

仁為美

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大翁自序

提起永嘉這個地方，普通百姓知道的人不是很多，但道起書聖王羲之、詩人謝靈運極負盛名，在永嘉府當過太守，談到主張事功的永嘉學派，文人學士們却是幾乎是人人知曉永嘉。永嘉歷史悠久，古代永嘉管轄東臨臺州，西抵麗水鄰界，即今天溫州市、樂清市等都屬當時永嘉境內。

永嘉楠溪江名揚江南。謝靈運詩中的三百裏秀水楠溪江咏的就是永嘉山水，楠溪江千百年來是永嘉人的母親河，這正是我幼時嬉戲、玩耍的地方。

少年時代生活在楠溪江畔雅林村，殿宇的精美雕花圖案、嚴肅佛像的造型、諧趣的民間漆畫，這些時時在腦海中浮現。與朋友聊起年少時光，朋友聽了不敢相信，七歲會賺錢，自己交學雜費了。上學時每逢周末進城逛書店，愛買連環畫如：《封神榜》、《西游記》、《三國演義》、《水滸》等。把連環畫當做學習畫的唯一老師，就是愛看連環畫開始的。初學書法記得臨帖《葉聖陶》的米字格教本，後來學顏體。放學有空就對連環畫看之、臨之，練一段覺得不滿足，尋找國畫類的圖書。當時書店很少有畫集，不像現在畫冊滿天飛。《芥子園》是惟一專業的，買到後是欣喜若狂，愛不釋手。通過臨《芥子園》領悟了中國畫的一些技法，也體會了中國畫的玄奧。年少愛勞動，每到江邊烈日下獨自一人小憩時，看蘆花隨風搖曳、頻頻點頭，人家把它們看作雜草、作物，我却把它看作天物，自然生長的有靈性東西，和人一樣是自然造化的生命。我常手摩心悟，付之于圖，再配幾支小鳥，一首小詩，構成一副完美圖畫，自我欣賞、自我陶醉。愛畫、善塗是我年少時的稟賦。

因痴迷藝術，弃學為徒，跟民間藝人學泥塑、漆畫、瓷畫。學到對佛像的造型，壁畫的用綫。用彩有民間獨到技法，所以每落筆潑彩總離不開以前的影子。出師後弃藝離開家鄉。為生計、為理想一走就是幾十年。于古都洛陽時間長達十五年。在洛陽并非有目的，這塊古老的城市非常與我有緣。由于我對藝術特別痴迷的緣故，在洛陽有幸拜著名書法家李進學先生為師；在先生的教誨下，對北魏時期的書法藝術有了很深的思想認識和技法掌握；北魏的自由無極、橫闊霸氣在我心中打下極深的烙印，在我靈魂的殿堂樹起了至高的風標；這是我藝術基石，我對中國文化、中國藝術的景仰與膜拜也



就是在這個時候開始的；這也就是我這個人自由坦蕩、隨心所欲性情的因由。後交師兄黃軍和、師弟趙相杰兄，結交了同仁摯友李建業兄（現張海藝術館館長）、李建杰兄（現洛陽畫院展覽部主任）。著名篆刻家畢可稚先生與張雅臣道友、李同朝先生，他們為我創作了不少印章。久之不忘的是，師兄對我如

到很多先生教不到的東西。還有書協與我

人，先生對我獨有偏愛，因我嘴無羈

是常有的事，所以得先生教誨也是

和敦樸我没得到，我依然天馬行

那段時間，參加全國性書法

識他們并與他們交流，因而眼界開

了些商機，但書畫打好基礎却是無

為追求更高繪畫藝術離開洛陽往

育的時刻，也是學到最多知識的地方。故

開的，我愛她——古都洛陽。

在西安五年來大部分時間投入畫畫，也結交了好友常鴻兄與銀俠兄，在西安朋友稱我們為桃園三兄弟。西北方天氣比較冷，苦寒的地方很多，孤獨的地方能出詩，這很合我心意。常常把自己漂流的經歷，遇過的坎坷，將自己的喜怒哀樂記在詩稿中。獨自一人在西安過年，除夕夜獨自喝酒，在醉意中提筆成詩：“幾碟小菜酒數杯，獨守案圖孤燈陪；醉裏激起筆端急，醒後重上疑是非。”等等。有一年年關回家的路上得《歸途》詩：“十年離家今日回，未踏歸途心已歸。……”家人要我在家過年，我祇呆了一天，却要離開。母親送別時說我是瘋子，罵道：“一個真正的瘋子。”母親的一聲罵，到了溫州機場後所見成群携年貨回鄉的，看到有的接親人的，有的送友人的，過年氣氛十足，讓心中更不能平靜。在往西安飛機上即寫了這首難忘的詩《我是瘋子》：“我是瘋子，人家高興回家過年辦年貨，我却夾上畫本與筆墨；我是瘋子，人家拜年訪親友，我却進山寫生無它求；我是瘋子，人家歡聚酒香樓頭喝大口，我却饑寒凍手啃窩頭；……是瘋子，我是瘋子。”自己內心的想法無法表達祇在詩歌中發泄，至今叨念着。基于生活的體會我寫了不少感悟的、見性的、見情的詩。在創作書畫時，認為作品很滿意，常將自己作品拍成照片，打成畫頁與名家畫集中的作品

親兄弟，在洛陽十幾年來，每每相聚，在他身上學

師一起的領導的關懷與指點。我們師兄弟幾

絆、隨心河漢，對藝術好講真話，得罪人

較多的。跟隨學習十幾年，先生的謙

空。

活動比較多，接觸全國各家各派，認

擴了不少，雖然那一段在經商上誤

法用金錢去衡量的。

西安，還是留戀這曾經為我人生最受教

在繪畫上打好了堅實的功底是與洛陽分不



放在一起找感覺，在作品對比中找問題發現問題，在比較中找幫助、找不足。所以提筆時心中有古人、有大翁；有前人，更有大翁，我的畫有繼承、有借鑒、有創新。有繼承不是目的，借鑒不是目的，創新也不是目的，能畫我心、能寄我情、能述我志，方為目的。使我手畫我心，隨我心所欲，才是目的。因我早有給自己名號為“泥林居士”，即尋找一片淨土生長萬物、開花、結果。給畫室起名為“守愚堂”；以大智若愚方成大氣也而取名。我覺得畫家要像禪僧一樣，徹悟、深修，心境必高。心高畫境才能高，才能超越市僧塵囂，洗去脂粉鉛華。祇有幹淨的、高尚的藝術才

任何事都不是一帆風順的，都必須經過百般挫折我屬於苦修派之類人物。認準路不管多坎坷、多艱程是一種收穫；把這些收穫積累起來就是一個到我在題畫詩中寫的：“任爾東南西北風”的啃饅頭，莫知求戒多苦難！多年後我才領悟這

買書讀書是我多年來一直堅持的。愛上我愛寫詩，多年來也積累了不少。比如講看于是有了我這首詩：“一葉枝竿一深秋，一片一卒收。”過唐代詩人李賀故裏：“宜陽酒香史，後塚竹泪濺濕衣。”洛陽道友黃越祖、張本一首曾贈給溫州從小一起長大的兩位好友潘建髮蒼；十年寒窗苦，筆墨欲登堂。”還有張建京、吳非

安臨走時，刻兩方印章值得留念：“泪醉長安”，“苦樂交融”。有一年在同學李義陪同下游家鄉楠溪江，畫得一副《魚樂圖》題詩：“潮起潮落吾家門，春雨樓頭戀童真；追魚逗蝦少兒樂，尋得當年無幾人。”拜普陀山得句：“三柱靈香心超越；幾聲木魚念南無。”登西岳華山得句：“兩手血泡；半年惡夢。”我不固定住處，我老師總講我是“飛鴿牌”的，我認為自己是候鳥，各地飛。觀光古迹、逛書城、古玩街，找知己交流。認為交流也是種學習并且是一門很深學問，在交談中能學到藝術外的東西。記得最深的是第五屆中青展在北京舉行，由謝雲（原中國書法家協會秘書長）邀請，我參觀這次活動，在數萬人海中遇到并聽到溫州老鄉的聲音，馬上前往打招呼并介紹自己愛好熱愛書法。老鄉是溫州書法協會的領導，也是永嘉人，叫王國強先生（現永嘉縣人大副主任）。當時非常



是我所追求的，也是我想給予這個世界的。

折的磨練，繪畫如此，人生如此，命運如此！

難，執著的走下去，不管結果是什麼，追尋的過

高度。從艱難中走出來的成功者，才能領悟

精神。小兒時，我母親常對我講：祇看和尚個道理。

寫詩有可能是楠溪江母親河給我靈氣，使

了《笑傲江湖》電視劇，結尾以失敗告終，

荒野一粒抽；一曲琴譜一場戲，一局殘棋

地脉宜，李賀故裏花木稀；當年鬼才已成

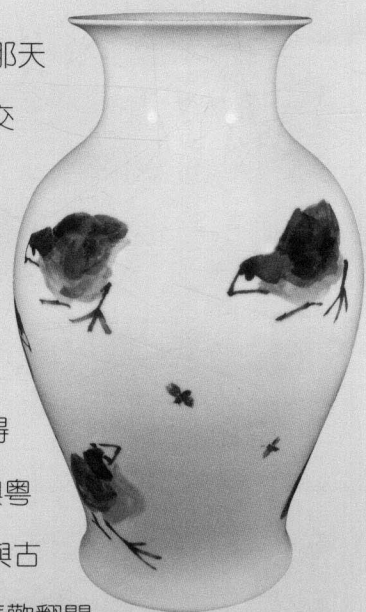
金、劉自力兄曾問我西安遷廣州境況，我以

生兄與金甌兄的詩回曰：“一燈傳歲月，夜染鬢

兄也常問道也是同樣用這首詩答之。不過，我在西

激動，在外十幾年，第一次遇老鄉也有那麼熱愛書法的團隊。晚上我就搬過去與老鄉一起住。從那天初次相遇，至今十多年來，我們不斷地聯系。每次回家鄉，不管再忙也要安排一天與王國強一起交流，幾十年如一日。還有一位值得一提的陳中浙道友（現中央黨校副教授），現住北京。他是北大博士學問淵博，留學日本回國後調中央黨校工作至今，所以每與他交談，都可以學到真文化……

離西安南下廣州，同道問大翁學了長安畫派，又得嶺南畫派，我笑說不是這樣的想法，為生計而已。在廣州有幸結交相衛杰、伯韜兄，常在一起喝酒、品茶，每談起人生總有許多感慨，感語得句：“日霸萬頃地，夜眠六尺床。”“世知金蓮禪中物，莫曉殘荷落塘秋。”在廣州，起先幾年往粵西與粵北地區寫生比較多，心情好時，也就近登白雲山寫生。最近幾年，大部分時間用于繪畫與讀書。每與古人對話，心中總會涌出一股熱潮，想把大千萬物一口吞下，然後像牛吃草一樣慢慢咀嚼吸收它。喜歡翻閱畫集，備一杯濃茶，一翻就數小時。有時突然畫癮上來，大寫大畫。記得有一次，張雅臣道友來家訪談，就在他早起洗刷時的功夫，



我一副六尺焦墨山水已經一氣呵成。常狂塗亂摹，一段時間畫畫一段時間狂寫，隔一段重看以前的舊作，結果大撕大毀，在撕的過程中感覺很心痛，好像去放棄自己有殘疾的孩子一樣的痛苦。我學藝術格言：“寫一張再畫一張，大不了多撕一張。”學畫體會是做畫要膽子大，心容萬物，你膽子不大，難得奇勝也！我膽子大也許與沒受美院的教育有關，有人講：“天才是自學成才，進美院是埋沒天才。”或有其中道理。

人生如梭，作為一位優秀、出色的藝術家來講，一生能出一本自己滿意的畫集是多麼不易。一本冊子有可能留在史書，也有可能匆匆而過，這是一位藝術家的最大憂慮所在。記得我去了“炎黃藝術館”，看了“人民藝術家——黃胄”的記錄片中，他重病在身還是筆不離手，他的成就是輝煌的，他執著追求藝術的精神，使我不能平靜。執于道而殉于道，說的就是這個道理。我曾參與中日文化交流活動，日本書友以“書道”為贈言；海峽兩岸文化交流，臺灣藝術家以“畫道”來表達心意。“道”者理也，講明了，書畫之道是中華民族共同的文化語言，如：徐渭、八大山人、梅清、石濤、石谿、鄭板橋、蒲華、吳昌碩、齊白石、黃賓虹、潘天壽。他們為“道”已殉，成為歷史，我們的“道”應該怎樣修，我們的路應該怎麼走……

大翁的我是“道”中大翁，是“道”上大翁：畫之大者大道之翁也。

——大翁于廣州守愚堂

二〇〇七·七·七

Da Weng Preface



Yongjia is little known to people, but Wang Xizhi the renowned calligrapher in Jin Dynasty was the prefect here, it was governed by Xie Lingyun the famous poet in Tang Dynasty, most members of the Yongjia School which was well known in Song Dynasty knew this place. Yongjia with a long history, and governed Taizhou to the east, Lishui to the west boundary in the ancient time. That is to say today’s Wenzhou, Leqing were in the territory of Yongjia, as time going,, Yongjia is one district of Wenzhou, hence, a lot Wenzhou people know this.

Nanxi River in Yongjia is well known to the South of China. Xie Lingyun boasted the beauty of Yongjia in his poet when he described the three hundred li Nanxi River. Hundreds of thousands years, Nanxi River is the mother river of Yongjia people, where I played games and had fun when I was young.

As a teenager, I lived in a village called Yayi near Nanxi River. The finely craved murals, somber Buddha statue, interesting traditional painting pictures in the Village temple have always come into my minds. Whenever I talk about my childhood stories, earning money at 7-year-old and paying for tuition by myself, friends are always surprised. Even since being a teenage, I am quite independent with my own ideas. As a school boy, I loved visiting the book shop in the town and bought many picture –story books, like Fengshen Yanyi, Journey to the west, Romance of the Three Kingdoms, Herores of the Marshes, etc.. From reading these picture –story books, I gradually grew interests in drawings. And in some sense, these books acted as my drawing teacher. As for calligraphy, I started to imitate Mr. Ye Shentao’s calligraphy book firstly, then learn Yan style. After school time, I always took out the picture –story books reading and imitating whenever I am available. Well, I began searching Chinese painig books as these picture –story books could not satisfy my learning anymore. There were not plenty painting books in the bookshops at that time. Jienzi Yuan was the solely professional one. I was thrilled when I

bought Jiezi Yuan. I was so fond of it that I always took it out reading and imitating. After practices for a while, I mastered some skills for Chinese paintings and get known calligraphy's funs and myths. I often went to the river bank after working at farm fields. While watching patches of reed swaying in the breeze along the river bank, I took rests there and enjoyed myself. People view reeds as weeds, or crops while I view them as a life, a living spirits made by nature just as human beings. Touching and feeling these lives, I put these reeds in my drawings and add several birds, a poem. A beautiful drawing came out. I would watch and enjoy my own drawings with great joys. Drawing is one of my borne talents.



Crazy about art, I dropped out and became an apprentice, and learnt mud-sculpture, lacquer painting and pottery painting from folk artists. I have learnt the figuring of Buddhist, the lining of wall painting. The color usage, folk artists have their own techniques, therefore, every brush, every paint, I have the same traits as I learnt. After I learnt all from my teachers, I dropped art and left hometown. To make a living and make my dreams come true, I had been outside for decades. I lived in Luoyang for fifteen years. I didn't mean to live in Luoyang for long time, however I was destined to be there. As I was obsessed about art, I fortunately learnt from Mr. Li Jinxue, a very famous calligrapher, under his instruction, I had a deep command of the thought of North Wei Period calligraphic art and its techniques. I was greatly impressed on the limitless freedom and controlling atmosphere of North Wei Period, which were highly taken as the windflag in my soul, the prediment of my art. From then on, I began to respect and admire Chinese culture and art. That's why I am in the mood of freedom,



frankliness and doing what I want to do. Later on, I got acquainted with my senior schoolfellow Huang Junhe, junior schoolfellow Zhao Xiangjie, and also made good friends with Li Jianye (chief director of Zhang Hai Art Mesume), Li Jianjie (director of Exhibition Department in Luoyang Gallery). Famous sculpturer Mr. Bi Kezhi, Peer Zhang Yachen, and Mr. Li Tongchao, they designed a lot of stamps. More than a decade in Luoyang, I got together with my senior schoolfellows now and then, they all treated me as brothers. I learnt a lot from them which couldn't be learnt from teachers. As well as the care and instruction from my teacher and the Painting Association. Among us schoolfellows, my teacher is quite fond of me, because I talked frankly, did as what I like, and would like to tell truth about art, therefore, unavoidable I offended others often, my teacher gave me instructions a lot. Being with my teacher more than ten years, I didn't become as modest and honest as my teacher, still do what I like.



In order to pursue the high art of painting, I left Luoyang for Xi'an, but my mind still lingered the period I got the most instruction and the place I obtained the most knowledge. Therefore, it is comparable with Luoyang that I got a command of solid foundation of painting. I love her—the ancient capital Luoyang, the kingdom of peony.

For years I insisted my hobby of buying books and reading. Probably, the mother river Nanxi River gives me the inspiration to love writing poets. For instance, we like to watch the TV series Xiao Ao Jiang Hu which ends up with failure, then I wrote a poem: "A piece of leaf can tell the autumn coming, the wilderness can tell it bloomed, a piece of music article can tell a concert, a broken chess ends by a soldier". When I passed Tang Dynasty poet Li He's house, I had a poem: "Yiyang has good wine and it's a resource rich place, Li He's house was few plants and flowers planted around, the talented poet at that time has been the history, only the dew on bamboo around the tomb humiliates clothes" My Peer Huang Yuezhu, Zhang Benjin, Liu Zili asked me how was my feeling back to Guangzhou from Xi'an, I replied them with a poem which had been given to two good friends Pan Jiansheng & Jin Ou with whom I grew up together, the poem is: When Zhang Jianjie and Wu Fei asked me this question, I replied with the same poem. Whereas, before I left Xi'an, two poems were worthy to memorize. One year, under my classmate Li Yi's accompany, I visited my hometown and Nanxi River, and drew a painting "Fish Joy" with a poem: When I visited Putuo Shan, I had two sentences: When climbing Hua Mountain, I had: I don't have stable living place, so my teacher always said I am "Flying Pigeon" brand. I consider myself as a migratory bird, fly everywhere. I would like to visit places of interest, bookstores, antique streets and exchanging ideas with friends. In my opinion, exchanging ideas is a kind of learning, as well as a big knowledge, we could learn a lot of things beyond art when chatting. I was deeply impressed on the Fifth Middle-age and Youth Painting

Exhibition and was invited by Xie Yun (ex-secretary general). I attended this exhibition, among thousands of visitors, I heard a friend of my hometown. I came over and introduced myself as a calligraphy lover. My folk fellow is the leader of Wenzhou Calligraphy Association, born in Yongjia, named Wang Guoqiang. I was quite excited, away from hometown for more than ten years, this was the first time I met such a team who loved calligraphy so much from my hometown. From then on, once I have time to go back to hometown, I would visit Wang Guoqiang and



talked with him. Another friend who is worthy to mention, Chen Zhongzhe, living in Beijing now, he has the highest degree among our generation, he studied in Japan. Every time I talked with him, I could learn a lot from him.

How time flies! As an excellent, outstanding artist, it is not easy to have one's own collection of paintings, a collection book would be remembered or would be nothing. I remembered I visited Yanhuang Art Museum, and watched the documentary of Huang Zhou --people's artist. Even when he was seriously ill, he still had the brushes at hand, his achievements are great. His spirit of dedication makes me touched. Working on it and making sacrifice for it, it means that. I have taken part in the Sino-Japan Culture Exchange Activity, my Japanese fellow presented me a message "Painting Tao", Strait Culture Exchange, Taiwan artist express his mind to me by "Painting Tao". "Tao" in other word is natural rule. Calligraphy and painting Tao is the same language of our nation, such as: Xu Wei, Ba Da Shan Ren, Mei Qing, Shi Tao, Shi Xi, Zheng Banqiao, Wu Changshuo, Qi Baishi, Huang Baohong, Pan Tianshou. They dedicated for "Tao", how we study "Tao", how we go on our way...

Da Weng at Yushou Tang Guangzhou

2007.07.07

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