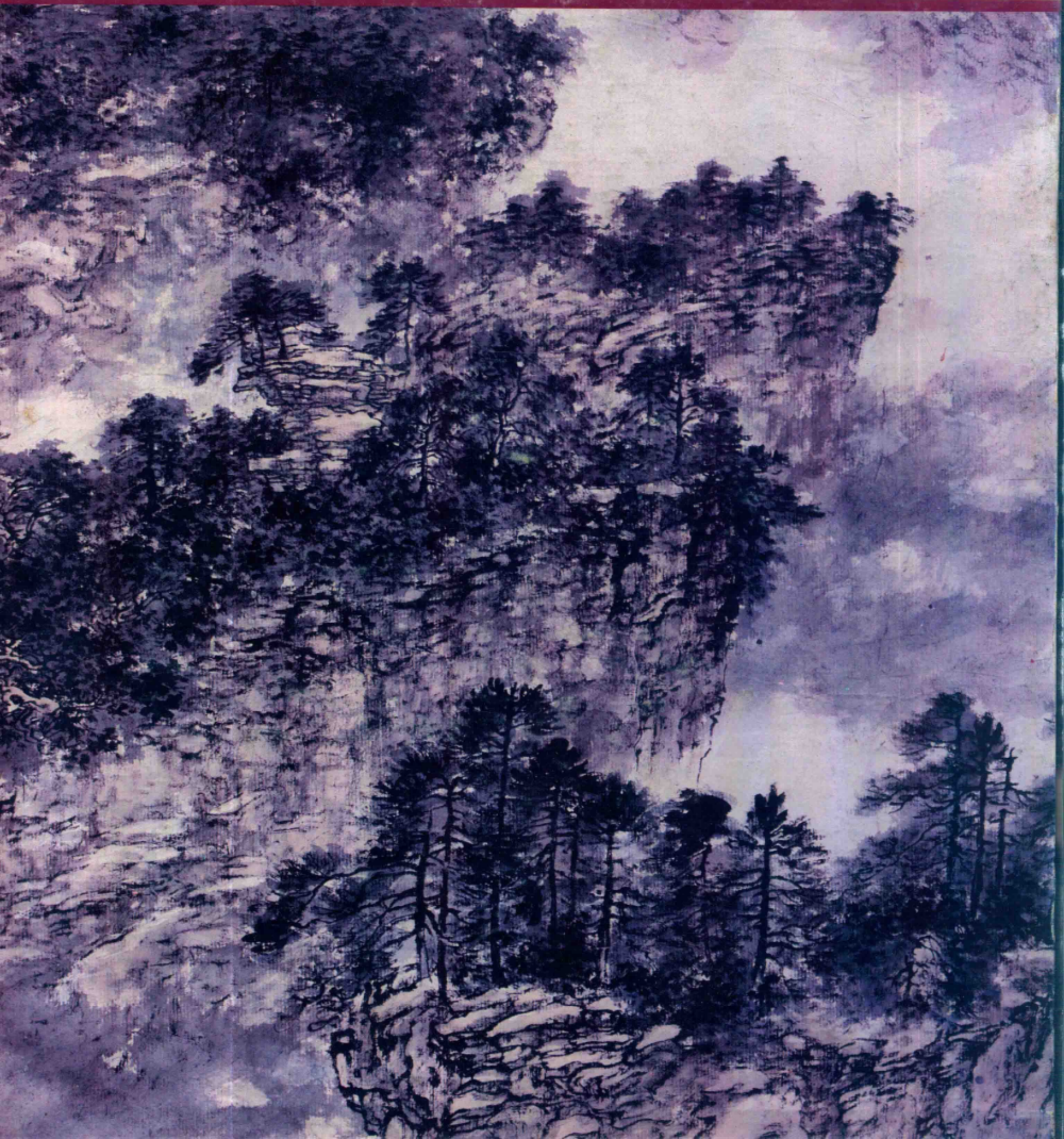


# 莫立唐畫集

FINE ART WORKS OF MOLI TANG



# 莫立唐畫集

湖南美術出版社

# 小 引

與立唐先生相交逾二十年，初識時他剛從“下放”的鄉間偶爾回來，獨自躲在一間小樓上偷偷作畫。在“老九”們都被謚為“臭”的年月，少有人認為書畫還有一天會被人珍視的。那時他又能畫甚麼呢？寫意能讓“最革命”們從中找出暗藏的“反動”來，非大紅大綠又被視為“將社會主義描繪得一團漆黑”。除了夜深一個人躲着即畫即揉，能讓別人瞧見的就只餘“猶有花枝俏”。為了不讓人以為仍在“畫黑畫”有一天又交代不完，便滿壁都懸着他那已經學得很逼真的“毛體”。他有時也到我所居的陋巷來，在一塊取下的門板上作畫。每見縱意揮毫，或蒼松萬壑，雲烟滿紙；或枝頭翠鳥，生意盎然。魯酒一杯，互相感慨，更窺見了他藝術家執着而寂寞的心靈。

他早年畢業於南京美專，是現代著名畫家、教育家高希舜的嫡傳弟子，後又與乃師執教於同一講堂。在繼承中國畫傳統方面功力深厚，又兼西畫之長。幾十年來專職輔導畫壇新秀，身揹畫囊，遍走山鄉、漁村、苗寨，登黃山、上衡岳、攀索溪峪……大自然的奇妙造化和生活中的種種風情妙趣，都激發了他藝術的靈感，故所作愈臻神妙精深。

常聽到有人議論中國畫的最大特色是甚麼，或新中國畫和舊中國畫有甚麼不同？頗詫異於這“新”與“舊”不知緣何而別。中國畫當然一直在向前發展，代有創新，但總之是中國畫。它最主要的特色就是它的筆墨效果。歷來中國畫家們多稱“寫畫”，就是因其發揮了中國式毛筆尖、齊、圓、健的最大功能。而運筆的輕重、疾徐、偏正、曲直和勾、皴、點、擢……着墨（色）的乾、濕、濃、淡和烘、破、積、潑……正是它和西畫在技法上的主要區別。中國畫到了今天，當然也應借鑒和汲取一些西畫的長處，但並

非二者的糅合，而是它自身的特點在新條件下的光大發揚。《唐才子傳》稱詩人劉方平“善畫山水，墨妙無前”。可知古人評畫即主其筆墨之妙。

中國畫和詩一樣，又極主神韻和意境。故蘇東坡稱王維“畫中有詩”，不少詩論就是畫論，不少畫論與詩論相通。不少出色的詩人皆善畫，而幾乎所有著名的畫家都能詩。一部司空圖的《詩品》實是造畫境以論詩，而所論如“返虛入渾、積健為雄”、“超以象外，得其環中”、“濃盡必枯，淺者屢深”、“如將不盡、與古為新”，“情性所至，妙不自尋”……皆是既論詩、同樣又可以來論畫。

立唐先生所作是標準的在繼承傳統的基礎上又有創新的中國畫。其新是不墨守前人，具有自家的面目，並以其曾習西畫的技法融匯於造型構景之中，並非類似現在頗流行的將一些工藝手段在畫中運用。他的作品，或紙墨淋漓，大氣磅礴；或烘托渲染，意境深復；或人物翎毛，神形兼備；或簡約有致，惜墨如金，造境寓情，只有寥寥數筆……有此一冊洋洋大觀的畫集在，觀賞者自可識其成就與淵源，不用我再在這兒饒舌。他有一段畫論說得很透：“中國畫能抒情寫意者為上，然情意者余認為可以分為兩類：有真情實意者，有假情假意者。前者重視生活，內容充實，效果真切感人；後者空洞無物，且冠以重形式感美名以自許。今人作畫，陷入後者而不能自拔者多矣，悲乎！”又說：“意筆墨者，書畫之精。得心應手，水到渠成。意導筆從，筆依意行。墨隨筆出，三者貫通。意不可貧，筆不可窮，墨不可死，理奧其中。”立唐先生在這裡所說的情感是廣義的，既指來自生活中的真實感受，也包括畫家本人的氣質、素養和內在感受能力。並非藉色彩以炫人眼目，或徒形式之怪異

以標新。新境界的開拓源於生活和藝術的真實。在這點上，他與賴少其先生曾同我論及的“以前人的筆墨，師自然之造化，表現時代精神”所見相同。立唐先生曾自撰有一聯：“墨志未酬，書須出妙；筆心不已，畫必通神”。道出了箇中消息，也可概見他執着的追求。

那末，中國畫家除了筆墨和情感之外最注重的又是什麼呢？古往今來都是兩個大字：人品。未有人品不佳而畫品極高者。積健方可為雄，作品是藝術家個性的集中表現。縱觀古今書畫，常常可藉而區別畫家的人品。“神存富貴，始輕黃金”。趨炎附勢者想要扮成雅人，落紙便易露其俗相。立唐先生《觀大師巨匠之作後》有感慨云：“人品居先，畫品隨之；生活居先，作品出之”。朋友們與立唐先生交，都說他是“一個好人”，對藝術極痴情，又淡泊於名利，待人寬厚，對友真誠，誠謙謙君子也。其畫品即人品之體現可知。

立唐先生又是一位書家，前面已經說過二十年前他的“毛體”寫得很逼真，就源於他有深厚的根柢。他的書法近似金農，古拙朴茂而筆意蘊存瀟灑。對書法，他也有一段很精彩的議論：“書之為藝，有書氣勝者，有文氣勝者，有畫意勝者。書氣者逼人，文氣者雅人，畫意者迷人。逼人者八法森嚴外向，令觀者頓生仰止之嘆，王顏歐柳是也。雅人者八法內蘊，風度翩翩，令觀者殊多回味，米趙香光是也。迷人者寓物象於書道之中，寄情懷於八法之外，令觀者欣賞書情畫意之妙，藏真之寒猿飲水撼枯藤是也”。本集中選入了他的幾幅法書，我以為也會引起讀者們的贊賞。但見其信手縱意，超凡不俗，正介乎他自己所說的書氣而又兼文氣和畫意之間。

前面又說過幾乎所有有成就的畫家都能詩，立唐先生也是如此，雖然他以畫著而不以詩名。記得在十七八年前，我曾以拙作《憶江南·長沙好》詞二十闕請其擇一作畫。時正仲春，游人自麓山歸，皆手持杜鵑花一束，他頓生靈感，吐出“春來花發映山紅”一句建議我補足為詞。我當時很驚訝他這一句的自然精妙，因為映山紅恰又是杜鵑花的俗名。他不常作詩，佳句只能從他的觀畫、題畫中看到。如《觀師牛堂畫作感懷》云：“鄉童牛背畫中仙，品味圖情似昔年。白發而今閑鬧市，忙將血氣灌丹田”。又如嵌書畫家名號詩云：“青藤白石傍秋園，山谷奇峰數米顛，北海龍眠滄海粟，雲林烟客引痴仙”。揆藻清詞，甚得自然之妙，大可置諸今人詩選之中。

我非書畫中人，連票友都稱不上，僅喜賞觀而已。雖然側身文苑，亦直如門外談禪，對立唐先生的作品難盡道其妙諦。然相交既久，常覺會心，每有藝事，亦以伴隨為樂。在拜觀了他選入本冊中的衆多佳作之後，更覺心儀。雅命難違，故不揣冒昧，爰書小引如上。

吳道揆先生一門風雅，與乃翁吳學箴先生對立唐先生作品一見傾心，與湖南美術出版社共襄這本大畫冊的問世。紙墨精良，千秋可紀，丹青高誼，皆足以稱譽藝林。

弘征

一九九二年長夏日  
識於長沙望岳樓之南窗下

## FOREWORD

Mr. Mo Litang and myself became good friends over twenty years ago before he became a well-known artist. He is a traditional Chinese intellectual and a dedicated artist who has mastered both calligraphy and painting.

I first met him when he moved into a small attic apartment after he returned from doing forced labour somewhere in the countryside. He would spend endless hours couped up in his small attic creating his own style of paintings which could be considered reactionary by the so-called revolutionary. During the years of Lao Jiu when intellectuals were scorned up, it was customary to paint with bright red and heavy green colors in order not to offend the social order.

To avoid getting into trouble with the authorities, Litang would copy Mao Zedong's hand-writing. At the same time he would write many calligraphical scrolls and paint revolutionary paintings such as 'the pretty blossom still show'. He would hang them around his apartment while secretly creating his own style of paintings. He was a lonely and persistent artist.

As well as graduating from Nanjing Fine Art College, Litang became a teacher at the same college. He was accomplished in traditional Chinese painting and western art. For many years he travelled around the country and be-

came inspired by the beauty of nature and the charm of folk custom from which he created many wonderful paintings.

For a better understanding of the Chinese artist I would make the following points. The main characteristic of Chinese paintings lies in the multiple uses of the Chinese brush and ink. This determines how the painting is 'written out'. Modern Chinese paintings have captured some of the strong points from western styles yet it remains a Chinese cultural artistic expression of its own.

Chinese painting and poems create an image of romantic charm. In most cases the poet and the painter can reverse their roles and do justice to either art. A famous artist of Tang Dynasty once said that a poet should weed through the old and bring forth the new and should be obedient to his natural inspiration so that the natural beauty can be shown. The same criteria can be applied to a painting.

I think Litang has excelled in the above; moreover, his works blaze new trails by combining traditional Chinese art with western techniques. His style is unique, he neither copies or follows the fashion. Some of his works painted in dark ink are imposing, some are vigorous and some are lifelike drawings and others are simply interesting sketches. His artistic style and

achievements can be recognized in this wonderful album. The paintings speak for themselves.

Litang believed that a good artist reflects his inner self. If one could develop one's own idea and master the Chinese brush and ink with care, one could be a successful natural creative artist. While artistic feelings and images come from the truth of life, the artist should learn from nature and practice established techniques in reflecting the spirit of the age.

Litang's love of art never ceased. He strove to make his calligraphy and paintings to reflect to what he believed was moral perfectness. He was modest and indifferent to fame and wealth coupled with a kind generosity and treated all his friends with complete sincerity. All these virtues are portrayed through his artistic works.

Not only was he a splendid painter, he was also a brilliant calligrapher using his talents in a simple classical way. Take famous successful calligraphers like Wang Xizhi, Yan Zhenqing, Ouyang Xun and Liu Gongquan who wrote with eight types of strokes in a strong 'outward' way. Now compare their strong points written in his own style with unconventional grace.

Some calligraphers like Mi Fu, Zhao Mengfu, Dong Qichang who also wrote with eight kind of strokes but in an 'inward' way are successful because of their elegant and implicit

style. Even Qian Cangzhen (also named Huai Su, a well-known calligrapher in the Tang Dynasty) are successful in combining material images with hand-writing shown through poetical expressions. Once again, Litang seems to couple these qualities into his calligraphical work even though he is better known as a painter.

Litang's beautiful poetry reflects his paintings of which I enjoy. I thank him for giving me the opportunity to represent him in the foreword of this valuable album which will be cherished by all in the artistic circle.

My special gratitude and thanks are extended to Mr. Wu Daokui and his father Mr. Wu Xuechi, who are very fond of Litang's work, for supporting the publication of this pictorial album with the comrades of Hunan Fine Art Publishing House. The paintings and calligraphical works collected in this album will be handed down forever making its mark in the artistic history of Chinese culture.

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Wangyue Attic

Changsha

(Summer 1992)



畫家莫立唐  
The Painter Mo Litang

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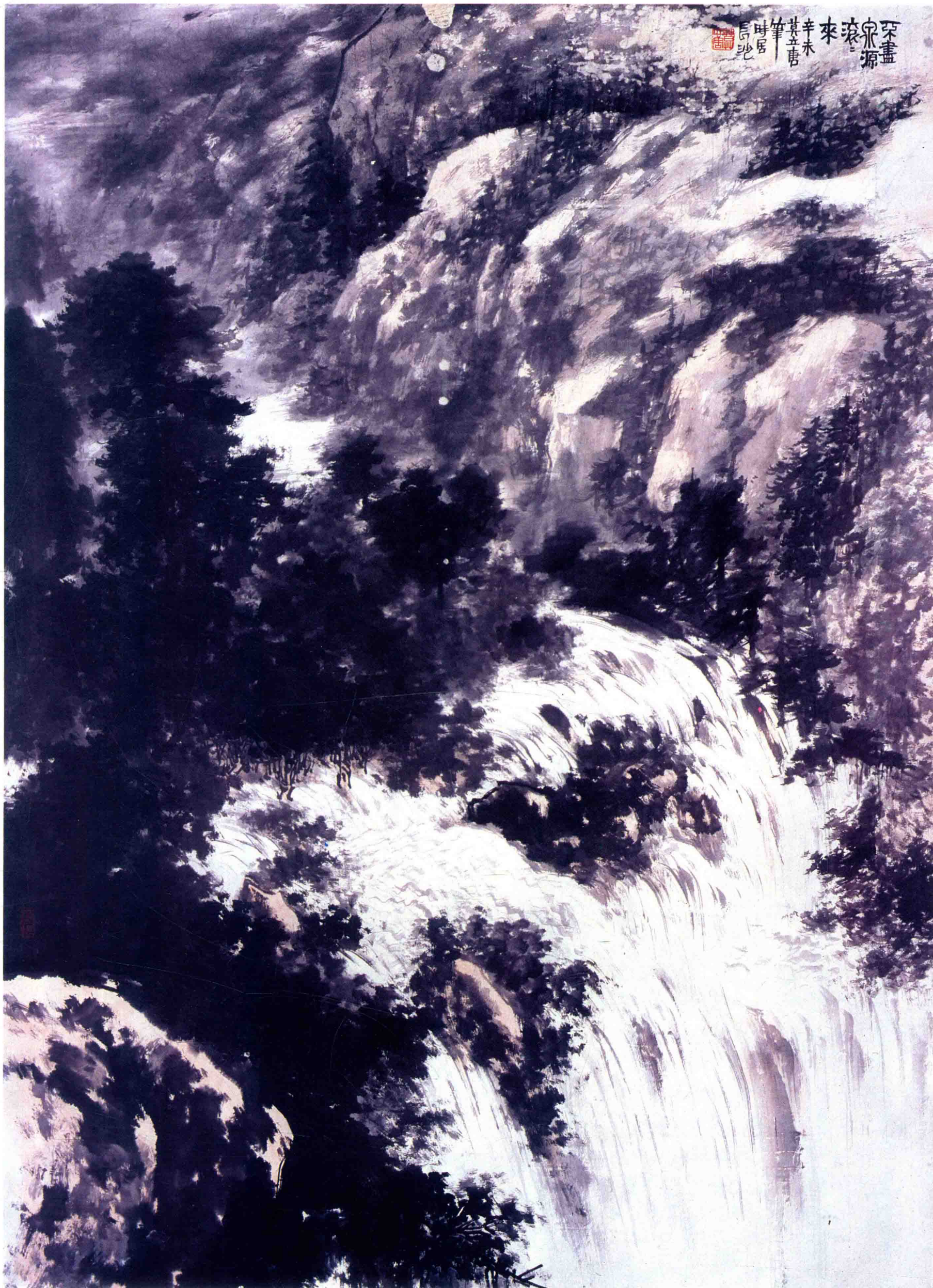
翻 拍：游振鑫

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# 1 深山泉瀑

A Spring and Waterfall in Remote Mountains



2 金鞭溪小景  
A Scene of Jinbian Stream

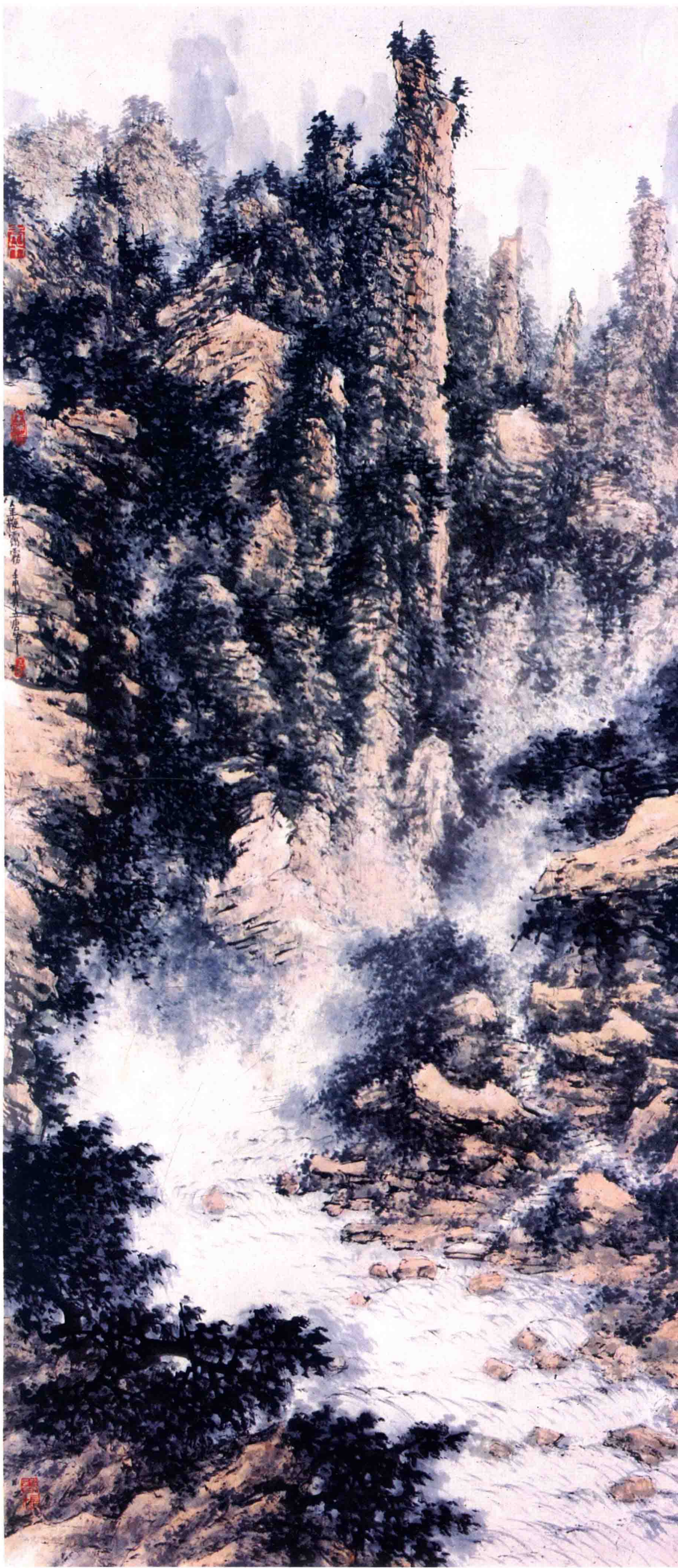
### 3 山城麗

The Beautifullness of the Mountain City





4 張家界小景  
A Scene in Zhangjiajie

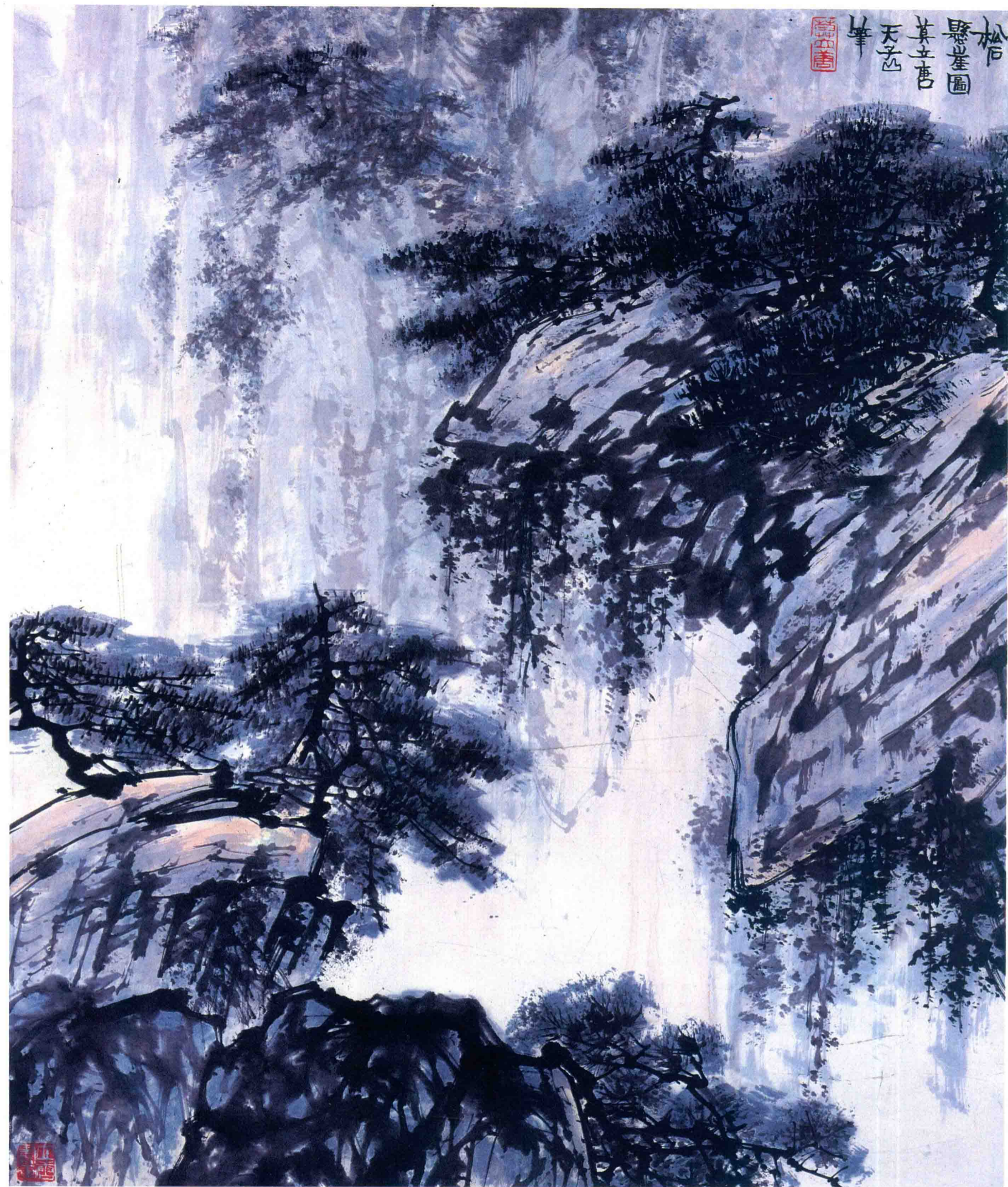


5

金鞭溪攬勝

The Beautiful Scenery of Jinbian Stream

松石懸崖圖  
莫立唐  
天公  
筆



6 松石懸崖

A Pine on Overhanging Rocks

## 7 西海奇觀

The Marvellous Spectacle of the West Lake

