

Ding Luo's

Calligraphy & Painting  
Collection



丁榮書畫集

齊白石題



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## 丁 榮 書 畫 集

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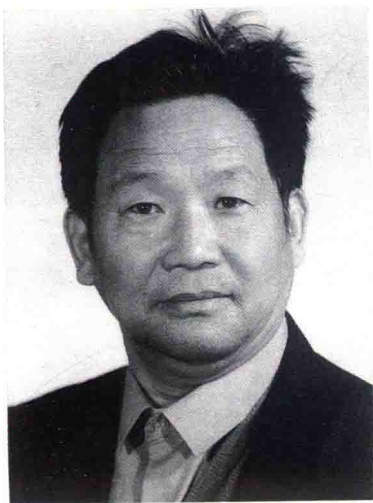
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## 書法



## 畫家簡介

丁榮，原名德煜，字熒，江蘇省徐州市睢寧縣人，五十五歲。因受農村環境薰陶，自幼酷愛繪畫，中學時代又兼及詩文、書法。1958年參加縣文化館工作，雖經歷崎嶇，從未忘情志趣。長期以造化為師，刻苦自學，有“牛市馬棚常客”稱號。嘗以書信向劉勃舒、黃胄、盧沉、張廣等名家請教，數度跋涉草原體驗牧場風情。平生崇拜蘇軾、徐渭、鄭板橋、吳昌碩、齊白石、徐悲鴻。將“天道酬勤”和“畫馬必以馬為師，畫雞即以雞為師”奉為畢生信條。仰慕文人畫的淵博修養，醉心於潑墨大寫的情感渲洩，追求雄渾的陽剛之氣，風格自具。曾在皖南、蘇北舉行四次個展。1986年起入北京畫院中國畫研修班深造三年，導師韋江凡。作品曾在“江蘇畫刊”、“中國畫”、“人民日報”、“文藝報”、“中國文化報”、“工人日報”、“美術向導”32期發表，多次參加國內外展出，有的獲獎與被收藏。現為中國現代書畫學會理事，中華詩詞學會會員，職業畫家、書法家。

Ding Luo, or Ding Deyu, styled himself Ding Ying. He was born to a peasant family in Suining County of northern Jiangsu Province and is now 52 years old. At his childhood, he loved painting tremendously. In high school he began to learn poetry and calligraphy. In 1958 Ding went to work at the county cultural center. He had difficult experiences but he never considered to abandon his pursuit. For years he learned from nature and practised long hours. He was dubbed “a regular visitor to the ox market and horse stables” for his love of the animals. He maintained an extensive correspondence with Liu Boshu, Huang Zhou, Lu Chen, Zhang Guang and other well-known painters. Through their letters, they taught him a great deal. On several occasions he went to remote pastures to observe the life of herders. The greatest influences on Ding are from the masters, such as Su Shi, Xu Wei, Zheng Banqiao, Wu Changshuo, Qi Baishi and Xu Beihong. He follows the precepts: “Learn through diligence” and “To paint a horse, learn from the animal, and to paint chicken, learn from the bird.” He admires the erudite accomplishments of paintings, and has learned to splash ink onto paper to unleash his deepest feel-

ings. He pursues vigorous strokes and a unique style. He has held four personal exhibitions in southern Anhui and in northern Jiangsu. In the spring of 1986, Ding entered the Beijing Painting Academy and apprenticed himself to Wei Jiangfan to continue his studies of traditional Chinese painting. He concluded his term of study there in the spring of 1989. His works were printed in many magazines and newspapers, including Jiangsu Pictorial, Traditional Chinese Painting, Workers' Daily and the 32nd issue of The Guide to Fine Arts. His paintings have been part of many exhibitions both at home and abroad. Some of them won prizes and are now in public and private collections.

As a professional painter and calligrapher, Ding is now a member of the Board of Directors of China Contemporary Painting Association and the Chinese Poets' Association.

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## About the Painter





西楚昔多豪傑士  
 學不誤此漢書自是出羣才  
 於繪事心偏喜  
 家居活計在田  
 疇  
 馬樞牛閑閑未  
 招遇物寫  
 生物皆肖傳和  
 便資汝陽帝有  
 時令羊染花葉  
 又或橫卷為山  
 手與玉三絕  
 臨郭文光怪陸離  
 玩  
 背底為何何者  
 畫畫工曹霸馬  
 馳  
 四蹄風生自礪  
 角貌不同信如  
 好  
 手擬戴嵩  
 閱此真此羣  
 已太更  
 尋州亦越二  
 蒙穆王八駿  
 想像  
 中尋畫自  
 此神骨窮  
 盡肉盡骨  
 君獨雄  
 庚午暮  
 湖  
 一日  
 贈

丁學畫師  
 唯定

肖勞  
 九十五歲



著名學者、詩人、書法家九十五歲老人肖勞題詩

Inscription of Hxiao Lao, the 95-  
 aged, famous learner, poet, and  
 calligrapher



得夫塞翁  
了襟懷  
孺子

牛書題

丁巳年書畫集  
沈鵬



中國書法家協會副主席  
沈鵬題詞

Inscription of Shen  
Peng, the Vice  
Chairman of China  
Calligraphers'  
Society.



淡泊名利  
馳譽丹青

劉勃舒書畫集題

劉勃舒



著名畫家、中國畫研究院常務副院長  
劉勃舒題詞

Inscription of Liu Bo-shu, the famous artist, the vice standing president of the Chinese Painting Institute.

# 序 言

刘曦林

畫什麼？怎麼畫？這普普通通六個字，却不知令多少畫家爲之旦夕傷神，終生求索。更不知有多少代畫人緣這六個字而苦惱，而興奮，而且愈往後，愈覺其難，既難於超越前人，也難於開啓新風。丁榮先生無疑也時時處在這丹青史上無休止的困惑之中。更何況他選擇了牛、馬作爲自己的畫材，這畫材是那麼古老，那麼平凡，要創造些新意確實不易。再者，遠的不說，近人中，齊白石、李可染畫牛已蜚聲中外，徐悲鴻、黃胄、劉勃舒畫馬也聞名於世，要在美的內涵和技巧上超越他們，又豈敢妄言。

記得與丁榮先生初識時，我們就談過這些話題，他非但沒有因此困惑和動搖，而且益發堅定。我看出，他樸實的像個莊稼漢子，愛牛如同自己的生命，愛馬如同自己的靈魂，朝夕相親，如醉如癡，很難想像，他怎麼會放棄這種選擇。正當藝壇競相玩新花樣的時候，他不像城里某些小滑頭抄近路，走捷徑，壓根兒沒有趕時髦和投機取巧之想。他仍然在自己鐘愛的牛、馬世界里奔波、耕耘，汗水和着墨汁往宣紙上傾瀉，日復一日，年復一年，忠實地澆灌着他自己那一片藝術的園子。

藝術家喜愛什麼，往往非常的偏摯，在常人看來簡直是傻子、瘋子，但實際上又出於自然。丁君自謂“與牛世交”（印文），這不是人牛不分嘛！其實，這正是勤勞勵志的丁家幾代人與牛相依爲命的人文描述。他說：“祖父是莊戶裏手，却非常崇尚精神文明，常以前賢風範砥勵學行，自幼教我割草養牛諸等農事，養成吃苦

耐勞習慣，從知稼穡維艱。領我趕集必逛牛市，品評中愛以牛德喻人，導出功能與價值，使我由知牛，而愛牛，而畫牛，感染殊深，遂成一生積習。”他在《雄風圖》頌牛長跋中有句曰：“足踏實地，埋頭苦幹，堅韌不拔，任勞任怨……鞠躬盡瘁，犧牲奉獻，豈止牛德，人格體現”。更言“民族精神，亦此內涵”、“故我畫牛，突出雄健”。畫馬是他另一個天地，他說“愛馬在龍性”（印文），也就是我們常說的“龍馬精神”吧。道出了這位期冀着能像馬那樣騰躍自如的人，對馬的喜愛。由此看來，這位自幼割草放牛的牧童，對牛的樸素情感已上昇爲一種美的情操，昇華爲高尚的人格和民族精神，成爲他幾十年來畫牛、畫馬不知疲倦的內在趨動力。

當然，怎樣畫牛怎樣畫馬，對於這位自學起家的人來說更是不易。所幸的是：他在我們這個尊重生活源泉的藝術時代里，找到了真師。少年時代“何愁學畫無指點，我有老牛可師法”的抒懷言志，還帶有投師無門而不得不以牛爲師的慨嘆，後來，他到山東軍馬場、新疆牧場、內蒙草原、海南椰林等地出訪，便是主動地自覺地以造化爲師了。所見既廣，所識日豐，他筆下的牛和馬便不再是農家的牲畜形象，而是一種審美對象；已不再是動物外在的美。而是集中了所見牛、馬之美，昇華爲一種精神性形象了。在師造化的同時，他又虛心問道求法，刻意於畫外功夫的詩文、書法修養，勤於筆墨錘煉，終於摸索出了潑墨寫意畫風和渾樸遒勁的書風，他的作品越來越多地受到人們的喜愛。“采花蜂苦蜜芳甜”。有過

多年養蜂實踐的丁君，對此一定體會良深。我總覺得這位自學起家的藝術跋涉者，有過太多的艱辛和坎坷，他是象牛那樣勤勞來研究畫牛的藝術家。

丁榮先生還有印文：“不問收穫，但致耕耘”。這自是牛的精神，甚至是個很高的精神境界。不過，從實踐來說，任何勞動都是有目的性的勞動，收穫是勞動者的正常期望和正果。而且，我相信，“有味詩書苦後甜”，像他這樣吃大苦耐大勞的藝術家，在藝術上必然還有新的收穫和不斷的昇華。並非說現代的每一個畫人都可以成爲超越前賢的大師，但祇要他像老黃牛那樣忠誠地勞動，爲藝術鞠躬盡瘁，就可以爲現代人在總體上超越古人作出自己的貢獻，他就應該受到應有的尊重。

一九九二年元月三十日  
於中國美術館研究部

## Preface

--by Liu Xilin

What to paint? How to paint? These common words have, for years, puzzled numerous painters day and night and driven them to lifelong explorations of the vast world of art. The words have also brought excitement and vexation to generations of painters. As time passes, it becomes more difficult to surpass the predecessors as well as to create new styles. Mr. Ding Luo, without exception, has been in an endless perplexity in the annals of painting, let alone his choosing oxen and horses, two ordinary sights, as the subjects. Of modern Chinese painters, both Qi Baishi and Li Keran enjoyed good reputations at home and abroad for their paintings of oxen, while Xu Beihong, Huang Zhou and Liu Boshu are known for the horses they depict. No one has dared to challenge the mastery of these greats.

I remember we have discussed the topic when I met Mr. Ding Luo nine years ago. Mr. Ding displayed firm determination to continue paint-

ing his standard subjects. I find that he is like a farmer, taking the oxen as his heart and the horses as his soul. I can never imagine that he would abandon his choice. Unlike the urban opportunists who are only interested in seeking "short cuts" in art, Mr. Ding never tries to be in the swim and gain advantages by trickery. He is still tirelessly cultivating in his beloved world of oxen and horses, with ink and sweat splashed on to the papers.

Ordinary people may think it foolish or crazy for an artist to concentrate on what he loves while it is actually natural for the artist himself. According to Mr. Ding's saying of "*Yu Niu Shi Jiao*" (From generation to generation, stay close to oxen), what is the difference between human and oxen! As a matter of fact, this is just the description of Ding's hardworking generation. He once said: "My grandfather was a farmer, but he admired spiritual culture. When I was young, he often encouraged me to emulate the examples set by virtuous people and taught me to labor on the farm, cut-

ting grass and raising oxen. He tried to teach me to bear hardships and understand the farmer's lives. He often took me to the oxen market where he told me the animal's character, drawing analogies between it and the morality of man, explaining the relations between the function and the value of life. From his teachings, I began to understand, love and later learn to paint oxen". In the inscription to *A Hundred Oxen*, a long scroll, he painted, Mr. Ding wrote: "The ox is earnest, down-to-earth, firm and indomitable. It quietly immerses itself in hard work and bears responsibility without grudge. It spares no effort in performing its duty and is willing to contribute and sacrifice. These are not merely animals' virtues; they are an expression of human moral quality and an embodiment of national spirit". "That's why I chose oxen as my subject and tried to stress their vigorous posture in my brushwork". he added. The horse is his another painting subject. To his mind, the horse should be loved for its dragon-like character, as so called "Dragon-horse



Spirit". His words reflect that he, like a galloping horse, loves the horses so sincerely. It seems that the simple feelings for the oxen of a shepherd have turned to be the aesthetic moral integrity, national spirits and the inner driving force which has inspired him to paint the animals again and again over the past several decades.

How to paint oxen and how to paint horses were by no means easy for the man who taught himself painting in his boyhood. Fortunately, he found the real thing as the model. If he had felt quite regretted for not having a teacher and having to take the oxen as the model by saying, "Why should I be worried about not having lessons, I have the old ox as my painting model", it was his pleasure to go on this way after he visited Shandong's military horse ranch, Xinjing, the Inner Mongolian Grassland and Hainan. With the accumulation of his experiences and knowledge, the oxen and the horses under his brush were no longer the animals on the farm, but the aesthetic objectives.

Instead of the outer beauty, it has turned to be the spiritual image, reflecting the combined beauty of the oxen and the horses he's ever seen. Besides learning from nature, he studies the poetry and calligraphy which was independent from the painting. Finally he is artistically accomplished, forming a personal splash-ink painting style and the calligraphy style using simple, vigorous strokes. His work is loved by an increasing number of people. "The sweet honey comes from the hard working of the bees", Mr. Ding knows it well through his many years' experience of raising bees. I think that after Mr. Ding, the art pursuer, has experienced so many difficulties and sufferings, he will be an artist studying painting oxen as hard-working as the oxen.

Mr. Ding Luo has another saying: "ploughing without caring for the harvest". It's the perfect ox's spirit. But practically speaking, any labor has its purpose, and the harvest is the necessary result. I also believe that a hardworking artist, like Mr. Ding

Luo, will surely achieve his accomplishment. I'm not saying every modern artist can surpass the predecessors, but through his hard working and his devoting to the art, he may contribute to the great work through which the modern artists can generally surpass the predecessors and he should be respected.

--In the Research Department  
of China Art Gallery

January 30, 1992

Front Cover:

Thundering After Open-door

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| 19    | 朔漠有橫行 | No Peace In The Wilderness                 | 36 | 《百馬圖》局部 | One Hundred Oxen (Detail)  |
| 20    | 高山放牧  | Grazing At The Highland                    | 37 | 昂揚攀登    | Hold Heads High And Stretch Hoofs  |
|       |       |  | 38 | 泉邊情     | Friends At The River   |
|       |       |  | 39 | 《馬說》圖意  | Calligraphy & Painting: About The Horse. Prose by Han Yu (Tang Dynasty ) |

40	欲展千里足	Waiting To Try Its Legs
41	草原風雲	Horse Lassoing
42	朔漠曾見	As Seen In The Wilderness
43	杜甫詩意	Calligraphy & Painting: The Thin Horse, Poem By Du Fu (Tang Dynasty)
44	仰天長蕭	Neighing To The Sky
45	超越	Trancendance
46	騰驍	Running Horse
47、48	驕嘶掣影	Neighing And Galloping
49	紅梅喜鵲	Magpies Perching On Plum Branches
49	驚心動魄	Soul-stirring Scene
50	志在千里	High Aspiration
51	昂揚萬里	Running Far
51	吉祥踴躍	Vying Goats
52	開放生風雷	Thundering
53	高亢豪歌	Sing Lustily
54	鷹	Eagle
55	墨竹	Verdant Bamboo
56	古柏	Old Cypress

57	言志	Self-expression
58	牛賦	About The Ox
58	咏竹	The Praisal of Bamboo
59	趙樸初詞	Brief Inscription of Zhao Pu-chu
59	王學仲詩	Poem By Wang Xue-zhong
60	華巖詩	Poem By Hua Yan
60	吳昌碩詩	Poem By Wu Chang-suo
61	盧輔聖詞	Poem By Lu Fu-shen
61	百牛圖跋二幅	The Afterwords to "A Hundred Oxen"
62	題畫鷹	The Inscription To "The Eagle"
62	答客問	Answering The Guests
63	故鄉抒懷	Expressing Feelings At Homeland
63	贛中卽景	The Scenary of the Middle Jiangxi
64	三峽卽景	The Scenary of The Three Gorges
64	宋詩	Poem of Song Dynasty

## 速寫 Sketches

65—69

70 常用印拓

封面畫 奮蹄

封底畫 開放起風雷

Seals Often Used

Front Cover: Stretching Hoofs

Last Cover: Thundering After Open-door





1 清流  
Drinking At The River



2 拚搏  
Struggling



