前　言

近百年來，中國書畫家之堂號、齋名多如繁星，璀燦奪目者，當推張大千和兄長張善孖共創之大風堂。

大千先生1949年去國，定居南美十餘載，1967年開始常來加州盤桓，1969年定居克密爾和十七英里風景綫，1976年開始移居臺北。此間加州歲月，也是大千先生藝術創作之重要時期。大千先生故友蘇立文教授說“20世紀下半葉最重要的中國畫家，很多都生活在美國”，張大千有奠基性貢獻。大千先生生前，在加州有不少展覽，哲嗣張葆藹先生在本書序文中有言。先生去世後，展覽也不斷，1999年舊金山州立大學美術館舉辦《張大千在加州》大展，紀念大師百年誕辰和舊金山建市百年，2007年我們硅谷亞洲藝術中心舉辦《六十年後看大千》展覽，展出大師盛年期力作多幅，2014年我們藝術中心10周年慶典，也有《大風飛揚：張大千和門下弟子畫展》。

丁酉新春，又得大師長女張心瑞女士、子張葆藹先生及大師之孫輩們的信任和支持，有幸在2017年2月18日到3月8日間，隆重舉辦《大風堂三代畫展》，展品包括善孖、大千兩位大師及大師後輩們和部分大風堂門人的作品，其中多幅大師作品尚屬首次現展，亦有作品2011年在北京首都博物館展出過。展覽和畫冊敬用了大千先生知交也是余之同鄉大賢郎靜山之題名“大千藝術牆”。這一“牆”，寓“夫子門牆”之深意。“門”乎？“循”乎？“立”乎？觀者自可以各自解讀。然究其本意，文化承傳無時不刻在焉。觀此展、閱此冊，可知大風堂堂奧之深、大千先生門風之正。

本展覽由大千先生外孫、大風堂第三代蕭自明和我共同策展。大風堂門人小傳均由蕭先生撰寫。

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硅谷亞洲藝術中心
館長　舒建華

FOREWORD

Over the past century, the names of Chinese painting studio are like stars, among which, the brightest one should be Da Feng Tang, co-founded by Zhang Daqian(Chang Dai-Chien). and his old brother Zhang Shanzi.

Zhang Daqian left China in 1949, and resided in South American for more than ten years. Since 1967, he visited California frequently and relocated to Carmel and 17 Miles in 1969. He moved to Taipei in 1976. These years were an important period of artistic creation of Zhang Daqian. His old friend Prof. Sullivan pointed out: “Many of the most important Chinese painters of the second half of 20th century lived in America.” Zhang Daqian has the fundamental contribution. Zhang Daqian had many exhibitions in California when he's alive. His son Paul wrote about this in his preface. After Zhang Daqian passed away, his exhibitions continued. In 1999, the Gallery of San Francisco State University held Zhang Daqian in California, in memory of the 100th birthday of Zhang Daqian and the 100 years anniversary of San Francisco. The Silicon Valley Asian Art Center (SVAAC) held a solo exhibit of Zhang Daqian. In 2014, SVAAC held a special exhibition of Zhang Daqian and his disciples at its ten years anniversary.

SVAAC is honored to hold an exhibit from Feb. 18 to Mar. 8, 2017 for the three generations of Da Feng Tang, with the trust and support of Zhang Daqian's daughter Zhang Xinrui, son Paul H. I. Chang and grandchildren. All exhibits come from the family collection, including Zhang Daqian's paintings that have been exhibited at Beijing Capital Museum in 2011. This exhibit borrows Zhang Daqian's friend Lang Jingshan's inscription The Wall of Daqian's Art. The “wall” means “teacher's homegate”. Is it “stroking”? Is it “following”? Is it “establishing”? Audience shall have their own interpretation. However, its original intention points at the continuous heritage of culture. By looking at this exhibit and reading this catalogue, audience shall know the depth and virtuousness of Da Feng Tang.

This exhibit is co-curated by Zhang Daqian's grandson Xiao Ziming and me. The brief biography of the disciples of Da Feng Tang was written by Xiao Ziming.

This exhibit and the publishing of the catalogue received generous support from Council Auction House of Beijing. Please take my gratitude.

Shu Jianhua
Curator, Silicon Valley Asian Art Center
Januray 2017
Translated by Xinru Xu

大風堂略記

“大風堂”是先二伯父和先嚴共同創建之畫室齋名，此齋名起於何時目前尚無據可考，據美術史學家傅申教授推測，“大風堂”正式作爲齋名大約始於1926年前後（注：傅申著《張大千的世界》p.378），其名號章初始亦見“大飆堂”。先嚴所用大風堂名號章多出自好友方介堪先生，陳巨來先生，張樾丞先生，曾紹杰先生等等名家之手。1976年先嚴遷居臺灣，曾將數方印章包括大風堂名號章賜與我留用，先嚴過世之後，家人以百餘方印章捐贈臺北故宮博物院，亦有部分印章保存在可以居。先嚴一生所用各款堂號齋名印章若干，但從未付與他人使用，這是大風堂規矩，門人弟子都謹遵恪守。

大風堂最早的門人當屬吳子京，其於1925年即拜門學畫。數位早期的師兄如慕凌飛、胡爽庵，還有我的堂兄比德等，起初主要是跟隨先二伯父學習，得二伯父眞傳，均擅畫虎。1940年10月，先二伯父病逝，先嚴痛失兄長，一人承擔大風堂教授弟子之事。幸大風堂名聲日益光大，拜門習畫者續增。

大風堂收受弟子亦有一定的程式，首先要有兩位先二伯父或先嚴的朋友作介紹人，以便老師對求學者有大致的了解，若願意接受其爲弟子，就要舉行正式的“拜師儀式”。先嚴講禮儀重規矩，拜師當日弟子須向老師遞上門生帖和一點象徵性的禮金，給老師行磕頭禮并略備酒席宴請老師、介紹人等以示答謝。此謂尊師，更爲禮數規矩。先嚴重尊師，亦善待門人。學生入門後隨師習畫，老師不收分文，反倒是若有家境困難者，先嚴還爲其安排生活甚至送畫助其家庭所需。在四川太和場、昭覺寺、金牛壩，巴西八德園，先嚴都給學生安排過住宿以及資助。先嚴常告誡子女要尊敬禮讓師兄師姐，“先外人後家人，先學生後子女”，這是先嚴堅持一生的待人之禮。

在學習畫藝方面，先嚴從不要求弟子一味效仿老師，而是鼓勵學生發揮自己所長，創造個人風格。先嚴根據每個學生的天賦悟性和和繪畫基礎給予建議和指導，有的學生從臨摹古畫開始，有的學生則先練白描寫生，有的走北宗一路，有的則專攻工筆花鳥。先嚴不喜歡講課式的教授學生，每每作畫時，便讓弟子們在一旁觀看，從中體會領悟老師如何布局運筆用墨設色，但凡有疑惑不解者請教，先嚴總會耐心解答。先嚴閱歷豐富知識淵博，講話生動有趣極富感染力。先嚴常常通過跟學生的交談來講授中國書畫史，評介鑒賞各個時期的名家字畫，讓學生更多的了解中國傳統書畫的相關知識。我有幸跟隨先嚴身邊侍奉筆硯數十年，所見所聞累積下來亦受益匪淺。

先嚴對學生開明大方毫無保留，每每其作品完成之後，學生即可拿去拷貝留底以便臨摹學習，家裏的紙筆墨顏料也常常任由學生取用。先嚴還非常樂於扶助獎掖學生，學生要辦展覽，先嚴總給予支持幫助和鼓勵，題展名，寫序言，極盡誇獎稱贊。

先嚴在1948年命師兄巢章甫，蕭樸（建初），陳從周編撰大風堂同門錄，在這部同門錄中，共記有正式拜門之師兄師姐86人，堂兄心德、兄長心智、堂姐嘉德、大姐心瑞及我亦列於同門。1949年父親移居海外亦先後又正式收有學生27人，龔強（健君）師兄當是大風堂最後一位正式拜門的弟子。先嚴過世已經33年，現大風堂同門也多已凋零。所幸亦有不少師兄師姐曾收納弟子，傳授畫藝，大風堂門下當不乏後繼有人。

今年初夏，外甥蕭自明與硅谷亞洲藝術中心舒建華館長共同策劃，擬舉辦一小型大風堂三代畫展。因受時間空間限制，此次展覽并未向外商借作品，所有展品皆來自家人的繪畫和收藏。之所以選址舊金山灣區，一是緣於先嚴生前對加州甚有喜愛之情：1967年，先嚴在斯坦福大學舉辦畫展，1969年，先嚴於巴西遷移至加州，定居蒙特利半島達七年之久。在此期間，先嚴先後創作了許多作品，并多次舉辦畫展。著名的潑彩金荷屏風便是在故居環華庵繪制完成的。1972年先嚴舉辦重要的“四十年回顧展”亦是在舊金山迪昂博物館開展；現今先嚴子女、孫輩數十者仍居住加州，儼然第二故鄉也。張家子孫輩中尚有熱愛中國繪畫者，籌辦此次書畫展亦是略表心志，惟願先二伯父和先嚴所創建之大風堂畫業能得以堅守與傳承。

張葆藹
二零一六年十二月十六日於可以居

A Brief Record of Da Feng Tang

Da Feng Tang is the name of the studio established by my uncle and father. It is unknown that when this name has been given, however, according to art historian Prof. Fu Shen, Da Feng Tang is officially used since 1926 (Fu Shen, The World of Zhang Daqian, p378). The seals of Da Feng Tang used by my father were mostly carved by his friends Fang Jiekan, Chen Julai, Zhang Yuechen, Zeng Shaojie and other carving masters. When my father relocated to Taiwan in 1976, he left several seals, including the seal of Da Feng Tang to me. After he passed away, my family donated more than one hundred seals to The Palace Museum of Taipei. I've kept few at my residence Ke Yi Ju. My father has used a lot of seals in his life, but he never gave those to others. This is a rule of Da Feng Tang, which has been obeyed by all disciples.

The first disciple of Da Deng Tang should be Wu Zijing. He became a disciple in 1925. Few early disciples, such as Mu Lingfei, Hu Shuang'an, and my cousin Bide, were learning from my uncle and were all good at painting tigers. In Oct. 1940, my uncle died. My father lost his old brother and started to teach disciple s all by himself. Fortunately, Da Feng Tang gains increasing fame and attracts more and more disciples.

There is a certain procedure of accepting disciples of Da Feng Tang. First, the person should be referred by my uncle or father's friends, in order to give the teachers a general idea of this person. If the teachers agreed to accept, a formal ceremony will be held. My father pays special attention to etiquette and custom. On the day of the ceremony, the disciple should submit a student's card and some symbolic gift, kowtow to the teachers and hold a banquet to thank teachers and the introducer. It shows the respect for the teachers on one hand, and on the other hand, it is also etiquette and custom. My father values the respect to teacher, and is also very kind to disciples. He doesn't collect any tuition from disciples, instead, he offers help to low-income disciples and even give away his paintings to help make their ends meet. In Taihe Chang, Zhaojue Temple, Jinniuba of Sichuan Province and Ba De Yuan in Brazil, my father arranged accommodations and offered financial support for disciples. My father always tells children to respect senior disciples. “Outsiders first then family, disciples first then children”, which is the principle that my father persists all his life.

In the study of painting, my father never asked disciples to blindly follow the teacher, but to encourage students to play to their strengths and create personal style. My father gives advice and guidance according to each student's natural savvy and painting basis, some of which started with copying ancient paintings, some started with sketch, some followed the Northern School, some exclusively studied elaborate-style flowers and birds. My father was not fond of teaching a class, he makes students watch when he paints, letting them understand the arrangement and coloring. As long as there's a question, he always answers with patient. My father is experienced and knowledgeable, whose speech is interesting and appealing. He teaches Chinese art history by talking to disciples, making comments on master pieces of different periods of times, so that the disciples learn more about the traditional Chinese painting and calligraphy related knowledge. I have the honor to follow my father for decades, what I have seen and heard are quite beneficial.

My father was generous to disciples. When his paintings were finished, he encourages disciples to copy. Disciples also have free access to his ink and pigments. My father was very willing to help and support disciples. Once disciples were to have an exhibition, my father always gave support to help, by titling the exhibition and writing a preface with his best praise.

In 1948, my father asked Chao Zhangfu, Xiao Pu (Jianchu) and Chen Congzhou to edit a alumni book of Da Feng Tang. This alumni book listed 86 disciples, including my cousin Xinde, my older brother Xinzhi, cousin Jiade, older sister Xinru and I. Since 1949, when my father resided overseas, he admitted 27 disciples. Gong Qiang (Junjian) is the last officially admitted disciples of Da Feng Tang. It's been 33 years since my father passed away. Many disciples of Da Feng Tang were also gone. Fortunately, they had students themselves and the spirit of Da Feng Tang was passed along.

In early summer this year, my nephew Xiao Ziming and Curator Shu Jianhua of Silicon Valley Asian Art Center planed to hold an exhibition of the three generations of Da Feng Tang. Due to time and space constraints, the exhibition did not borrow foreign art works, all exhibits are from the family's paintings and collections. The reason that we chose to have it in the San Francisco Bay Area is, my father liked California a lot, he had an exhibition at Stanford University in 1967 and relocated from Brazil to California in 1969 and resided in Monterey Peninsula for seven years. During these years, my father has created many works, and held many exhibitions. The well-known splash color gold lotus panels were painted at Huan Bi An in Monterey. In 1972, his important exhibit A Retrospective of Forty Years was held at De Young Museum in San Francisco. Nowadays, dozens of his children and descendants still live in California, as if California is the second hometown. There are descendants of the Zhang family who love Chinese art. We hold this exhibition to express our hope, that the spirit of Da Feng Tang would adhere and pass down.

Paul H. I. Chang
at Ke Yi Ju
12.16.2016
Translated by Xinru Xu