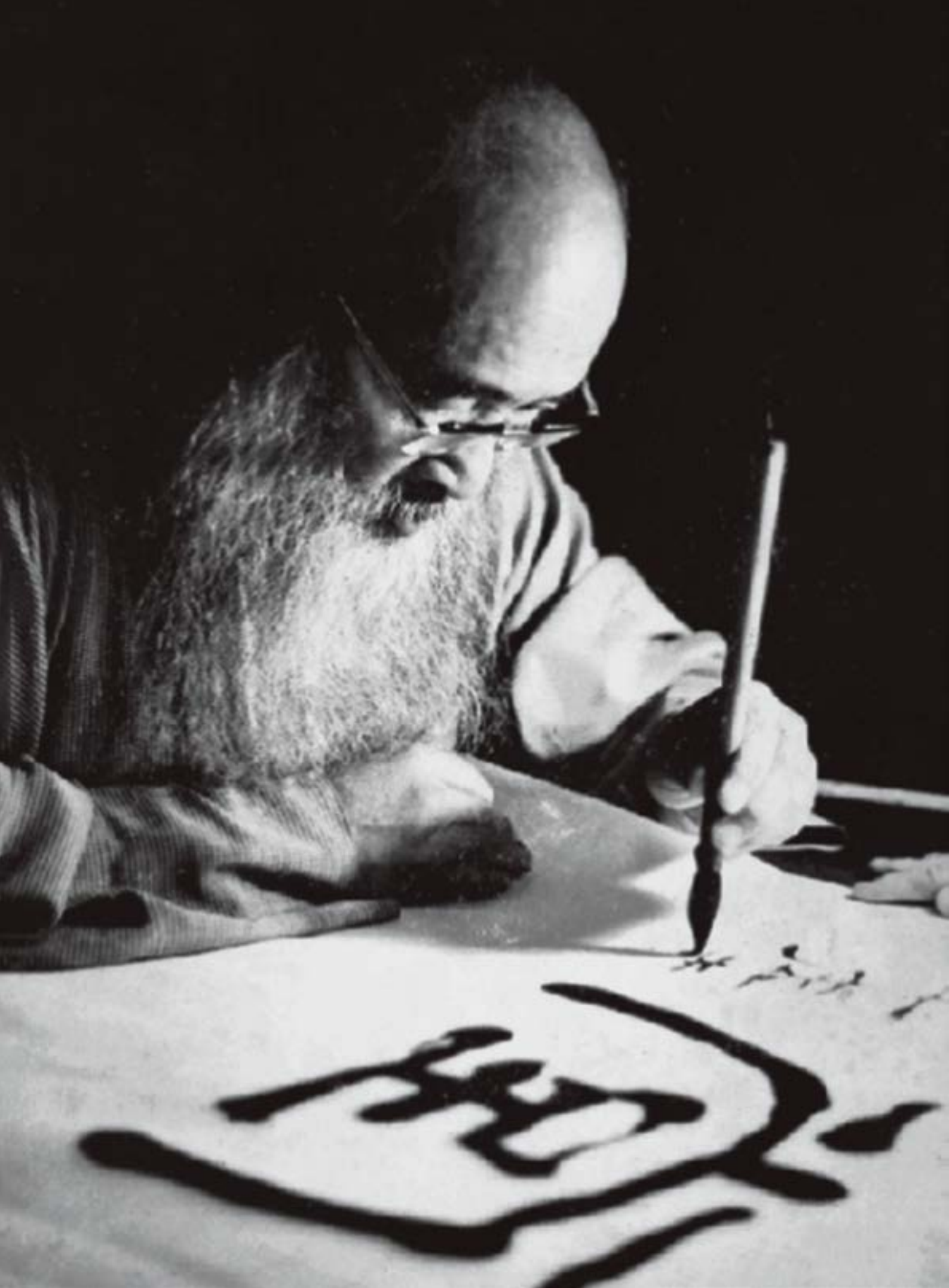




大千世界

紀念張大千誕辰120週年作品集珍
Commemorating the 120th Anniversary of Zhang Daqian's Birth





Winning out on Five Continents

Zhang Daqian's Art Map

Note: Artworks with red marking are the lots of Holly's international 2019 spring sale.

萬里尋勝 張大千的藝術地圖



註:紅色標記作品為華藝國際(香港)2019春季拍賣會拍品。



Sichuan

1920 (age 22)
Married Zeng Zhengrong and two years later married Huang Ningsu, his second wife.

1938 (age 40)
Lived in Mount Qingcheng
1939-1945 (from age 41-48)
Made four tours to Mount Emei

1944 (age 46)
Zhang Daqian's Copy of the Dunhuang Grottoes Mural Exhibition held in Chengdu and Chongqing

Shanghai

1917 (age 19)
Studied under Zengzi and Li Ruiqing

1919 (age 21)
Became a monk at the Buddhist temple in Songjiang County, Master Yilan of the temple gave him the name "Daqian"

1926 (age 28)
First solo exhibition

1929 (age 31)
Participated in the First National Art Exhibition with Shanxi

Zhejiang

1935 (age 37)
Sketched in Mount Mogao and toured Mount Yinding two years later

Beijing

1934 (age 36)
Lived in the "Ting Li Guan" in The Summer Palace, often collaborated with Pu Ru in calligraphy and painting; married Yang Wanjun, his third wife, in December.

1935 (age 37)
Held Zhang Shanxi and Zhang Daqian's Art Exhibition with Mount Huangshih in the main theme

Anhui

1927-1936 (from age 29-38)
Three tours to Mount Huangshan; created "Magnificent Pine in Mount Huangshan" in 1928; Created <Magnificent Pine in Mount Huangshan> in 1928

Guangdong

1928 (age 30)
Toured Mount Luohu

Hunan

1931 (age 33)
Toured Mount Heng

Jiangsu

1932 (age 34)
Moved with Shanxi and his family to Suzhou Wangshi Garden

1936 (age 38)
Toured Mount Qionglong and was hired as a professor of Nanjing Central National University; attended the second National Art Exhibition the following year

Shanxi

1934-1935 (from age 36-37)
Two tours to Mount Hua

Henan

1935 (age 37)
Toured Longmen Grottoes and other places in Henan

Guangxi

1938 (age 40)
Went to Guilin and visited Lijiang River and Yangshuo with Xu Beihong and others

Gansu

1941-1943 (from age 43-45)
Went to visit the Mogao Grottoes in Dunhuang and made copies of the mural for three years; Created <Line Drawing portrait of Guanyin> in 1942

1943 (age 45)
Held Zhang Daqian's copy of the Dunhuang Grottoes Mural Exhibition

Qinghai

1942 (age 44)
Went to Taier Temple in Xining

四川

1920年(22歲)
與曾正容結婚,兩年後娶二夫人黃寧素
1938年(40歲)
重慶城山
1939-1946年(41-48歲)
四遊峨眉山
1944年(46歲)
於成都和重慶舉辦「張大千臨敦煌壁畫展覽」

上海

1917年(19歲)
拜曾熙、李瑞清為師
1919年(21歲)
於松江縣陳定寺過髮為僧,住持西琳法師為其取號「大千」
1926年(28歲)
舉行首次個人畫展
1929年(31歲)
與曹仲舒參加全國第一屆美術展覽會

浙江

1935年(37歲)
赴莫干山寫生,兩年後遊歷廬山

北京

1934年(36歲)
應顧和園總辦顧敦,與溥儀合作畫景;
12月娶三夫人楊宛君
1935年(37歲)
舉辦「張善孖、張大千畫展」,以廬山題材作品為主

安徽

1927-1936年(29-38歲)
三遊黃山,1928年創作<黃山纜車>

廣東

1928年(30歲)
遊覽陽浮山

湖南

1931年(33歲)
遊南岳衡山

江蘇

1932年(34歲)
與黃子及全家遊歷至蘇州網師園
1936年(38歲)
遊覽廬山,並被聘為南京中央國立大學教授
每週與赴中央國立大學授課;次年參加第二次全國美術展覽會

廣西

1938年(40歲)
赴桂林會徐悲鴻等人,同遊漓江,攝影

甘肅

1941-1943年(43-45歲)
赴敦煌莫高窟,臨摹三載,臨摹壁畫
1942年(44歲)
創作<白描觀音>
1943年(45歲)
舉辦「張大千臨敦煌壁畫展覽」

青海

1942年(44歲)
赴西寧塔爾寺

陝西

1934-1935年(36-37歲)
兩次遊覽西嶺華山

河南

1935年(37歲)
遊龍門石窟及廬山各處

Note: Artworks with red marking are the lots of Holly's International 2019 spring sale.

註:紅色標記作品為華藝國際(香港)2019春季拍賣會拍品。



Searching for Scenic Sights in Thousands of Miles

To Start with Zhang Daqian's Map of Art

The 20th-century art world in China may be the perfect embodiment of the connection between new and old thoughts, Chinese and Western styles in such a drastically changing century – from objective, passive acceptance to the awakening of modern culture, the conflict between Chinese “conservatives” and “reformists” became clear, but such cultural collision happened to be the fertilizer for the development of modern Chinese art. Facing the war of style between “revolutionism” and “traditionalism” in the art world, Zhang Daqian, as an active figure in the 20th century, founded himself a realm of art where he could be both loyal to his own soul and open to infinite possibilities.

Throughout the colorful life of Zhang Daqian, he was never limited to any school of art but, instead, created his own style by absorbing artistic nutrition from different schools, from ancient and modern times and from China and overseas. He spent the first half of his life ‘digging into ancient Chinese art’ and finally became a ‘synthesizer’ of it with a broad range of knowledge and excellent skills, and his second half was spent in ‘breaking the limitation of ancient art’, which means seeking changes and breakthroughs in traditions, and, as it turned out, he created the most modern Chinese painting style and became a supreme master in the history of Chinese painting, for which he could be called as ‘the first people over the past five hundred years’.

During his life, Zhang Daqian has visited far more places than most other contemporary artists. Before 1949, he had already visited almost all famous mountains and great rivers around China, including Sichuan, Shanghai, Beijing, Dunhuang, Mount Tai, Mount Hua, Mount Huangshan and Mount Qingcheng; and after 1949, he had traveled to overseas lands, including India, South America, Europe and the United States, until he returned to Taiwan in his last years out of homesickness. So the infinite world showed in Zhang Daqian’s paintings can be

approached by studying his artistic footprints left all over the real world.

The period from the 1920s to the 1940s was an important stage for Zhang Daqian as he was making substantial progress in studying masters, imitating ancient styles and painting from nature. He focused on conveying the ancient style in his landscapes, and learned from Shi Tao Bada Shanren, Shi Xi and Cheng Sui, and his painting style is fresh and chaste. In the early 1930s, Zhang Daqian paid three visits to Mount Huangshan, combining the real scenery into his paintings, and he imitated the brushworks of Shitao, Hong Ren and Mei Qing, members of the Huangshan School of Painting, to create quaint landscapes. In the mid 1930s, he started to mimic Yang Sheng’s and Zhang Sengyou’s ‘Mo Gu’ technique and produced paintings of the Wu Gorge and Mount Hua, and he also learnt from the Court School’s blue and green landscape style. Motivated by the beautiful scenery and studying masters, Zhang Daqian managed to integrate the colouring methods and brushworks from Chinese painting history systematically into his own ‘blue-green landscapes’. Around his several visits to Mount Emei in the 1940s, he concentrated on imitating the works of Zhao Mengfu, Sheng Mao and Wang Meng, gradually being immersed in the works of Yuan masters, and then he shifted from imitating the paintings of the Four Masters of the Yuan Dynasty to the landscapes by Fan Kuan of the Northern Song Dynasty. His landscapes at that time started to remind one of the works of ancient artists Dong Yuan and Ju Ran. So, clearly, his creative style of splash-ink and splash-colour in his twilight years had a close relationship with his ‘accumulation of knowledge and visiting beautiful sights’ in this time.

In 1941, when the war was still on, Zhang Daqian traveled all the way to Dunhuang to study and copy the murals in the Mogao grottos and got a glimpse of the brilliant art in the Six Dynasties, the Sui and Tang Dynasties. It was an

extremely important trip that helped change the painting style of Zhang Daqian, and it was also a highlight of his art career. He described the experience in this way, “I went toward west to Dunhuang in my middle age, imitated in caves, revived the millennial declining tendency (of Dunhuang art), opened up a new realm in the art world. The scenes are marvelous, and the colouring is brilliant. They make a great transformation to figure painting.” Zhang Daqian’s early figure paintings were influenced mainly by Chen Laolian and Zhang Feng, and by Tang Yin and Qiu Ying of the Wu School and Wu Wei and Du Jin of the Zhe School, his brush lines are thin and light. But after Zhang’s three years of ‘facing the murals’ in Dunhuang, his figure painting became magnificent and splendid, his lines became strong and elegant, with no sign of delicateness any more. The large-sized, well-composed layout structure and the use of beautiful and graceful colors in the Dunhuang murals also fostered Zhang’s ability, ambition and courage to compose large pieces later and became the core expressive characteristics of his art.

From the 1950s onward, Zhang Daqian spent his time traveling abroad and ran into another turn of his painting style caused by his experience with the quintessence of Western art, especially his contact with the then popular art schools like impressionism and cubism. By blending his studies of ancient Chinese art in his first half of life and the colour-and-light relationship developed from Western painting, Zhang Daqian has made real great achievements that opened a new world for today through ancients and helped make his mark on the international stage of art. Specifically, he upgraded his fine brushwork and line drawing to ink splashing, and his blue-green landscape to colour splashing, and, by marrying tradition with innovation, he has contributed a lot to helping Chinese traditional landscape painting shine in the Western world of art, which has also won him a unique

position in art history.

In 2019, to commemorate the 120th anniversary of Mr. Zhang Daqian’s birth, a special exhibition titled “A World of Infinity: The 120th Anniversary of Zhang Daqian’s Birth” is to be launched at the first auction of Holly’s International (H.K.), and, thanks to the support of various collectors, we have for the auction a considerable quantity of Zhang Daqian’s works in good condition. Hope that they can give us a glimpse of the master’s brilliance!

The works by Zhang Daqian in this catalog are all from various collectors who love his art, and it cover his representative works from the peak period of his traditional brush and ink techniques and the flowering period of his splash-ink and splash-color style. The subjects include landscape, figure and flower paintings. Putting the works together, we can indeed understand the diversified style and techniques that Zhang employed. For example, for the excellent works of Zhang’s studies of ancient Chinese art, we have his *Magnificent Pine in Mount Huang* and *Tiger-Head Cliff of Mount Kumgang*, both of them are imitations of Shitao’s brushwork in his early years; for his figure painting, we have his *La Beauté Antique*, exhibited in *Tchang Ta Ts'ien* in Paris in 1956, and Line Drawing Portrait of Avalokitesvara, exhibited in *Chang Dai-chien: A Retrospective Exhibition* in the U.S. in 1972; for his innovation in style, we have his splash-ink and splash-colour pieces: Lotus Flower, previously collected by ‘Mei Yun Tang’, and *Thousands of Miles of Landscape*, made in his twilight years; as for his bold and forthright character and deep feelings for his bosom friends, we have his *Lotus* (in the splash-ink style), dedicated miles away to his friend Li Jiqiong in Geneva, and *Landscape in Autumn*, dedicated to his friend General Huang Jie on his birthday. Through all these brilliant pieces. It is a real honor for all of us to learn about the lifetime achievements of Mr. Zhang Daqian in art.



——從張大千的藝術地圖談起

萬里尋勝

大千一生經歷多姿多彩，藝事發展不囿門戶、流派之別，博納眾長，鎔鑄古今，貫通中外，自成面貌。其前半生致力於「入古」，涉獵廣博，研習精湛，達到了「集大成」的境界，後半生著力「出古」，於傳統中尋求蛻變、突破，從而開創了最具現代感的中國繪畫風格，成為中國畫史上登峰造極的一代巨匠，不可不謂之「五百年來第一人」也。

大千一生遊歷之廣深，實可謂同時代藝術家中的翹楚。從四川、上海、北京、敦煌……到泰山、華山、黃山、青城山等，一九四九年前，大千幾已踏遍國內名山大川；一九四九年後，其「萬里尋勝」的腳步又及印度、南美、歐洲、美國諸地，及至晚年回到台灣定居，方謂「遠從海國得歸根」，而張氏腕底的大千世界亦可從其藝術足跡一觀。

二十至四十年代前可謂是大千師承、摹古與寫生實踐齊頭並進的重要階段。其致工山水古意，從石濤旁及八大、石谿、程邃，畫風清新俊逸；三十年代初，大千三遊黃山，將真山實景融入繪畫，并選用黃山畫派石濤、弘仁、梅清之筆法進行山水畫的仿古與創作，腕底之境多清麗秀潤；三十年代中期，漸用楊昇及張僧繇沒骨筆法入畫，寫巫峽、華山之境，又取法院派青綠金碧山水，勝景與師承兩相激發，大千系統地將中國畫史上的用色用筆方法一一吸收至自己的「青綠山水」中；及至四十年代，適逢大千數游峨眉山，兼致力於趙孟頫、盛懋及王蒙之臨仿，自此漸入元人之室，繼而從「元四家」進而上溯到北宋範寬山水之貌，此時其山水之作漸有董巨之風。綜而可知，大千晚年潑墨潑彩之創舉亦與此一時期之「積學儲寶」有著密不可分的關係。

一九四一年，張大千在戰火中遠赴敦煌莫高窟臨摹壁畫，得窺六朝隋唐藝術堂奧。敦煌之行對於張大千的繪畫風格之變極為重要，亦可謂是其藝術生涯中濃墨重彩的一筆，曾自述「中年西上敦煌，臨摹石室，振千年之頹勢，開藝苑之新局，氣象雄偉，著色瑰麗，使人物畫為之一變」。大千早期的人物畫受陳老蓮、張風的影響，又兼及吳門

唐寅、仇英與浙派吳偉、杜堇，筆致清勁秀逸。及至西赴敦煌，「面壁」三載，其人物畫自此轉為富麗堂皇，線條沈凝端穆，絲毫不見纖弱之處。而敦煌壁畫大畫幅、大章法的佈局結構和瑰麗典雅的用色，亦養成了張大千日後繪製聯屏巨構的能力、雄心和氣魄，成為其藝術創作的核心表現特質。

五十年代後，張大千遊蹤海外，由於親身感受了西方藝術的精粹，特別是與當時流行的印象派、立體派等藝術流派的接觸，使其繪畫風格開始轉變。大千先生在繼承前半生「血戰古人」的基礎上，結合西方繪畫的色光關係，創造出借古開今、走向世界畫壇的偉大成就，其筆端由工筆白描一躍為潑墨，由青綠山水發展成潑彩，傳統創新，共冶一爐，讓中國傳統水墨畫於西方藝壇大放異彩，同時亦奠定了其在藝術史中獨一無二的地位。

時維二〇一九年，適逢大千先生一百二十歲誕辰，又及華藝國際（香港）首拍，承蒙各方藏家襄助支持，慨允提供珍藏之大千書畫以續收藏佳話，質素份量皆有可觀，故特別策劃推出「大千世界——紀念張大千誕辰 120 週年」專題，藉此仰望巨匠之剪影！

本輯所集來自五洲四海好其藝者之珍藏，作品涵蓋其傳統筆墨技法高峰期以迄潑墨潑彩風格大盛期間的代表作，題材遍及山水、人物、花卉等，合而視之，洵能反映其題材技法運用的多元多變風貌。專題中如早年擬石濤筆意之佳構〈黃山擾龍松〉〈金剛山虎頭崖〉，便是大千與古人「血戰」成果中之表表者；展出於五十年代巴黎「張大千畫展」之〈驚才絕艷〉、七十年代展覽於美國「張大千四十年回顧展」的〈白描觀音〉，則為大千人物繪畫中極具代表性之佳作傑構；而晚年寫於摩耶精舍的潑墨潑彩之作〈江山萬里圖〉，足可反映大千「闢混沌手」的創新畫風；又如梅雲堂舊藏〈碧荷〉與遙寄日內瓦之好友季瓊的〈接天蓮葉〉、為好友黃傑將軍壽辰所創作之清逸山水〈秋居圖〉，則記錄了他性格豪爽、與摯友之深厚情誼。諸作紛呈，藉此以觀先生之大成，亦屬吾輩之幸事也。

001

張大千

接天蓮葉無窮碧

ZHANG DAQIAN (1899-1983)

White Lotus

Framed, ink and color on paper

Signed ZHANG YUAN, dated xin chou, 1961, the third lunar month, inscribed, with a dedication and two seals of the artist.

PROVENANCE:

Previously in the collection of Mr. Li Yanping and Mrs. Li Jiqiong (Refer to the Chinese text for more information about Li Jiqiong)

68×134.5cm 26 3/4×53in 约 8.2 平尺

HKD 2,800,000-3,800,000

USD 355,600-482,600

鏡框 設色紙本

1961 年作

鈐印: 「張爰」、「大千居士」

題識: 辛丑三月, 養荷橫濱借樂園, 寫寄晏平老兄、季瓊夫人日內瓦。大千弟張爰。

來源: 李晏平、李季瓊伉儷舊藏。

註: 上款「季瓊」即李季瓊 (1915-2016), 生於香港, 乃聖公會李添媛牧師 (1907-1992) 胞妹。嶺南大學社會學系畢業, 抗戰期間投入難民救援工作。勝利後隨教會抵滬, 任職聯合國國際勞工局上海分局。後獲獎學金赴利物浦大學攻讀碩士。畢業後, 往國際勞工局日內瓦總部, 從實習、研究員始, 服務逾三十餘年, 亦為該局首位華裔女性。大千先生於一九六五年訪歐, 暢遊瑞士, 期間與舊友李季瓊重晤, 相敘甚歡。李季瓊八十年代退休後移居加國。為紀念其姐、聖公會首位女牧師李添媛, 於二〇〇七年在該校設立獎學金, 並設立李添媛紀念閱讀室及資源中心, 亦將一批書畫、文件同時捐贈。





The Fusion of Ink & Water

Appreciation and Analysis of Zhang Daqian's Lotus

Zhang Daqian, acclaimed by Xu Beihong as ‘the first person in five hundred years’, was a fan of lotus and particularly excellent at painting them. He spent decades of his life exploring and innovating on the subject and stayed excellent even in his later years. Benefiting from persistent practice, Zhang Daqian’s lotus painting finally found its way to the global stage.

Zhang Daqian’s lotus painting can be divided into three stages: the first stage, so called the imitation stage, concluded the time before his age of 30 in which he was devoted to learning the fresh painting style from ancient masters such as Zhu Da, Xu Wei, Chen Chun and Chen Laolian etc. The second stage covered the period from his thirties to sixties where he, on the basis of learning from the ancients, comprehended the essence of the Song dynasty paintings and learned to focus on the structure, mood and form of the subject. During this time, we can observe a transition in style from fresh and clean to a more profound and elegant style of painting. At this stage, Zhang Daqian employed a technique named ‘double stroke’ on his lotus petals to increase the richness of layers. And the last stage ranged from his sixties to eighties and featured his innovative splash-ink and splash-colour technique in which

strong ink power submerges the brush to create a special fluid effect.

In the case of this *Lotus*, the general style, techniques applied and date of inscription all suggest that this is a typical example that signals Zhang Daqian’s transition from the second to the third stage. The lotus leaves, located on the left of and below the center of the paper, splashed out with thick ink, are majestically standing at ease and seem to be stretching themselves in a breeze. Among the leaves are the two elegant white lotus flowers, of which one is in full bloom. The other one, half-covered, is blooming silently. Alongside these flowers, there are two tilting lotus buds abruptly stretching themselves



張大千在日本信樂園

out into the air, both showing a vigorously rising momentum. By placing lotuses in buds, in full bloom and in withering period in one picture, the piece summarizes the three life stages of lotus. Although different in appearances, they relate to one another. The strong lotus stems, with each made by two connecting strokes, serve as the backbone of the lotus. Apart from the ‘double strokes’ at the petal tips, Zhang Daqian also placed great emphasis on the connection between calligraphy and painting, suggesting applying appropriate techniques of calligraphy to draw different parts of lotus. *Lotus* is an impressive work as it has blended different drawing techniques to form a cohesive and harmonious image.

Lotus was dedicated to the couple of Mr. Li Yanping & Mrs. Li Jiqiong. Mr. Li worked in the International Labour Office at Geneva, Switzerland from the 1940s to the 1970s while Mrs. Li was the first Chinese woman working for the United Nations (Geneva). Zhang



張大千正在繪製荷花題材作品

Daqian became close friends with them when he was holding exhibitions in Europe during the 1950s and 1960s. At that time, Mr.Li & Mrs.Li warmly invited Zhang Daqian to live with them for a period of time. Therefore, this piece was created as one of the gifts from Zhang Daqian in return for the kindness of this couple. Later in 1985, Li jiqiong gave this painting to her niece Angelina (fig.1). Along with *Lotus*, there were another two paintings of Zhang Daqian gifted to Mr.Li & Mrs.Li: *Scholar by the Pine* made in 1956 (fig.2) and *Leisurely Encounter by the Shore* made in 1965 (fig.3). These two paintings are both donated by Li Jiqiong to the University of Waterloo Library in Canada. *Lotus* made its first public appearance at Sotheby’s Hong Kong auction sale in 2017. It not only witnessed the intimate friendship between Zhang Daqian and Mr.Li & Mrs.Li couple, but also demonstrated superb drawing skills of Zhang Daqian.

水墨淋漓盡酣暢

—— 張大千〈接天蓮葉無窮碧〉賞析

被徐悲鴻譽為「五百年來第一人」的張大千，愛荷且尤擅畫荷，經數十載的探索變革，推陳出新，至老彌佳，終成馳名中外的「大千荷」。

張大千畫荷，大致有三個時期：三十歲之前的師古期多以八大、青藤白陽、陳老蓮等臨摹為主，畫風清新俊逸；三十至六十歲左右為集古期，他在師古基礎上，汲取宋畫精華，強調物理、物情、物態。因此鉤金荷花富麗堂皇，沒骨荷花清妍秀麗，寫意荷花水墨淋漓，可謂由「瑰麗雄奇」達「蒼深淵穆」之境。這一時期，大千畫荷的獨特之處，在於花瓣皆用複筆點綴，以求提神醒目；化古期則是其六十歲到八十五歲期間，首創的潑彩、潑墨藝術為畫荷開闢了新天地，筆簡墨厚，氣質淳化，是其「化古為己」的標誌。

觀〈接天蓮葉無窮碧〉的整體風格、獨特技巧和落款年代，無不顯示出這是張大千由集古期向化古期邁進的力作。在四尺整紙的巨幅上，畫心左側和中心下方的荷葉濃墨潑寫，卓然飄逸，微風拂過，傲然地舒展筋骨。荷葉疏影中高潔雅致的白荷一朵似怒放似凋零，一朵半遮半露悄然綻放，花蕊碩大，近尺見方，十分少見。另有兩株苞荷騰空而出，一傾一斜，各具蓬勃向上之勢，含苞待放、怒放、將殘的畫法，喻示荷花生命的三種狀貌，雖情態不一，卻顧盼相應。圓渾勁挺的荷莖，「兩筆完成，一筆從上至下，另一筆從下至上，兩筆自然接榫」，並以一己之力支撐起畫作的天地，更為右側兩片墨色厚重的荷葉生長提供了空間。荷間或有水草縱生，層次分明，力透紙背。除卻花瓣頂端的複筆，張大千在此時期還尤為重視書畫關係，他曾說：「畫荷花的竿子要用篆書，葉子則是隸書，瓣子就是楷書，水草則用草書。畫荷需用正、草、篆、隸四種書法技巧。」若以此言觀此畫，便發現其所言非虛。整幅畫作架構自然忘形，用筆古樸疏狂，潑墨醇厚飄逸，格調清新典雅，尤其是純熟的功底與老辣的技法，於渾樸中見清秀，於灑脫中含縝密，於酣暢中寓意蘊，令人折服。



圖一 李季瓊（右一）與姪女安吉麗娜的父親（左二）



圖二 〈松崖高士〉1956 年作（李晏平上款）



圖三 〈臨流清話〉1965 年作（李季瓊上款）

此幅〈接天蓮葉無窮碧〉是為李晏平、李季瓊夫婦所作。李晏平於 40 年代至 70 年代在國際勞工局（瑞士日內瓦）工作，李季瓊則是在聯合國（日內瓦）工作的第一位中國女性。張大千於五、六十年代在歐州辦畫展兼治眼疾期間，與李晏平成為好友並偶住其家中，此作就是 1961 年贈畫。此畫在 1985 年之後被李季瓊贈予她的侄女安吉麗娜·李（圖一）。另，1956 年張大千曾作〈松崖高士〉（圖二）圖贈李晏平；1965 年寄贈李季瓊山水畫〈臨流清話〉（圖三）。這兩幅作品被李季瓊捐贈給加拿大滑鐵盧大學圖書館，並在其去世後於 2017 年香港蘇富比拍賣。如此來看，此幅畫作不但是張大千海外友誼的象徵和延續，亦是其「大千荷」享譽國際的標誌。此件象徵友誼的〈接天蓮葉無窮碧〉，在用筆、用墨、用色、用水、佈局諸方面均極佳，堪為神逸之作。

002

張大千
秋居圖

ZHANG DAQIAN (1899-1983)

Landscape In Autumn

Framed, ink and color on paper
Signed ZHANG DAQIAN, dated xin chou, 1961, the tenth lunar month,
inscribed, with a dedication and three seals of the artist.

NOTE:
Previously in the collection of Huang Jie or Huang Dayun, a general of
the Republic of China.
(Refer to the Chinese text for more information about Huang Jie.)

89×48.5cm 35 ×19 1/8in 约 3.9 平尺

HKD 3,000,000-5,000,000

USD 381,000-635,000

鏡框 設色紙本

1961 年作

鈐印：「張爰私印」、「千秋願」、「雲璈錦瑟爭為壽」

題識：歲辛丑十月寫此恭介達雲仁兄六十華誕，弟張大千張目寒頓首再拜。

註：上款「達雲」為黃傑將軍。黃傑，字達雲，民國十三年畢業於黃埔軍校，戎馬一生，戰功彪炳。歷任陸軍總司令、台灣警備總司令、臺灣省政府主席及國防部部長。黃傑將軍喜愛藝術，精詩詞，擅書法，與許多藝壇名家過從甚密。2018 年亮相紐約蘇富比春拍的〈楊柳仕女〉亦為張大千贈黃傑將軍之作，由此可見二人之交遊。





In the period from the late 1950s to the 1960s, Zhang Daqian, exploring around the world at the time, finally found his Utopia in Brazil and built his ‘Ba De Garden’ there. As suggested in a poem of his about the time, he was contented with his life then, which helped gradually push his art practice to a peak. This *Landscape in Autumn*, made in 1961, shows a charming autumn sight by working on the texture of the mountains with the shading method of ‘cunfa’ and on the luxuriance of the pine trees and grass by applying moderate and implicit colours, thanks to which the picture conveys a bright and limpid impression. Based on one of Northern Song dynasty landscape painting specialists- Guo Xi’s set of criteria used for measuring the success of a painting, this painting clearly meets every criterion of a successful landscape painting.

Landscape in Autumn was a birthday present Zhang Daqian made for Huang Jie, an important military and political figure, indicated by his dedication in the painting. Except the one that carved with the artist’s name, the other two seals were his special tools to pass on his best wishes for the recipient’s birthday. Zhang Muhan, a joint congratulator recorded in the inscription, became a sworn brother of Zhang Daqian in 1925, and they were also bosom friends to each other. Thus, this piece provides evidence of the intimate friendships among the three.

二十世紀五十年代後期至六十年代，萬里尋勝的張大千終覓得桃源遷居八德園，曾題詩雲「亦無煙瘴亦無塵，雞犬桑麻亦有鄰。萬里投荒差自喜，離難仍作太平人」。從詩中可見大千先生此時對於生活恬然自得之感，其藝術創作亦漸至高峰。此幅〈秋居圖〉作於1961年，畫中筆墨捨山峰之渾厚，更著重皴法層次之運用，近渚巨松數株挺立，林木蓊然，見山巒岩塊輪廓之質感，技巧嫺熟，且設色溫潤蘊藉，畫面氣息明澈，盡顯秋居之韻致，更見宋人郭熙所言「高遠、深遠、平遠」之山水畫境。

〈秋居圖〉乃張大千為軍政界重要人物——黃傑賀壽而作，畫上題「恭介達雲仁兄六十華誕」，所鈐「千秋願」、「雲璈錦瑟爭為壽」之印乃大千祝壽專印。落款中「弟張大千、張目寒頓首再拜」所記之「張目寒」，曾於一九二五年與大千義結金蘭、情同手足，為其知音。由此可證三人之交遊，實屬難能可貴。

003

張大千

白描觀音

ZHANG DAQIAN (1899-1983)

Line Drawing Portrait
Of Guanyin

Hanging scroll, ink on silk

Signed DAQIAN JUSHI, dated ren wu, 1942, the eighth lunar month, inscribed, with a dedication and three seals of the artist.

PROVENANCE:

Chang Dai-chien's Paintings from the Collection of Madame Chang Hsu Wen-po, Sotheby's Hong Kong, October 2000, Lot176

EXHIBITED:

- 1.USA, Stanford University Art Gallery, San Francisco, Paintings:Chang Ta-ch'ien, July 22- August 13, 1967, exhibit no.3
- 2.San Francisco, de Young Museum, Chang Dai-chien: A Retros pective Exhibition, November 16 to December 17, 1972
- 3.Travelling Exhibitions at Shanghai, Beijing, and Taipei, Important Chinese Paintings From the Robert Chang Collection, June to December 2002
- 4.Taipei, National Museum of History, Chang Dai-Chien Memorial Paintings and Calligraphy Exhibition, April 10 to June 14, 2009

LITERATURE:

- 1.Paintings: Chang Ta-ch'ien, Stanford University Art Gallery, San Francisco, July 1965, pl.10
- Chang Dai-chien: A Retrospective Exhibition, San Francisco, de Young Museum, 1972, exhibition catalogue, pl.18
- 2.Research on Zhang Daqian's Paintings, written by Ba Dong, Fine Arts Research Institute, National Taiwan Normal University, May1987, p.136, pl.44
- 3.Chang Dai-chien's Paintings from the Collection of Madame Chang Hsu Wen-po, Sotheby's Hong Kong, October 2000, Lot176
- 4.Important Chinese Paintings From the Robert Chang Collection -Works by Qi Baishi, Sotheby's Hong Kong, June 2002, pl.155
- 5.Chang Dai-Chien Memorial Paintings and Calligraphy Exhibition,Taipei, National Museum of History, April 2009, p.85

167×69cm 65 6/8×27 1/8in 约 10.4 平尺

HKD 15,000,000-25,000,000

USD 1,905,000-3,175,000

立軸 水墨絹本

1942 年作

鈐印: 「櫻」、「大千」、「大風堂」

藏印: 「雲海閣珍藏印 」

題識: 翼之二哥供養, 莫高窟第六十八窟唐人造大士像, 壬午八月大千居士敬撫。

題簽: 大千居士造觀音菩薩象。白描絹本

來源: 香港蘇富比 2000 年 10 月,「徐雯波珍藏張大千作品」專場,圖錄號 176。

展覽: 1.「張大千畫展」, 展品編號 3, 美國三藩市斯坦福大學美術館, 1967 年 7 月 22 日至 8 月 13 日;
2.「張大千四十年回顧展」目錄, 美國三藩市砥昂美術館, 1972 年 11 月 16 日至 12 月 17 日。
3.「張宗憲珍藏中國近代書畫展覽」, 巡迴展覽於上海、香港及台北, 2002 年 6 月 -12 月。
4.「張大千 110 歲書畫紀念特展」, 台北國立歷史博物館, 2009 年 4 月 10 日 -6 月 14 日。

出版: 1.< 張大千畫展 > 目錄, 圖版 10, 三藩市斯坦福大學美術館, 1965 年 7 月。
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3.< 張大千繪畫藝術之研究 >, 巴東著, 圖版 44, P136, 台北國立師範大學美術研究所, 1987 年。
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5.< 張宗憲珍藏中國近代書畫: 齊白石作品集 >, 圖版 155, 香港蘇富比有限公司, 2002 年 6 月。
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出版物封面



大千居士造觀音菩薩象 白描絹本

(題簽)

Sojourning in Dunhuang, Tracing the Ancients

Appreciation of Zhang Daqian's 'Line Drawing of Avalokiteshvara'

In 1941, Zhang Daqian went to Dunhuang to explore grotto art with his wife Yang wanjun, his son Zhang Xinzhi and several students. Dunhuang, which is located in the thoroughfare of the ancient silk road, witnessed the collision and fusion of Chinese and Western culture during the millennial construction of Mogao Caves, becoming the palace and treasury of artistic continuity since Wei and Jin dynasties. Zhang was deeply amazed by its ‘masterpieces of the past dynasties, treasured objects of the country’, regarding Dunhuang mural paintings as ‘quintessence of Six Principles, rules of ancients’. Henceforth, he sojourned in Dunhuang and investigated murals, beginning a source-tracing journey of ‘the origin of artistic activities of Six Principles’ of Chinese painting within an almost ‘ascetic’ art practices.

His magnificent feats made the once hidden Dunhuang Grottoes come to light again, and the once concealed monuments of Six Dynasties and Sui and Tang Dynasties become unveiled. These contributions not only helped him to reach the peak of figure painting and earn the fame of great master, but also, to the contemporary society, turned the current depressed atmosphere of art circle, raising a Dunhuang heat concerning about the search of the broad and profound spirit of ancient arts. As Zhang has summarized in his *Discussion on Dunhuang Murals*, ‘Western paintings can no longer astonish the art world of our country’.

From 1941 to 1943, Zhang had imitated murals for three years, he directed people to clean out 309 caves from the Mogao Grottoes, West 1000-Buddha Caves, and Yulin Caves, and numbered the caves one by one, becoming the first person of Chinese individuals to number Mogao Caves. During this time, he specially employed three monk painters of Tar Temple to modulate pigments, which provides a glimpse at the refined painting materials of his painting works and the great efforts he spent. Chen Yinqu used to speak highly of this experience, ‘Mr. Daqian imitated the murals of Northern Dynasties, Tang Dynasty, Five Dynasties, introduced them to the world, and provided us a glimpse at these national treasures, his contributions have surpassed the scope of previous study. Besides, he was talented, though his works were basically imitation, he injected creativity in them and opened a new world based on our national art’. As a result, the works imitating the Dunhuang style created by Zhang at this time are full of fine works, attracting much attention once they came out.

According to the inscription, this *Line Drawing of Avalokiteshvara* was respectfully imitated the Tang Dynasty’s Bodhisattva image of Cave 68, which is the current Cave 75 numbered by Dunhuang Academy, by Zhang Daqian. This Cave was first built in the prosperous times



of Tang Dynasty and was rebuilt in late Tang dynasty. As ‘The Posthumous Work of Zhang Daqian: On Mogao Grottoes’ recorded, when Daqian first arrived this cave, the cave’s entrance was plugged, being filled with sand. The west wall of the cave was painted with the Three Western Saints, ‘the Avalokiteshvara at the right is three feet and five inch high, and its cyan clothes are waving in the wind. With the left hand holding a lotus and the right hand posing a two-and-three-finger gesture, she stretches her arms in front of her chest. Besides its red skirt, only its lips were painted in red.’ The Avalokiteshvara described in this literature is the original mural copied in the drawing. Zhang evaluated this mural as that ‘the movements of the lines are free, the coloured details are added at will, it looks extremely cursory. This is a masterpiece of the late Tang Dynasty’.

The Avalokiteshvara in the drawing wears a three-pearl crown, and bears a halo at the back. Its neck and arms are circled by necklaces and armlets, its wrists are adorned with bracelets, and it wears resplendent jewels and elegant dresses. Its upper body is naked and the lower body wears narrow skirt, with one hand holding lotus flower, the other hand posing a mudra of teaching, and both feet standing on the lotus throne. Its face is rounded and replete, having curved eyebrows and a noble nose and both of its ears are pierced with earrings. It looks solemn but gracious. Its ribbons are waving and flowing, creating vivid and dynamic movements. Its gesture are smooth and mild, showing the soft and flexible body. It is delicate and vivid, without any thin brush line of literati painters, reviving the line using tradition of Sui-Tang period. As Zhang has once written, ‘I went toward west to Dunhuang in my middle age, imitated in caves, revived the millennial declining tendency, opened up a new realm in the art world. The scenes are marvelous, and the colouring is brilliant. They make a great transformation to figure painting’.

Zhang took facsimile as the most effective way for artists to grasp the truth of Chinese painting and calligraphy. Among the nearly three hundred Dunhuang mural paintings that he imitated, we can say his line-figure drawings fully catches the essence of Dunhuang art, and are the evidence of Zhang’s training of ‘structural method in use of the brush’. The lines of this piece of ‘Avalokiteshvara’ are smooth and easy, fluent and strong. We can perceive the style of its powerful brush strokes. According to the old pictures of the cave, we know the original mural painting had already been destroyed. Zhang, based on the original wall painting, combined Dunhuang tradition with his artistic creativity, produced a more

harmonious and completed artwork. The so called ‘seizing one’s spirit from the remained appearance’ is exactly the appropriate depiction of this painting. The painting is a well-composed and fine work of Zhang, showing his unique ingenuity. It should not be ignored by the good-taste audiences.

This *Line Drawing of Avalokiteshvara* was originally treasured by Madam Xu Wenbo, then was handed down to the famous collector Zhang Zongxian. Therefore its sources are reliable and it has a clear collecting history. Moreover, the recipient, ‘the second brother Yizhi’, mentioned in the inscription was Xiao Yizhi. As he was ranked as the second brother, Zhang called him ‘the second brother Yizhi’. Xiao Yizhi(1890—1948) originally named Fan, came from Neijiang of Sichuan as Zhang did. Their friendship can be traced back before 1919. Zhang was taught by Yizhi’s grandfather at his young age. Xiao then devoted himself to financial world, but he is still fond of painting and calligraphy. His works were thought to be influenced by Wu hufan. Xiao played a significant role in funding the artistic activities of Zhang, whose Dunhuang trip and collecting activities of painting and calligraphy were financially supported by Xiao. In the Qingming festival of 1948, Xiao died of illness. Zhang was deeply grieving. He specially created a portrait and sent it to the porcelain capital, Jingdezhen, to make an order of porcelain engraving to remember his good friend, which can vividly prove the profound friendship between them.



張大千在敦煌



寄跡敦煌 稽古法祖

一九四一年，張大千率夫人楊宛君、兒子張心智以及數名學生赴敦煌探尋石窟藝術。敦煌地處古絲綢之路要道，莫高窟營建的千餘年間見證了中原與西域文化的碰撞與融合，是魏晉以來藝術文脈的殿堂寶庫。張大千深深為此「歷代傑作，國之至寶」所折服，認為敦煌壁畫「實六法之神皋，先民之矩」，自此寄跡敦煌，研治壁畫，在近乎「苦行」的藝術實踐中，開啟了一段對中國畫「六法藝事之所祖」的尋根溯源。

此等壯舉，使敦煌石室之名隱而復彰，六朝隋唐之跡晦而復顯。不僅助力其攀上人物畫高峰，成就巨匠之名，對於當時之社會，更是力挽畫壇之萎靡頹風，掀起一股上溯古代藝術宏大博雅之精神的「敦煌熱」。正如張大千先生在〈談敦煌壁畫〉中所總結，「西洋畫不足以駭倒我國畫壇了」。

從一九四一年至一九四三年，張大千臨摹壁畫近三載，在莫高窟、榆林窟、西千佛洞主持清理出 309 個洞窟，並為石窟逐一編號，成為我國個人為莫高窟編號第一人。期間，又專門從塔爾寺聘請三位畫僧專事調製顏料，其時繪事所用畫材之精，所費心力之深可見一斑。陳寅恪曾高度評價這一段經歷：「大千先生臨摹北朝、唐、五代之壁畫，介紹於世人，使得窺見此國寶之一斑，其成績固已超出以前研究之範圍。何況其天才特具，雖是臨摹之本，兼有創造之功，實能於吾民族藝術之上別辟一新境界」。故張大千創作於此時期的臨仿敦煌畫風之作可謂精品倍出，每有面世均備受矚目。

本幅〈白描觀音〉據題識可知，為張大千敬撫莫高窟第六十八窟唐人造大士像，即現敦煌研究所編號莫高窟第 75 窟。此窟初建於盛唐，晚唐重修。據〈張大千先生遺著莫高窟記〉中所載，大千初到此窟，其洞口已塞，飄沙深積；窟內西壁畫晚唐西方三聖，「右觀音，高三尺五寸翠帶風飄，左持蓮朵，右伸指三兩，手臂向胸際，紅裙、亦惟唇點朱而已」。文獻記載之觀音即為本幅所撫壁畫原作。大千評價此壁畫「行筆疎閒，點染隨意，極見草草，晚唐名手也」。

圖中觀音頭戴三珠冠，後有頂光，項飾臂釧，手腕佩戴釧環，珠寶衣飾雍容華貴，上身裸，下束羊腸裙，一手持蓮朵，一手呈說法印，雙足立於蓮花座上。開臉飽滿豐腴，彎眉豐鼻，兩耳垂穿環，莊嚴法相中見慈祥之色。飾帶飄逸靈動，洋溢著流動的生氣和動感，其姿婉轉，見柔韌之態，細膩傳神，盡去文人筆墨纖細之處，可謂

復興了隋唐高古時的用筆傳統。正如其曾自述「中年西上敦煌，臨摹石室，振千年之頹勢，開藝苑之新局，氣象雄偉，著色瑰麗，使人物畫為之一變」。

大千先生認為臨摹是讓藝術家真正走入書畫堂奧的不二法門，在其臨摹的近三百幅敦煌壁畫中，白描人物可以說盡采敦煌藝術之精髓，更是大千磨練「骨法用筆」之見證。此幀〈白描觀音〉，線條如行雲流水，流暢道勁，勁健中更可見其筆意之風貌。從石窟老照片中可見此敦煌壁畫原作部分已損毀，張大千則在取法原壁畫的基礎上，複參己意，融合了敦煌風采和藝術家的創造力，形成了氣氛更為祥和的完整作品。所謂「遺貌取神」，正是此幅白描觀音之真實寫照，可謂大千匠心獨運的佳作巨構，識者不可忽也。

此幀〈白描觀音〉原為徐雯波女士珍藏，後經著名收藏家張宗憲先生遞藏，可謂來源可靠，傳承有緒。更值得一提的是，題識中所記上款人「翼之二哥」即為肖翼之，因其行二，故大千以「翼之二哥」相稱。肖翼之（1890—1948 年），原名蕃，與大千同為四川內江人，二人之交遊可追溯至一九一九年之前，大千少時曾受教於翼之祖父。肖氏後投身於金融界，亦好書畫，時人論其書有吳湖帆之風。其在贊助張大千藝術活動中扮演極重要的角色——大千的敦煌之行和書畫收藏活動均得力於肖的經濟支持。一九四八年清明，肖氏病逝，大千悲痛欲絕，特畫像送往瓷都景德鎮訂制瓷版畫以紀念摯友，足可見二人友情之深厚。



莫高窟第 75 窟西壁壁畫，右觀音像為本幅〈白描觀音〉壁畫參考摹本

004

張大千
金剛山虎頭崖

ZHANG DAQIAN (1899-1983)

*The Tiger-Head Cliff Of
Mount Kumgang*

Hanging scroll, ink and color on paper
Signed DAQIAN JUSHI, dated geng wu, 1930, the third lunar month,
inscribed, and with three seals of the artist.

PROVENANCE:
Sotheby’s Hong Kong, Fine Chinese Paintings, May 1990, Lot 120

174.3×57.3cm 68 5/8×22 1/2in 约 9.0 平尺

HKD 2,000,000-3,000,000
USD 254,000-381,000

立軸 設色紙本
1930 年作
鈐印：「季媛私印」、「大千居士」、「苦瓜滋味」
題識 楓葉紅時火欲流，峰光翠色露華浮；何固長向山中住，作畫朝朝看虎頭。內
金剛彌勒峰之虎頭崖，予遊時在初冬，楓葉流丹，熊熊如火齊；而崖上綠樹，
樹抹青綠，蔥蒨如暮春時節也。越歲庚午三月想像舊遊所經寫此，大千居士。
來源：香港蘇富比，一九九〇年五月，中國書畫拍賣，編號 120。





金剛山虎頭崖實景

Mount Kumgang is known as ‘the first mountain in North Korea’, and the local saying, ‘I wish that I were born in Korea, so that I could see Mount Kumgang in person’, is widely spread, which shows that its scenery is fascinating. For Zhang Daqian, Mount Kumgang is not only an extremely important part of his art trajectory, but also a foreign love affair impressing him deeply.

In the late autumn of 1927, at the invitation of a Japanese friend and antiquary, Zhang Daqian started a trip from Shanghai to Pyongyang and traveled to places like Mount Kumgang and Pyongyang. The friend could not always accompany, in order to avoid the inconvenience of Zhang being alone in a foreign land, he asked Chi Chunhong, a geisha, to take care of Zhang Daqian’s life. According to Zhang Daqian's description after many years, ‘Chunhong is lovely, attractive and smart’. They do not understand each other's language, but language barrier did not stop them from falling in love. Within a short time, the two people generated feelings for each other, and the love between them can also be seen in the poem of Zhang Daqian:

Before he returned to China, Zhang Daqian had sent the petition letter and a photo of Chunhong and himself to his second wife Huang Ningsu, hoping she could agree him to marry Chunhong; however, it did not go through as he wished.

In the 1930s, Zhang Daqian paid a few visits to North Korea, both to meet Chunhong and to view Mount Kumgang for his landscape creation practice. It was not until 1937, when the Anti-Japanese war broke out, Zhang Daqian was cut off from Chunhong, only after world war II did he learn that she was dead, Zhang Daqian was deeply grieved by the sad news, he wrote the inscription of ‘The Tomb of Chi Feng Jun’ in his own handwriting, and commissioned his Japanese friend to repair her grave and to set up a monument. In 1978, Zhang Daqian was in his old age and was invited to Seoul to hold an exhibition. By the guidance of Chi Chunhong’s elder brother, Zhang finally had the chance to express his condolence at her grave.

The Tiger-Head Cliff of Mount Kumgang was drawn in 1930, the tenth year of Zhang Daqian being a student of Zeng Nongran and Li Ruiqing. By merging traditional brushwork styles with real landscapes that he had viewed during his exploration, he developed his version of a fresh and clean style of drawing. Zhang Daqian was excellent at painting landscapes, mainly because of his early accumulation of learning of a refreshing style from Chinese ancient masters, especially from Shi Tao. In his landscape painting, we can find various elements, such as rivers, riverbanks, lone boats, ridges, peaks, pines and valleys, but when it comes to the best composed drawing, this piece is undoubtedly one of the few. Zhang Daqian’s attachment for Mount Kumgang and Chi Chunhong grew in him, which is reflected not only from his poem inscribed in this piece, but also from another reminiscent poem he wrote in Taiwan in his twilight years.

This piece perfectly embodies Shi Tao’s influence on Zhang’s landscape painting. From the cliff in this piece that looks just like a mighty tiger, the shading method of ‘cunfa’ employed to add texture the rocks and the sharp colour contrast set between red maple trees and green vegetation, we can all find traces of Shi Tao’s brushwork. When combined together, these elements create an extremely elegant feel. Justifiably, this work can be considered as one of the most refined Zhang’s landscape paintings which integrate traditional art legacies with real grand sceneries.



張大千與池春紅合影

金剛山素有「朝鮮第一山」之稱，當地更有「願生高麗國，一見金剛山」之句廣為流傳，足見其風景之令人神往。而金剛山之於大千，不僅是紀遊寫生中極為重要的一環，更因一段異國情緣令大千印象猶深。



照片中的戳印，中文意為「金剛照相」

一九二七年秋冬之際，大千先生應日本古董商江騰陶雄之邀從上海前往朝鮮，遊蹤遍及金剛山和平壤等地。江騰因無法時時作伴，為避免大千獨在異國他鄉有所不便，便專門請藝伎池春紅照顧其生活起居。據大千多年後描述：春紅楚楚可人，而且心思靈巧，兩人語言不通，但春紅善解人意，相處不久，二人便產生了感情，於大千詩稿中亦可見二人之情深：

＜再贈春紅＞
韓女春娘日來旅邸侍筆硯，
語或不能通達，即以畫示意，
會心處相與啞然失笑，
戲為二絕句贈之。
夷蔡蠻荒語未工，又從異國訴孤衷，
最難猜透尋常話，筆底輕描意已通。
新來上國語初諳，欲笑佯羞亦太憨，
硯角眉紋微蓄愠，厭他俗客亂清談。

大千歸國前，曾將〈陳情詩〉以及與春紅的合影一併寄與二夫人黃凝素，希望其同意自己迎娶春紅，其後卻因家人不同意而作罷。

一九三〇年代，大千幾赴朝鮮，既是與春娘相會，亦於金剛山進行其山水創作之實踐。直至一九三七年，中日戰爭爆發，大千與春紅斷了音訊，及至二戰結束才得知佳人已故去。得此噩耗，大千悲痛

萬分，曾親筆寫「池鳳君之墓」碑文，並托江藤帶為其修墳立碑。一九七八年，大千遲暮，應邀至漢城（首爾）舉辦畫展時，由池春紅兄長相引，終於故人墓前弔唁，遂了卻其多年的心事。

本幅〈金剛山虎頭崖〉寫於一九三〇年，此時的大千已拜師曾農髯、李瑞清十載，尋勝中將傳統筆墨融入山水實景，筆底清新俊逸之風便由此而成。大千擅寫山水，早年集古求索于石濤旁及八大、石谿、程邃，腕底之境多清麗秀潤；無論一江兩岸、孤舟放棹，又或峰巒疊嶂、松穀峻壑，諸般大千山水皆呈現其筆下，而若論經營位置之險與奇，此幅恐屬少數之一。據本幅題詩「何固長向中住」，及其晚年定居台灣時曾雲「乍別金剛五十秋，老夫無日不神遊」之句，即見大千對於此地勝景、佳人之感情。

此幅之寫法，足見大千先生受石濤之影響。其腕底山岩恰如虎之「雄姿猛勢」、以皴法寫岩石層次，設色兼「楓葉流丹」與「樹抹青綠」，又極見清雅，可謂是大千在「師承」與「勝景」兩相激發成果中之表表者。

張大千先生詩文集		卷二 詩 七首	四二
壬午二月，遊歷日本，作畫時，遇春紅，遂與之，不日即與春紅相識。			
贈春紅 二首			
望盡十五最風流，一朵如花露未收。只恐重來春事了，綠陰結子似福州。			
開軒曉曉試柔翰，發索抽牙取次看。前輩風流誰可比，金陵唯有馬香蘭。			
再贈春紅			
韓女春娘日來旅邸侍筆硯，語或不能通達，即以畫示意，會心處相與啞然失笑，戲為二絕句贈之。			
夷蔡蠻荒語未工，又從異國訴孤衷。最難猜透尋常話，筆底輕描意已通。			
新來上國語初諳，欲笑佯羞亦太憨。硯角眉紋微蓄愠，厭他俗客亂清談。			
與春紅合影寄內子凝素 二首			
依依惜別兩兒女，寓入園中未是狂。欲向天孫問消息，銀河可許小星藏。			
錦繡躊躇怕寄書，異鄉花草合歡圖。不逢薄劫還應笑，我見猶憐況老奴。			

005

張大千 碧 荷

ZHANG DAQIAN (1899-1983)

Lotus

Hanging scroll, ink and color on paper

Signed DAQIAN ZHANG YUAN, dated geng yin, 1950, winter, inscribed, and with two seals of the artist.

NOTE:

*Previously in the Mei Yun Tang collection
(Refer to the Chinese text for more information about Gao Lingmei, owner of the Mei Yun Tang studio)*

EXHIBITED:

- 1.Hong Kong, The Chinese University of Hong Kong, Art Gallery, “The Mei Yun Tang Collection of Paintings by Chang Dai-chien”, 17 April - 23 May 1993
- 2.Japan, Tokyo, Shoto Museum of Art, “The Mei Yun Tang Collection of Paintings by Chang Dai-chien”, 5 April - 21 May 1995
- 3.Singapore, Singapore Art Museum, “The Mei Yun Tang Collection of Paintings by Chang Dai-chien”, 28 February - 27 April 1997

LITERATURE:

- 1.Chinese Paintings with the original Paintings & Discourses on Chinese Art by Professor Chang Da-chien, edited by Kao Ling-mei, East Art Co., Hong Kong, February 1961, p.28
- 2.The Mei Yun Tang Collection of Paintings by Chang Dai-chien, edited by Kao Mayching, The Chinese University of Hong Kong Art Gallery, Hong Kong, 1993, pl.44
- 3.The Mei Yun Tang Collection of Paintings by Chang Dai-chien, Shoto Museum of Art, Japan, 1995, pl.43
- 4.Ba Tong. The Art of Chang Dai-chien, National Museum of History, Taipei, December 1996, pl.80
- 5.Wang Miaozi. On Chang Dai-chien’s Paintings. In Teachers and Friends in the Art Circle, Tung Tai Book Company, Taipei, February 1998, p. 115

140×69cm 55 1/8×27 1/8in 约 8.7 平尺

HKD 15,000,000-25,000,000

USD 1,905,000-3,175,000

立軸 設色紙本

1950 年作

鈐印：「張爰長壽」、「張大千長年大吉又日利」

題識：小舫紅窗面面開，殷勤纖手折花來；碧筒近說風流歇，解語多應惜此盃。庚寅冬日，天竺荷花猶盛，泛舟加城西湖，折花飲酒，亦亂離中不可多得之一快事也。大千張爰。

註：「梅雲堂」舊藏。

高嶺梅題簽：碧荷。大千八哥作。嶺梅藏。

高嶺梅 (1913—1993)，齋名「梅雲堂」。上世紀 30 年代開始從事貿易、醫藥及新聞事業。擅長攝影，尤以藝術人像著稱。其與張大千訂交於上世紀 30 年代中期，曾為張大千拍攝畫作而受其賞識，兩人之間於畫藝影藝各有所長，惺惺相惜，交往密切。張大千舉辦重要展覽，印製畫冊書籍，不少皆由高嶺梅為之張羅。「梅雲堂」所藏張大千書畫極為豐富，曾先後於 2011 年和 2013 年在香港蘇富比拍賣會中釋出，均引起轟動。

展覽：1.「梅雲堂藏張大千畫」，香港中文大學文物館，1993 年 4 月 17 日 -5 月 23 日；
2.「香港梅雲堂所藏張大千之繪畫」，日本東京涉谷區立松濤美術館，1995 年 4 月 5 日 -5 月 21 日；
3.「梅雲堂藏張大千畫」，新加坡美術館，1997 年 2 月 28 日 -4 月 27 日。

出版：1.< 張大千畫 >，P28，香港東方公司，1961 年 2 月初版；
2.< 梅雲堂藏張大千畫 >，圖版 44，高美慶編，香港中文大學文物館，1993 年；
3.< 香港梅雲堂所藏張大千之繪畫 >，圖版 43，日本涉谷區立松濤美術館，1995 年；
4.< 張大千研究 >，彩版 80，巴東著，台北國立歷史博物館，1996 年 12 月；
5.< 跌宕飛揚，手揮五弦——談張大千的繪畫 >，P115，黃苗子著，收錄於 < 畫壇師友錄 >，台北東大圖書股份公司，1998 年 2 月。



出版物封面



（題簽）



高岭梅 (左) 与张大千 (右)

The Mei Yun Tang collection is industry-recognized as the highest quality and most complete private collection of Zhang Daqian's paintings so far. Its collection includes representative works of Zhang Daqian in different styles from the 1940s to the late 1960s, and it preserves Zhang Daqian's exquisite works of traditional style, as well as records the turning traces of Zhang Daqian's art course. Therefore, we can say that ‘Mei Yun Tang’ has set the standard for Zhang Daqian's painting collection.

‘Mei Yun Tang’ was founded by Mr. Gao Lingmei (1913-1993) and his wife Mrs. Zhan Yunbai (1916-1995), and it was later named by their children in memory of the fifty-year fraternal love between their parents and Zhang Daqian. Mr. Gao worked in trade, medicine and journalism in Nanjing in the 1930s, but his main work was photography, and he was known for his artistic portraits. Gao Lingmei and Zhang Daqian first met at the end of 1930s, when he took pictures for Zhang Daqian’s paintings. Later, they got to know more about each other at the *Exhibition of Copy Paintings of Dunhuang Fresco by Zhang Daqian* in Chengdu. The two men appreciated each other and spoke highly of each other's artistic attainments. After this encounter, in their

correspondences and the inscriptions of paintings, Gao Lingmei started to call Zhang Daqian the eighth elder brother, and Zhang Daqian called Mr. Gao the fourth younger brother, which showed the friendship between the two.

Gao Lingmei couple had been admiring Zhang Daqian’s paintings, so many fine works of Zhang were bought with gold bars, and there were also some excellent works of art from Zhang Daqian, sent as gifts, to thank his bosom friends for their support. In the 1950s and 1960s, Zhang Daqian and Gao Lingmei became increasingly close, and whenever Zhang Daqian visited Hong Kong, he was welcomed by Gao Lingmei couple, during which time he stayed in their apartment many times. Since then, Gao Lingmei took full charge of all important exhibitions, catalogues and books of Zhang Daqian. For example, the book of *Chinese Paintings with the Original Paintings & Discourses on Chinese Art By Professor Chang Dai-chien* was compiled by Gao Lingmei in 1961, and *Green Lotus* is also one of the best paintings in this book.

The Mei Yun Tang Collection of Paintings by Chang Dai-chien had been exhibited around the world and was co-organized by Mei Yun Tang with Art Gallery of The Chinese University of Hong Kong in 1993, with Shoto Museum of Art in Tokyo in 1995 and with Singapore Art Museum in 1997. *Green Lotus* had participated in all the above exhibitions, which showed its great importance to Mei Yun Tang.

It was painted at the turn of the fall and winter of 1950 when Zhang Daqian flew from Darjeeling, India, the city where he was living, to Bangkok, Thailand to prepare for his exhibition. According to the inscription on this painting, ‘*It was a winter day of the gengyin year. The Indian lotus was still in blossom. I cruised on the West Lake at Jiacheng*’, ‘Jiacheng’ is a short abbreviation for Calcutta. The exhibition was postponed and he did not know when he would return to China, ‘*picking flowers and drinking wine*’ were the only things that consoled him at that time. Under this circumstance, he created *Green Lotus* to relieve his depression and loneliness.

The lotus painting of Zhang Daqian is unrivaled in the

art circle, and there are numerous fine works of lotus painting; thus, he won a reputation of ‘the specialist of drawing lotus throughout the history of art’, Xu Beihong also generously praised Zhang’s lotus painting "winning the honour for the Chinese people in the global art field". In the early days, he often used ‘Mo Gu’ technique. After years of practice, he combined different drawing techniques of Xu Wei, Shi Tao and Ba Da Shan Ren to express the freehanded brushwork style of literati painting; He returned to Sichuan at his middle age, and pursued the delicate, lush and nourishing style of Chen Hongshou, Tang Yin and others. When he came back from Dunhuang, his painting style changed, and he became good at the use of multiple strokes and colours. The lotus painting of Zhang Daqian in this period is lush and denser, unrestrained and free from potboilers, and he created the most meticulous and magnificent style of ‘Gongbi’ in flower-and-bird painting during the prime time of his life. Therefore, "lotus painting of Zhang Daqian" occupies a special position in the history of fine arts of all time.

It is a combination of delicacy of Ba Da Shan Ren and Shi Tao's lotus paintings. The application of ink and brushwork are unbridled and resplendent, and the gesture is untrammelled without losing the traditions. The thick lotus leaves spread out obliquely, covering each other and showing a dynamic of swing with the wind. The stems are slim and straight, slender but not weak, partly hidden and partly visible in the overlapping lotus leaves. Small spines scattered on the stems are repeatedly painted with fine brush strokes, which are equally distributed and not redundant. The petals are lightly inked, and the texture and the pistils are outlined by sharp short lines with extremely fast speed. The lines resembles the cotton coated iron, exquisite without losing the strength.

The whole painting is ink-dominated, supplemented by ochre and cyanine in order to achieve the overall light and fresh feeling. The ink colour of large lotus leaves is

mixed with a bit of cyanine, and the interlacing between thick and light ink is used to express the relationship between the near and far viewing angle. The lingering charm of ink is rich in layers, which is thought-provoking. The edge of the lotus leaves is brought out with light ochre. The colour and the ink slowly melt into each other, and they blend into one harmonious whole unconsciously. The painting is delightful, so he wrote on the painting ‘it was indeed a precious delight’!

Gao Lingmei's collection of paintings by Zhang Daqian is a collection accumulated over half a century, this collection has already gone beyond the scope of paintings and is more exclusive to the memory of their times. If put the paintings of the Mei Yun Tang collection together according to the time of creation, they are the context of Zhang Daqian's interpersonal relationships and social activities over the years, and some of them can be used as the further supplement and study of Zhang Daqian's biography and major life events. It can be said that every Zhang Daqian painting in the Mei Yun Tang collection has a touching story behind it.

Green Lotus is a large scale work, which has been collected by Mei Yun Tang for many years, it is a conscientious work of Zhang Daqian, resulting from his ingenious conception. This piece renders an excellent chance for audiences to attain a comprehensive understanding of the style of Zhang Daqian's lotus painting in the prime time of his life.



(从左至右) 张大千、李顺华、郎静山、高岭梅、张三姑围观福州诗人、书法家题扇



一九七〇年，高嶺梅、詹雲白伉儷與張大千合攝於美國加州克密兒
(左至右：徐雯波夫人、張大千先生、高嶺梅先生及詹雲白夫人)

卷舒開合任天真

「梅雲堂」是業界公認的迄今收藏張大千畫作質量最高、種類最完整的私人珍藏，涵蓋了大千先生二十世紀四十年代至六十年代晚期不同風格的代表性作品，既保存了張大千傳統風格的精品力作，也記錄了張大千藝術歷程的轉折之跡，可謂張大千畫作收藏的標杆。

「梅雲堂」此號取自高嶺梅先生(1913-1993)、詹雲白夫人(1916-1995)的名字，是其子女為紀念父母與張大千五十年情同手足所創立。高氏早於上世紀三十年代在南京從事貿易醫藥及新聞事業，尤擅攝影，並以藝術人像著稱。高嶺梅、張大千初識於上世紀三十年代末，曾為張大千拍攝畫作，後因張大千在成都策劃「張大千敦煌臨摹壁畫展」的特殊契機而相知深交。兩人惺惺相惜，對彼此的藝術造詣大加讚賞。此後兩人書信往來和畫上題款中，高嶺梅稱張大千為八哥，而大千則稱高氏四弟，足見兩人的情誼。

高嶺梅夫婦一直傾慕於大千畫作，所藏不少精品都是當時以金條計值入藏，亦不乏有張大千為酬答知音的饋贈佳作。五六十年代，兩人交往愈發密切，每當張大千到訪香港，都由高嶺梅夫婦接待，期間張大千曾多次居其寓所。此後，凡張大千舉辦重要展覽、出版畫冊書籍，多由高嶺梅全權負責，比如〈張大千畫〉一書便是由高嶺梅親自於一九六一年編纂完成，本作〈碧荷〉即為收錄於書中的精品力作之一。

「梅雲堂藏張大千畫」展覽曾先後於世界各地亮相，由梅雲堂分別在1993年與香港中文大學文物館、1995年與東京松濤美術館以及1997年與新加坡美術館合辦。本幅〈碧荷〉參與了上述的全部展覽，足見於梅雲堂而言有著舉足輕重的分量。

此畫作於一九五〇年秋冬之交，大千先生為籌備畫展相關事宜，自旅居之印度大吉嶺飛赴泰國曼谷。因事未果，他短暫盤桓即經加爾各答返抵大吉嶺。本幅題曰：「庚寅冬日，天竺荷花猶盛，泛舟加城西湖」，「加城」即加爾各答簡稱。

畫展未遂，歸國無期，惟「折花飲酒」，仍可得亂離中之偶一快事，故筆下出此〈碧荷〉自有解語遣寂之意。

大千寫荷獨步畫壇，精作無數，素有「古今畫荷的登峰造極」之譽，徐悲鴻亦曾稱讚其荷花「為國人臉上增色」。其早期多用沒骨法，後融合徐渭、石濤、八大等筆趣，盡顯文人寫意之畫風；中年歸蜀，蹤及陳洪綬、唐寅等細潤華滋之路，赴敦煌臨摹壁畫後畫風為之一變，善用複筆重彩，大千之荷於此一時期更加豐厚濃重，瀟灑脫俗，開闢出盛年時期最為工細精麗、燦爛輝煌的工筆花鳥風格，因此「大千荷」在美術史上可謂居於特殊的地位。

畫面出諸寫意，糅合八大、石濤寫荷之精妙，運墨酣肆華滋，筆勢縱橫而不失章法。肥厚的荷葉斜下舒展，荷葉相互掩映繁複，呈隨風搖擺之動態。荷杆則亭亭直上，修長卻不綿弱，若隱若現於荷葉交疊處，複用細筆補莖幹上散生小刺，分佈均勻且不繁贅。花瓣處取些許淡墨，勾勒出筋紋蕊心，線條如棉裏鐵，細膩不失勁道。

全幅以墨為主，輔以赭石花青，為達整體淡薄清新的感覺。大塊荷葉墨色中摻少許花青，借用濃淡墨色的交錯來表現遠近關係，墨韻層次豐富，耐人尋味，荷葉邊沿處用淺赭石帶出。色墨緩緩滲滲消融，臻妙入微，不覺間已渾然如一體。畫來愜意，故自許「不可多得之一快事也」！

高嶺梅所藏大千畫作，是逾半個世紀所積澱下來的一份收藏，這份收藏早已超越了畫作的範疇，更是專屬於二人的時代記憶。如果將梅雲堂所藏畫作按創作時間組合起來，就是張大千先生多年以來人際關係及社會活動的脈絡，許些處可以用來進一步增補、研究張大千生平傳記、人生重大事件。可以說，梅雲堂藏每一張張大千畫作背後都藏有一個動人的故事。

本幅〈碧荷〉尺幅宏大，曾為「梅雲堂」多年珍藏，實為大千特別構思的經心之作。今次呈現，亦是全面認識張大千盛年畫荷風格的絕好例證。

006

張大千

江山萬里圖

ZHANG DAQIAN (1899-1983)

*Thousands of Miles
of Landscape*

*Framed, ink and color on paper
Signed BASHISISOU YUAN, dated ren xu, 1982, spring, titled, inscribed,
and with four seals of the artist.*

53×113cm 20 7/8×44 4/8in 约 5.4 平尺

HKD 2,000,000-3,000,000

USD 254,000-381,000

鏡框 設色紙本

1982 年作

鈐印：「張爰之印信」、「大千居士」、「春長好」、「摩耶精舍」

題識：江山萬里圖。七十一年，歲在壬戌元宵後二日，摩耶精舍寫。八十四叟爰。





被徐悲鴻視爲「五百年來第一人」的張大千，其前半生以三十餘年的歲月致力「摹古」涉獵廣博，研習精湛，達到了「集大成」的境界；後半生再用二十多年的光陰「出古」：五十年代末，大千先生實現了藝術生涯中最重要的創新——潑墨潑彩。他成功地將中國畫中潑墨大寫意風格與西方抽象繪畫進行有機的結合，創造出其所力主、力行的「以古為新，以因為創」的作畫方法。一九七六年後，晚年的大千定居臺灣，畫風愈加成熟，藝術追求亦加樸拙，從大千遠道寓書方介堪囑刻「以放易莊」、「以簡易密」等閑章中便可見一斑。

山水之作不難於險峻，而難於博大，不難於明秀，而難於渾厚，蓋因筆墨出於積學，氣勢由於天縱。大千先生天質灑脫，胸懷博大，其腕底山河亦多現雄渾感。宋人有雲「豎畫三寸，當千仞之高。橫墨數尺，體百里之迴」。所謂大者，不在畫外尺幅，而處畫內磅礴之態。

此幅〈江山萬里圖〉為大千先生八十四歲所作，筆墨酣暢、縱橫恣肆，其充分利用了水墨的隨機與張力來描繪雲霧繚繞、山清水秀的場景，山體厚重，墨線、墨塊隨機生髮，蘊含著自然勝境無限的生命力，山河之雄渾奔湧筆端，頗具感染力，實可謂大千晚年時的山水佳作。

Zhang Daqian, acclaimed by Xu Beihong as ‘the first person in five hundred years’, spent the first thirty years of his life digging into ancient Chinese art and finally became a master of Chinese painting & Calligraphy with broad knowledge and excellent skills, and his last twenty years was spent in exploring beyond the scope of traditions. In the late 1950s, Zhang Daqian came up with the most important innovation in his journey of art – the splash-ink and splash-colour style. By fusing the splash-ink brushstroke style of Chinese painting with Western abstractionism, he created the painting approach that featured innovating based on ancient legacies. After he settled down in Taiwan in 1976 for his later years, his painting matured in style along with his continuing artistic pursuit for more simplicity. As a result, Zhang commissioned Fang Jiekan to engrave two seals to express his art aspirations, one is ‘Yi Fang Yi Zhuang’, and the other is ‘Yi Jian Yi Mi’.

The difficult part of landscape painting is not about making it graceful but about reflecting the spirit of the artist, as one’s brushwork is the product of accumulated learning when the realm of a landscape is bestowed by nature. As for a landscape painting, the magnificence lies not in the size of paper but in the majesty resided in a painting.

A remarkable piece made by Zhang Daqian at the age of 84, *Thousands of Miles of Landscape* features his unrestrained brushwork and the randomness of ink. Ink and various colours are fully employed to depict a scene composed of mistiness and precipitous mountains. For the solid bodies of the mountains, the ink lines and blocks seem to be generated randomly, which implies the infinite vitality of nature. It is also impressive to see such overwhelming majesty in a landscape painting.



007

張大千

黃山擾龍松

ZHANG DAQIAN (1899-1983)

*Magnificent Pine**In Mount Huang**Hanging scroll, ink and color on paper*

Signed ZHANG YUAN, and inscribed. Signed again DAQIAN, dated wu chen, 1928, the third day of the third lunar month, inscribed, and with a total of five seals of the artist.

LITERATURE:

1.Han Mo 40, *Special Study on Zhang Daqian's Early Landscape Paintings*, Han Mo Xuan Publishing Co. Ltd., Hong Kong, May 1993, p.29

2.Chinese Famous Painters Collection – Zhang Daqian, Hebei Education Publishing House, December 2002, p.16

3.A Series of Chinese Painting Study - Calligraphy and Painting as One: Zhang Daqian, Rong Bao Zhai Press, p.24

137.5×68.5cm 54 1/8×27in 约 8.5 平尺

HKD 3,800,000-5,800,000

USD 482,600-736,600

立軸 設色紙本

1928 年作

鈐印：「張爰印」、「大千」、「季媛私印」、「大千居士」、「苦瓜滋味」

題識：1. 一上丹臺望，千峰到杖前。雲陰封曲徑，石壁劃流泉。聲落空中語，人疑世外僊。浮丘原不遠，蘿戶好同攀。擬石濤和尚筆法寫於大風堂。張爰。

2. 山之奇兮黃之峰，峰之奇兮多奇松。真奇那得肯輕示，一峰拔出蹲擾龍。擾龍盤旋數千丈，枝枝葉葉爭搶攘。我來遊觀不敢捫，金光逼逼若飛屯。翠髯紫鬣亦奮迅，風雷呼起山山應。吾將拾取在毛錐，興到臨池逢人贈。此大滌子題所畫黃海擾龍松也，因用其稿，並書其句，非敢掠美，藉藏吾筆。戊辰上巳。大千漫志於海上。

出版：1.<名家翰墨張大千前期山水特集>，P29，翰墨軒出版有限公司，1993年5月。
2.<中國名畫家全集——張大千>，P16，河北教育出版社，2002年12月。
3.<中國畫研究叢書·書畫同源·張大千>，P24，榮寶齋出版社，2013年。

五嶽歸來不看山，黃山歸來不看嶽。張大千畢生廣遊名山大川，卻始終將黃山推為至美之境。大千對於黃山的偏愛，既是源於其師李瑞清「黃山看雲，泰山觀日，實屬平生快事」之語的影響，亦與其山水畫藝術歷程的「集古摹古」始於黃山畫派石濤、弘仁、梅清不無關係——曾雲「漸江得黃山之骨，石濤得黃山之神，瞿山得黃山之變」，可見其臨仿古人用功之深。

一九二七年，大千首次遊覽黃山，居於山中看雲觀海，古畫名跡與實地勝景兩相激發，感嘆「忽有所悟」，於是「跳出桎梏，揮灑自如」，終得參悟造化。

本幅寫於一九二八年，取黃山奇勝之一的擾龍松入畫，謂用大滌子稿並書其句。實臨白石濤名跡〈黃山八景冊〉其中一開。該冊石師寫於康熙十五年（1676）後，攝黃山蓮花峰、白龍潭、湯池等勝景入畫，每開附長詩一或兩首，堪稱詩書畫之絕。民國初年尚未流失域外，據載陳半丁早在一九二四年已有臨本。後歸東洋住友寬一，入其京都泉屋博物館。

本幅取其稿，但大千自出機杼，筆下展拓天闢地之功，將方寸之冊頁擴為四尺全開大中堂，畫中一樹一石，鉅細無遺，但在畫面擴張之餘，不弱其細緻精鍊，復現大幀體勢氣魄之雄渾。其用筆細緻，樹石勾勒精準而不淪瑣碎；設色蒼潤明淨，令畫面自生清麗秀逸之韻，這又有別於清湘之沉穩厚重，卻不掩大千自我面貌的呈現——寓目于山河而採之筆端的傳神雋逸，實屬其早期擬石濤筆意寫勝景之佳作。



出版物封面





One who has seen the Five Great Mountains can no longer fall for other mountains, and among the five, Mount Huang is the most impressive one. Despite of all the various famous mountains and rivers he had been to, Zhang Daqian viewed Mount Huang as the place with the most beautiful scenery. On the one hand, his special preference for Mount Huang was subject to the influence from his teacher Li Ruiqing. On the other hand, his learning from the Huangshan School of Painting during his practice of landscape painting, specifically from artists Shitao, Hong Ren and Mei Qing also helped shape his preference for Mount Huang.

In 1927, during his first visit to Mount Huangshan, Zhang Daqian, at the sight of the sea of clouds around the mountains, started to link the real scenery with what he had seen in the masterpieces of landscape painting in an inspirational way, so he managed to jump out the box and started to practice unrestrainedly, which took his art to the next level.

This piece, made in 1928, features a magnificent pine, one of the wonders in Mount Huang, and the inscription is an excerpt from a poem of Dadizi (Shitao). It is actually an imitation work of one of Shitao's famous *Eight Views of Mount Huang*, an album drawn around 1676, featuring the wonders of Mount Huang such as the Lotus Peak, White Dragon Pool and Hot Springs. With one or two long poems inscribed for each painting, combing the content of the paintings, the album is quite an epitome of the real scenery of Mount Huang. It remained in China in the early Republic period, justified by the copy Chen Banding made in 1924, until it was possessed by Kanichi Sumitomo and thus included in the collection of his Sen-Oku Hakukokan Museum in Kyoto, Japan.

Although *Magnificent Pine in Mount Huang* is an imitation work, there is something original about the piece since Zhang Daqian had successfully transformed a small album-page-sized painting into a large standard-sized hanging scroll without omitting any small details contained in Shitao's original work. The enlarged version not only maintains the exquisiteness but also presents the majesty that a large scroll supposed to bear. Through his delicate brushwork, the trees and rocks are outlined precisely, and his bright and neat colouring gives the painting a sense of bright and beautiful ease, which happens to stray away from Shitao's style, but instead, reveals Zhang Daqian's vivid and elegant touch on landscape painting. This is no doubt an excellent landscape imitation of Shitao's brushwork made in the early stage of Zhang Daqian's artistic career.

008

張大千 驚才絕艷

ZHANG DAQIAN (1899-1983)

La Beauté Antique

Framed, ink and color on paper

Signed ZHANG YUAN, dated gui si, 1953, autumn, titled, and inscribed. Later inscribed again, signed DAQIAN JUSHI. With a total of three seals of the artist.

Attached is a photo of Ms. Meng Xiaodong with the work (taken at Li Zulai's home) and her daughter Ms. Du Meixia's narration of the story behind the photo.

NOTE:

Previously in the Chai Sian Kwan Collection

Sotheby's Hong Kong, Fine Chinese Paintings, October 2001, Lot 100

EXHIBITED:

France, Paris, Musee d'Art Moderne de la Ville de Paris, “Tchang Ta Ts'ien”, June to July, 1956

LITERATURE:

- 1.Exhibition of Tchang Ta Ts'ien, Musee d'Art Moderne de la Ville de Paris, France, 1956, exhibition catalogue, exhibit no.3
- 2.Sotheby's Thirty Years in Hong Kong, Sotheby's Hong Kong, September, 2003, pl.47
- 3.Exquisite Works of Zhang Daqian· 2 pp330-331, published by People's Fine Arts Publishing House in 2015

135.2×57.5cm 53 1/4×22 5/8in 约 7.0 平尺

HKD 估價待詢

USD Estimate On Request

鏡框 設色紙本

1953 年作

鈐印：「昵燕樓」、「張爰私印」、「大千富昌大吉」

題識：1. 驚才絕艷。此四字惟紅拂足以當之。癸巳秋日。蜀郡張爰。

2. 絕憶當年李藥師，侯門投刺擅豐儀。誰知野店晨妝罷，能識虬髯客更奇。能明去就更誰如，千載崢嶸女丈夫。生笑豪華楊越國，身猶未死骨先枯。千山廟貌說奇雄，俎豆誰憐祭享空。倘使峨眉猶未死，忍看車騎渡（遼）東。淥江之水清見底，淥（江）女兒柔似水。恨無俠骨有回腸，如此山川愧欲死。二十年前醴陵紅拂墓口號四首，漫書畫上。大千居士。

註：1.「謫僊館」舊藏。

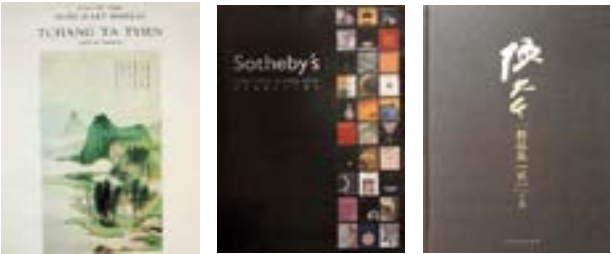
2. 香港蘇富比，中國書畫拍賣，2001 年 10 月，編號 100。

展覽：「張大千畫展」，法國巴黎近代美術館，1956 年 6 月至 7 月。

出版：1. 〈張大千畫展〉目錄，展品編號 3，法國巴黎近代美術館，1956 年。

2. 〈香港蘇富比三十周年〉，圖版 47，香港蘇富比有限公司，2003 年 9 月。
3. 〈張大千精品集•貳〉P330-331，人民美術出版社，2015 年。

說明：附孟小冬女士與作品之合影（攝於李祖萊家中），及孟小冬女兒杜美霞女士詳述此照片背後的故事。



出版物封面



The First Beauty in Daqian's World

The Tale of the Curly-Bearded Guest (虬髯客傳) by Du Guangting in the Tang Dynasty was praised by Jin Yong as the ‘originator of Chinese martial arts novels’. As the main characters of the novel, Hong Fu Nü, along with Li Jing and Qiu Ranke, are known as the ‘Three Heroes of the Wind and Dust’, which is the earliest known account of this legend. From the Mid-Tang Dynasty to the Republic of China, through many popular novels and dramas such as the *Heroine* (女丈夫), *The Tale of Hong Fu Nü* (紅拂記), and *Wind and Cloud* (風雲會), the ancient literati poured their rich imagination into Hong Fu Nü, a beautiful, glamorous and bold image of legendary swordswoman.

In March 1933, Zhang Daqian went to Changsha to visit friends and traveled to places such as Hengshan Mountain and Hengyang in Hunan Province. In this painting, according to the poems which mentioned ‘Lu River’ (潞江), a place in Liling County, it reveals that he once went to Liling to visit the cemetery of Hong Fu Nü. After the visit, he created four poems. However, the paintings with the theme of Hong Fu Nü and related subject appeared until 1944. In the intervening ten years, no work on this subject has appeared in the public records.

Zhang Daqian is good at painting ladies. Whether graceful, fashion or exotic ladies, all kinds of charming and enchanting postures of ladies can be vividly portrayed in his



甲申(1944年)紅拂女設色灑金箋

paintings. Nevertheless, the image of spirited heroine can be seldomly seen in his paintings, and Hong Fu Nü is probably one of the very few. He wrote poems that year perhaps because he sighed for the beauty’s abandoned tomb. Ten years later, he drew it possibly as the country was in turmoil and the situation was in a hurry, which recalled him the bright and brave heroine, sighing that there was no warrior in the country.

Talented Beauty was drawn in the autumn of 1953 when he resided in Mendoza, Argentina. Besides going out to travel, he spent the rest of time in painting. At that time, he was energetic with the sharp eyesight, which was



絕情當年李藥師
 虎門壯刺檀平緣怪
 石晨粧羅能識此
 舞為皇系狂眼
 之於至法心
 千載呼噪
 文文之
 里嘆豪華
 楊越國
 之於宋
 死骨无
 杯之
 山廟貌
 沈香
 雄雄
 豈誰憐
 祭身只
 何佳
 蛾眉猶
 未死
 亦為車
 駟渡東
 滌
 江之水
 清見底
 流如兒
 柔似水
 恨不使
 骨肉回
 腸如
 此山
 川
 愧死
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the peak period of his creation of ‘Gongbi’ painting. He enjoyed his life there and created such a marvellous work.

Dunhuang has a milestone significance in Zhang Daqian's artistic career. Xie Jiaxiao once wrote: ‘In the world of Zhang Daqian, Dunhuang is the most important and glorious chapter. Just as Dunhuang occupies the central position in the history of literature and art, Dunhuang is also the strongest part in Zhang Daqian's personal artistic life’. The way of painting in *Talented Beauty* witnessed the influence of the art of Dunhuang Frescoes on Zhang Daqian. Whether the depiction of the character from the sparse and simplistic style to the elaborate and realistic style, or the tendency of decorative clothing patterns, or the application of mineral colours, they were derived from the fresco of the Mid-Tang Dynasty or before in Dunhuang. Zhang Daqian specializes in various techniques, so the lines are smooth and decent, and the outline is accurate. Combining the meticulous and beautiful brushwork of the Ming Dynasty, he modified the techniques learnt from the fresco and created his unique style of figure painting with the graceful-flowing brushwork.

This work is inherited from the version in 1944 and the composition is almost the same. Instead of painting on the gilded paper like the version in 1944, this painting was painted on traditional rice paper. As the choice of paper was different, Zhang Daqian applied the plain colours rather than the previous heavy colours in this painting, which did not reduce the gorgeousness but added extra purity and gracefulness. In this painting, Hong Fu Nü is elegant with a light make-up and a soft smile. Her heroic posture and the heavily ornamented dress have emphasized her beauty and glamour. Zhang Daqian once wrote, ‘After I came back from Dunhuang, I follow the brushwork and the depiction of clothes in the Tang Dynasty, which cannot be seen at that time’. Accordingly, this stunning and superb work has absorbed the quintessence of the art of the Tang Dynasty.



一九五六年巴黎近代美術館〈張大千畫展〉海报、展覽目錄



湖南醴陵借紅坊

Take the dress as an example, the meticulous floral pattern needs to be done by every delicate stroke, the double-phoenix pattern in the red robe presents the beauty of mineral colours and shows the artistic legacy of the Tang Dynasty, and the phoenix tail especially embodies the art of Dunhuang Frescoes.

The four poems at the top left of the painting show Zhang Daqian's profound calligraphy skills. In addition, the vigorous handwriting of the title (惊才绝艳) at the top right of the painting keeps a glossy and bright ink colour, showing that he was full of energy and enthusiasm when he was writing.

The red seal 'Ni Yan Lou' (昵燕楼) in the painting was carved by the famous seal carving artist Zeng Shaojie in the autumn of 1952. At the end of 1945, at a heavy price, Zhang Daqian purchased the *Han Xizai Gives an Night Banquet*, a scroll drawn by Gu Hongzhong in the Five Dynasties and Ten

Kingdoms. After Zhang moved to Argentina, he named the house rented in Mendoza as 'Ni Yan Lou' and asked his friend Zeng Shaojie to carve it as a memorial. As seen in the handed down works, this seal could be seen in his works from 1953 to 1955.

After 1949, Zhang Daqian traveled throughout Europe, Asia and the United States and

exhibited his works around the world. In 1956, the exhibition *Tchang Ta Ts'ien* hosted by the City of Paris Museum of Modern Art was the first large-scale solo exhibition of him in the western art world, which showed his 61 works from 1929 to 1956. In addition to his artworks that were previously bought by his friends Gao Lingmei and Guo Zijie, Zhang carefully selected the most representative works of different subjects. The importance of this exhibition is comparable to the exhibition *Chang Dai-Chien: A Retrospective* held by the Center of Asian Art and Culture in San Francisco, United States in 1972. This painting is one of the exhibits at the time, which undoubtedly unfolds how the painter treasure it.



昵燕樓



驚才絕艷



——大千世界第一美人

唐代杜光庭〈虬髯客传〉被金庸先生称赞為「我国武侠小说的鼻祖」。其中人物「紅拂女」與李靖、虬髯客合稱「風塵三俠」，是可見最早對於紅拂傳奇的書寫流傳。自中唐到民國，通過〈女丈夫〉、〈紅拂記〉、〈風雲會〉等諸多膾炙人口的小說、戲曲，歷代文人墨客將自己豐富的想象，傾注到紅拂女這一兼具有「十八九佳麗人」美艷與豪爽果敢性格的傳奇俠女形象中。

一九三三年三月，大千先生赴湖南長沙旅遊訪友，遊踪遍及南岳衡山和衡陽等地。據本幅題詩所示，其曾順道往醴陵憑弔紅拂墓，詩中「淶江」即位於醴陸縣之淶水。謁墓後賦成七絕四首，而以「紅拂女」或相關題材入畫之作，卻直待一九四四年方出現，中間相隔十年，未見有此題材作品出现于公开资料中。

張大千擅寫仕女，無論古典娉婷、時裝艷妹，又或異國女子，諸般嫵媚嬌態都活現其筆下。獨闕英姿颯颯的俠女形象見於其畫中，紅拂女恐屬極少數之一。先生當年賦詩或因睹美人荒塚而生感慨。十年後圖之成畫，則可能感觸國事螭蟄，戰況告急，籍追懷巾幗英雄以慨歎世無殺敵勇士，直如詩句「恨無俠骨有迴腸，如此山川愧欲死」所示。

本幅〈驚才絕艷〉寫於一九五三年秋，時大千移家南美阿根廷，居曼多灑之昵燕樓，除間赴外遊，餘下時間埋首繪事。此時大千先生視力敏銳，精力充沛，實屬其工筆創作巔峰時期，暫棲樂土而傾力成此寄懷之作，水準之高，自不待言。

敦煌在張大千的藝術生涯中具有里程碑式意義，謝家孝曾寫：「張大千的世界中，敦煌是最重要最輝煌的一章，正如敦煌在文藝歷史中佔著高峰地位，敦煌在張大千個人藝術生命中，也是最結實的一環！」〈驚才絕艷〉之寫法，即可見大千先生敦煌之行受石窟藝術的影響。其人物由疏簡轉向工細寫實、服飾圖案趨向裝飾性、設色呈繽紛古艷等，都取法石窟中唐或以前的壁畫。他亦兼擅各家技法，故綫條流暢俐落，勾勒精確，結合了明人細緻秀麗的筆意，將壁畫中的技法修飾得更婉轉流麗，化成他筆下獨特的人物畫風。

本幅承襲一九四四年本，構圖大抵相同。但四四年本寫於金箋上，本幅改以宣紙，先生因材施變，敷色去濃重取素淡，艷麗不減卻多添一分清秀古雅。紅拂女淡妝端顏，淺靨如花，英姿颯爽，身上衣飾工緻繁複，流麗華貴。大千曾在書畫中自題「敦煌歸後，其運筆及衣飾并效唐人，非時賢所能梦见也」，而此作可謂驚艷超絕，氣象萬千，實出唐人潤澤，如衣裙上一絲不苟逐筆勾勒填彩的碎花





左圖為張大千在展場親自向觀眾介紹〈驚才絕艷〉
右圖為一九五六年六月，巴黎近代美術館之「張大千畫展」展場一角，右第一幅為〈驚才絕艷〉



圖案，紅袍內裡的雙鳳圖纹，繽紛古艷，盡顯盛唐遺法，鳳尾之勢尤見敦煌壁畫之意。

畫面左上方長題七絕四首，其中第三首末句「忍看車騎渡遼東」脫「遼」字；第四首次句「淶江女兒柔似水」脫「江」字。但寫來跌宕起伏，行距區隔井然有序，見一氣呵成。「驚才絕艷」如拳大字為題，筆勢雄渾帶勁，墨色潤澤，烏亮燦然，足見先生寫此作時精力充沛，神完氣足，自是愜意非常。

畫上鈐「昵燕樓」朱文印，乃金石名家曾紹杰一九五二年秋所刻。一九四五年底，先生在舊京以重價購得五代顧闳中〈韓熙載夜宴圖〉，欣喜莫名。移居阿根廷時，為曼多灑租賃的房子取名「昵燕樓」，並請好友曾紹杰刻此印紀念劇迹來歸。以傳世作品所見，這方印章多鈐於他五三至五五年間的精品上。

更值得注意的是，此幅〈驚才絕艷〉為李祖萊夫婦舊藏，更有著名京劇演員孟小冬與此作之合影，尤為難得。李家是浙江鎮海望族，家族中畫壇名氣最旺者為李秋君，與張大千有紅粉知己之緣，李祖萊為秋君胞弟，與大千情感亦

深。李家是民國時期張大千在上海活動最重要的支持者，1948 年移居香港後，大千在港事宜均托付李祖萊夫婦打理，足證兩家交誼匪淺。

隨後此作又經滴僊館遞藏。滴僊館主人楊凡為香港著名電影導演和專業攝影師，熱衷于書畫收藏，曾為張大千及其親屬拍攝寫真，與張氏友誼甚濃。故滴仙館所藏大千作品即豐且精，偶有面世均備受矚目。2016 年蘇富比以 2.4 億元天價成交的張大千〈桃源圖〉，即為滴僊館珍藏。

大千先生去國後，足跡踏遍歐、亞、美，展播其畫藝於各地乃目的之一。一九五六年，巴黎近代美術館主辦「張大千畫展」，乃其在西方藝術殿堂首次舉辦大型個展，六十一幅作品，範圍涵蓋自一九二九年至近作。好友高嶺梅、郭子傑、巴黎塞勞奇美術館分別借出藏品參展外，他從自存精品中細選不同題材最具代表性者參加，重要性堪與二十載後美國三藩市亞洲文化中心舉辦「四十年回顧展」等量齊觀。本幅即展品之一，畫家如何自珍，於此見矣。



孟小冬女士於一九六零年攝於李祖萊香港家中。
身後的作品為張大千二十世紀五十年代工筆人物巔峰之作〈驚才絕艷〉。

這幀照片是先母孟令輝（小冬）女士於香港期間在李祖萊先生家中所攝，當日應李祖萊夫婦所邀賞畫餐敘，據先母轉述：李祖萊夫人告知這幅畫紅佛女（驚才絕艷）是大千先生頗為得意的精品之作。後來大千先生定居台灣，李祖萊夫人由港來台探望，在其台北家中大千先生曾希望李祖萊夫人能將此畫歸還，並謂願以一百幅作品交換，但李祖萊夫人並沒有同意。這是當年的一段小故事，也說明了這幅作品對大千先生來說確實有著不同的意義。

孟小霞 翻
11.02.2014

