



筆墨真境

談錫永書畫藝術



北京大學出版社

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談錫永先生簡介

一九三五年生於廣州，原籍鐵嶺，後移居廣州。為八旗世家子弟，其曾祖廣楠公為廣州同文館（外語學堂）首任館長；其七叔少撫先生為著名金石家，又為廣東古琴家。他自小浸淫國學，尤喜佛學。中年後得甯瑪派敦珠法王（一九〇四年至一九八七年）教導，因而得如來藏思想甚深秘密法門。自一九九三年起，編輯、翻譯、著作四套叢書，由淺入深介紹如來藏，深受國內外佛學家重視。

國畫先後受教於隔山派大師張純初先生（一八六九年至一九四二年）及嶺南派大師趙崇正先生（一九一〇年至一九六八年）。其畫作風格別樹一幟，被稱譽為「嶺南派文人畫」。

近年發起組織「北美漢藏佛學研究會」，有國際知名學者二十餘人加入。與中國人民大學國學院及中國藏學研究中心合作，創辦全世界第一所「漢藏佛學研究中心」，為國家培養年輕學者。目前為中國人民大學國學院客座教授，且應邀於杭州、南京、廣州各地講學。

目前為加拿大安徽省中國美術會會監。

ABOUT TAM SHEK-WING

Tam Shek-Wing (1935–). Originally from the northeastern part of China, his family moved south and settled in the Guangzhou region. His family belongs to one of Ba Qi or the Eight Banners, a military caste in the Qing dynasty. His great grandfather, Tam Guang-Naam, was the first principal of Tongwen Guan in Guangzhou, one of the first official Chinese schools teaching western subjects. His uncle, Tam Shiu-Fu, was a renowned epigrapher and guqin (a seven-string Chinese music instrument) player.

Tam spent his youth immersed in Chinese classics, with a special interest in Buddhism. Later in life, he practiced Buddhism under the guidance of His Holiness Dudjom Rinpoche (1904–1987), the head of Nyingma school of Tibetan Buddhism. Since 1993, he shouldered the responsibility of editing and translating Buddhist scriptures and commentaries. Four separate series presenting the Tathagatagarbha doctrine has been published, and are respected by scholars and practitioners worldwide. Under the tutelage of two master painters, Zhang Chunchu (1869–1942) of the Geshan school and Zhao Chongzheng (1910–1968) of the Lingnan school, Tam's aesthetics is entirely his own and is widely touted as "Lingnan School of Literati Art".

Tam is the founder of the Sino-Tibetan Buddhist Studies in North America. With the support of international Buddhologists, and in association with Renmin University of China and China Tibetology Centre, he founded the Centre for Sino-Tibetan Buddhist Studies as a research and training venue for young scholars in Buddhism in China. Currently, he is the visiting professor at Renmin University of China. Invited by many universities, he is also a guest speaker in Hangzhou, Nanjing, Guangzhou and other parts of China.

Currently, he is on the governing board for Ontario Chinese Artists Association in Toronto, Canada.

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前言

廣東畫壇於清同治年間始成畫派，南海居巢（一八一一年至一八六五年）、居廉（一八二八年至一九〇四年）兄弟精寫花卉草蟲，創「撞水」、「撞粉」法，將惲南田畫法革新，因家居隔山鄉，由是開創「隔山畫派」。

隔山派高弟分爲傳統與革新二派。傳統派以伍德彝（一八六四年至一九二八年）、張純初爲首領；革新派則有高劍父（一八七九年至一九五一年）與陳樹人（一八八四年至一九四八年）。高陳二人早年參加孫中山先生之同盟會，辛亥革命後不求仕進，參考東西洋美術革新傳統畫法，於焉開創嶺南畫派。

談錫永先生於童年入張純初先生之門，習隔山派畫法，張純初先生仙遊後，乃改從高劍父先生高弟趙崇正先生，復由素描開始，更從事寫生，然後習嶺南派畫法，年十七八，已爲前輩畫人認可，故得浸淫北宗山水、南宗山水、宋院工筆等技法。故及後流寓香港，所寫畫評以言之有物，持論公正，故蜚聲於時，曾於港、臺兩地擁有六個畫評專欄，讀者衆多。

二十世紀七十年代以後，因專心學佛，故擱筆不更評畫，於學佛之餘仍寫畫不輟，其畫作則重視傳統，唯參照隔山、嶺南兩派畫法加以創新，故別具面目，於二十世紀八十年代末居夏威夷時，曾應夏威夷博物館之邀舉行個展，由是其畫作始爲外人認識，於千禧年中加建交三十載時，加拿大三十位畫家應邀參展以作紀念，談錫永先生亦在被邀請之列，目前則應聘爲加拿大安省中國美術會會監。

談錫永先生畫作能見其不離傳統而非唯依傳統的風格，用筆多隸書筆意，賦色則間用嶺南派畫法，尤其所畫山水於濃墨中撞水，視之竟如山石嶙峋，此即將隔山派畫法加以活用。由於談氏沉潛佛法多年，故其畫作別具禪意，評者故稱之爲「嶺南派文人畫」（張浚生先生語）。

PREFACE

The Cantonese art scene first became a tour de force in the late Qing dynasty. Hailing from Nanhai, the Ju brothers, Ju Chao (1811–1865) and Ju Lian (1828–1904), became renowned for their paintings of flowers and insects. They were also famous for improving existing brush-and-ink technique with their zhuang shui and zhuang fen to create a stunning visual effect. The brothers made their homes in Geshan, in the Guangdong province of China. Their school of painting is also named as such.

Painter Zhao Chongzheng (1910–1968) further divided the Geshan school into two schools, traditional and new wave. The traditional school is made up of painters such as Wu Deyi (1864–1928) and Zhang Chunchu (1869–1942). The new wave is made up of Gao Jianfu (1879–1951), the teacher of Zhao, and Chen Shuren (1884–1948). Gao and Chen were the early members of Sun Yat-sen's (1866–1925) revolutionary movement. Upon its success in 1911, Gao and Chen gave up their political career and opted for a career in the arts, revamping eastern and western aesthetics, and establishing the Lingnan school of painting.

Tam first studied Geshan painting under Zhang Chunchu, and then Zhao Chongzheng after Zhang's passing away. Under Zhao, he returned to the basics of sketching and life drawing before turning to Lingnan school. In his late teens, he had already gotten the approval of his teacher and other master painters. Tam further improved in traditional impressionistic, expressive, and other ink-and-brush techniques. By the time he made his home in Hong Kong, he was the resident art critic of six different columns in Hong Kong and Taiwan. With his training, his columns on the arts were widely considered substantive and just, and won much critical acclaim.

Since the 1970s, his focus had then turned to the study of Buddhism. In spite of the practice, he did not stop painting. His style tends to follow the Geshan and Lingnan traditions, but the result is often innovative and entirely his own. During his time living in Hawaii, he was invited for a personal exhibition at the Hawaii State Art Museum in the 1980s. It was then his work became known to those outside the artists circle. And Tam was one of the Chinese-Canadian artists invited for the joint exhibition celebrating the 30th anniversary of Chinese-Canadian diplomatic relation. Currently, he is on the governing board for Ontario Chinese Artists Association in Toronto, Canada.

Tam's paintings are not only traditional but also innovative. Technically, his brushstrokes used were proper of Chinese classical calligraphy. Occasionally he used the Geshan technique for the colours. Take his landscapes for example, by splashing water over heavy ink, the outcome is often surprisingly sculpted and layered! This is indeed an ingenious use of zhuang shui technique. Tam practiced Buddhism for many years and his paintings are particularly Zen and cultured as a result. For this, critics refer to his paintings as "Lingnan School of Literati Art".

鄭春霆評

談錫永擅畫，然從不以畫自鳴，視藝術祇以自娛，非以娛人者也。平夙藝事清高，珍惜毛羽，不妄以畫於人，故流世者鮮。雖然，人莫不知其能畫，且負高深造詣，欲逃名，名不易逃，猶珠輝不能掩也。錫永南海人，八旗世家，家蓄古今名人書畫甚富。錫永涵濡其間，幼即愛好書畫，於年十二^[101]，執贄無競老人張純初之門。純初與李鹿門、陳壽泉、伍懿莊、梁鶴巢、容祖椿、高劍父、陳樹人等，皆承受隔山派居古泉衣鉢，名重當世，是則錫永不啻為隔山派第三代傳人矣。迨日寇侵略，廣州棄守，純初避地澳門。而錫永畫興方濃，鏗而不捨，則又從趙崇正遊。崇正為嶺南畫派宗師高劍父弟子，凡山水、人物、花鳥、魚蟲、走獸無不精擅。有聲於時，錫永從遊，深得師承。尋思，隔山畫派，淵源於宋光寶、孟麗堂，曷不尋流溯源，以發其蘊。又思，習藝株守一隅，毋乃自域，則又染指陳白陽、徐天池兩家，亦嘗問畫於盧子樞、黃榮、盧鎮寰。轉益多師，累進益上，故所為畫，骨蒼神腴，英華煥發。取宋光寶之婉綽，孟麗堂之綺麗，陳白陽之秀雅，尤心醉徐天池之豪邁野逸。掇英拾華，自成馨逸，非徒以圖形賦色為工也。黎雄才尤稱賞之，謂其能入法出法，不襲隔山與嶺南派面目，自運其生趣於蹊徑之外，而有悠自得之樂，斯足貴矣云。餘亦有同感焉……

（原載鄭春霆先生平生紀念冊）春霆鄭三

編按：鄭春霆先生（一九〇六年至一九九〇年），廣東中山人，工詩詞，著有《嶺南近代畫人傳略》，畢生致力發揚中國藝文，本着「人之有技，若己有之」的無私精神與人探研藝事。自民初以後，即與廣東畫人交遊，因此數十年來與畫人相處三代，深為士林宗仰尊崇。

[101] 此為誤書，從師時應為六歲。

春更鄭三

設錫永擅畫。然從不以畫自鳴。視藝術祇以自娛。非以娛人者也。平夙藝事清高。矜惜毛羽。不妄以畫於人。故流世者鮮。雖然。人莫不知其能畫。且及高深造詣。欲逃名。名不易逃。猶珠輝不能掩也。錫永南海人。八族世家。家著古今名人書畫甚富。錫永涵濡其間。幼即愛好書畫。年十二。執贖無親老人張純初之門。純初挾李虎門。陳青泉。任懿莊。梁鶴巢。容杜精。高劍父。陳樹人等。皆承受隔山派居

桂蘇樓稿紙

古衣鉢。名重當世。是則錫永不啻為隔山派第三代傳人矣。迨日寇侵略。廣州棄守。純初避地澳門。而錫永畫興方濃。缺而不捨。則又從趙榮正遊。榮正為嶺南畫派宗師高劍父弟子。凡山水。人物。花鳥。魚蟲。走獸無不精擅。有聲於時。錫永從遊。深得師承。專思。隔山一派。淵源於宋光寶。孟麗堂。曷不尋流溯源。以發其蘊。又思。習藝株守一隅。毋乃自域。則又染指陳白陽。徐天池兩家。亦嘗問畫於盧子樞。黃祭。盧鎮寰。轉益多師。累進益

上。故研為畫。骨脊神腴。英華煥發。取宋光寶之婉轉。孟麗堂之綺麗。陳白陽之秀雅。尤心醉徐天池之豪邁野逸。復英拾華。自成聲逸。非徒以圖形賦色為工也。秦雄才尤稱賞之。謂其能入法出法。不襲隔山與嶺南派面目。自運其生趣於蹊徑之外。而有悠自得之樂。斯足貴矣云。余亦有同感焉。

桂蘇樓稿紙

此則遺墨，乃先生所撰之《廣東近代畫人傳略》續集原稿之一，寫於其逝世前僅三數月耳。

For a sequel to "Who's Who of Modern Lingnan artists," this article was written by Zheng three months before his passing away.

ZHENG CHUNTING ON TAM

Truly gifted in the arts, Tam Shek-Wing is not a flaunt. Seeing it more as amusement to himself than entertainment to others, his art is seldom seen in the public. Having said that, people do notice his tremendous dexterity in painting.

Shek-Wing came from a Ba Qi (or Eight Banners) family in Nanhai. A rich collection of calligraphy and painting at home, spanning from ancient to modern ones, sparked his interest in both disciplines as he was literally surrounded by them. At twelve^[1], Shek-Wing became a student of Zhang Chunchu. Zhang, along with Li Lumen, Chen Shouquan, Wu Yizhuang, Liang Hechao, Rong Zuchun, Gao Jianfu, Chen Shuren and more, were famous disciples of Ju Lian of Geshan School of painting. Thus Shek-Wing is no doubt the equivalent of third generation successors of Geshan School. When Guangzhou was occupied during Sino-Japanese War, Zhang fled to Macau. Driven by his growing desire to paint, Shek-Wing carried on and continued honing his skill under Zhao Chongzheng. Zhao, disciple of Lingnan School master Gao Jianfu, excelled in painting a great variety of topics such as landscapes, people, flowers and birds, fish and insects, and animals as well. Shek-Wing benefited enormously from Zhao.

Despite becoming a successor to his master, he knew there is more to explore. He thought to himself, "Geshan School came from Song Guangbao and Meng Litang. Why don't I explore their works further and figure out what Geshan is really about?" On the road of art education, if one self-imposes a limit to a particular tradition, he will no doubt be confined by it. He then started to gain exposure to the works of Chen Baiyang and Xu Tianchi, as well as getting directions from Lu Zishu, Huang Qi and Lu Zhenhuan. The more he explored, the better he got.

His painting is lean and rich at the same time, coalescing the best from Song, Meng, Chen and in particular Xu, whose works Shek-Wing has admired so much. But it's more than a mix of forms and techniques. It has become his unique style; Li Xiongcai was so fond of it. He pointed out that Shek-Wing has not merely mastered the style but his paintings have captured the essence of Geshan and Lingnan traditions. He has truly turned it into something of his own, a style that is truly carefree and content. That's the beauty. I couldn't have agreed more with Li ...

Zheng Chunting

Zheng Chunting (1906–1990), Cantonese poet. The author of "Modern Lingnan Artists," Zheng devoted his life promoting Chinese arts. Since the early Republic (1911 and onwards), he made friends with generations of Cantonese painters and was well respected in the artist's circle.

[1] Tam was a student of Zhang at six, not at twelve.

鄭誥評

嶺南聞人談錫永先生，以別署王亭之布行於世，早播聲響，人因是或已忽忘其姓名，咸以亭老尊稱之。如此稱呼，原無關乎年事，蓋欽仰其學邃而知周，藝尚而博貫，與乎畫壇排輩高於此間同道耳。及今此一尊稱，已遍揚四方，益見顯彰矣。

亭老之先世為有清一代名閥，流澤垂遠，得天獨厚。幼隨國學名宿專研古文詞章，兼習書法。畫則於垂髫之齡，從遊於百粵隔山派傳人張純初先生，後又拜嶺南派傳人趙崇正為師，既確立根腳，持循矩矱，已得三昧。近聞其講學於北京、杭州、廣州等地，偶露藝事鱗爪，識者皆推許為嶺南派文人畫孤標之一脉。抑其皈依佛門已逾四十載，圓融佛理，盡得釋氏之如來藏心印。所續花鳥，懸象賦形，筆觸秀發；山水則攬勝撮奇，得勢得筆，偶寫羅漢，心有所法，意到筆隨，顯於眉宇，或莊或諧，洞見生趣。至其題畫，大抵皆以簡要貼切之詞，會俗顯意，堪稱公式式精能，上追名家。

予得覽亭老之文章，始於四十年前，其時香港一著譽之報章，常刊登其精妙之小品，此中尤以考究藝壇之流變，與分析古今畫人不同之風標與得失，精辟入微，最為時賞。至於獲讀其書畫，則屬同寓居於安大略省以後。今承示其近期雋拔不群之佳作，固知其藝術隨時日而標舉，又登一峰矣，允當傳世而行遠也。

九十老人鄭誥 撰序於安大略湖畔寓次銜下

編按：鄭誥（一九一九年至二〇一〇年），字澍生，號光慈，廣東台山人，為香港著名書畫家，致力於左筆書畫，後移居加拿大，其藝術受主流社會認可，創辦「加拿大中國書法協會」，應邀至中國大陸、日本、東南亞及台灣展覽。

嶺南同人設錫永先生以別署王亭之
布行於世早播聲响今因是或已想忘生
姓名咸以亭老尊稱之如此稱呼原元副
亭年小蓋欽仰生學邃而不知周穎尚不博
貴與乎屋壇排筆高於此間同道耳及今
此一尊稱已遍拍四野益見頌彰矣。

亭老之先世為自清一代名儒流澤垂
遠後天獨厚弟隨困學名宿專研古文詞
章並習書法。弟則於電報之業從趨於
百粵隔山派傳人張純如先生後又持嶺
南派傳人趙崇正為師。既確立根脈持
循矩矱已得三昧。近聞之海學於北京
杭州廣州等地偶獲善友鮮不識其皆
推許為嶺南派之人。屋壇標之一脈抑其
皈依佛門已逾卅載。因融佛理。君乃釋氏之

僅心自亦法，意到筆隨，頭於眉宇，或在
或諧詞，見生趣。至其題，屋大抵皆以簡
要貼切之詞，言似頭意，堪稱式之精，能上
追名家。

予得覽之，亭老之文章，始予四十年前，其
昔悉港一著卷之報章，常刊登其精妙
之小品，此中尤以考究聲壇之派，愛與分
析古今，在人不同之凡標，與得夫精潤
入微，家為所賞，至於獲讀其書，則
屬同寓居，其安大是省以遂。今承示其
近期集，拔不厚之佳，他固知其藝術
隨時日而標舉，又豈一掌矣，允為傳世
而引者如。

九十老人鄧澤耀序於安大旺湖畔

高次銓下



KUANG E ON TAM

Tam Shek-Wing of the Lingnan tradition came to fame under the nom de plume, Wang Tingzhi. He gained such critical acclaim that his real name has mostly been forgotten; most referred to him as Ting Lao or “Old Ting.” A title like this has nothing to do with age, but out of deep respect for his scholarship and artistry. He has long been the authority among his peers. Such designation is fitting only for someone of his calibre.

Tam belongs to a royal military family in the Qing dynasty. The royal ancestry provided him with a Chinese classical education. At a young age, he was exposed to literature and the arts. He learnt from Zhang Chunchu and Zhao Chongzheng, masters of the Geshan school and the Lingnan school respectively. It is thought that very early on Tam has reached mastery himself. In the rare occasions where he showed his paintings, for people in the know, it is apparent that his Geshan paintings are unrivaled. A Buddhist practitioner for more than forty years, he has taken to heart Sakyamuni’s Tathagatagarbha doctrine. For the flora-and-fauna genre, whether it is about the shape or the representation, there is a beauty off the tip of his brush. For the landscape genre, he presents the scenic and the unique with pleasing contours. His rare depictions of arahant (a Buddhist practitioner of high spiritual attainment), expressive around the eye, can either be solemn or comedic. As to his poetic inscriptions, they are short and sweet, expressing the sentiment of a common folk. Nothing seems to be outside his grasp, Tam is a true successor of previous masters.

I first came across his writing forty years ago. He was a resident columnist for a newspaper. I really like his critique on paintings old and new. His analysis on the technique and aesthetics were both intelligent and precise. However, I only became familiar with his paintings after we had both made Ontario our homes. Lately, he showed me his recent works. He has reached yet another milestone and it is clear that his paintings will withstand the test of time.

Kuang E, at age 90

At home by Lake Ontario

Kuang E (1919–2010) was from Taishan region of Guangdong, China. A famous painter and calligrapher in Hong Kong, he devoted his life developing his left-handed technique. After his move to Canada, his art was also widely accepted in the Western world, and subsequently was invited for exhibition in China, Japan, Southeast Asia and Taiwan. He was the founder of Chinese-Canadian Calligraphy Society.

文人畫是中國繪畫中獨具特色的藝術形態和風格體系，它以創作主體的「文心」復合於「繪心」，在創作上強調抒發心靈，將個性表現和詩、書、畫、印等多種藝術形式完美結合，在繪畫語言上強調以寫意性筆墨表現審美情愫為本質特徵，成為中國繪畫發展的高級形態。《論語·八佾》曰：「繪事後素。」意即必先陶冶性情、涵養、素質、人品，然而才能作畫。現代畫家陳師曾指出：「文人畫之要素，第一人品，第二學問，第三才情，第四思想，具此四者，乃能完善。」談錫永先生的中國畫，全面體現了以上所列的文人畫諸多要素，呈現出一位學者兼畫家的審美情趣，為現代文人畫的發展提供了直接的、可資借鑒的成功藝術範例。

談錫永，筆名王亭之。廣東南海人。自小浸淫國學，尤喜佛學。早年研習藏地密宗，及至中年獲甯瑪派金剛阿闍梨位。多年來著作豐厚，深得佛學界重視。約二十年前移居加拿大，發起組織北美漢藏佛學研究會，近年又與中國人民大學國學院和中國藏學研究中心合作創辦漢藏佛學研究中心，培育佛學青年學者。談錫永在學佛之餘，潛心作畫，年輕時曾師從嶺南畫派名家張純初、趙崇正等人，深得「隔山畫派」之藝術精髓，並且有所突破，別具面目，其畫作被當今畫壇稱為「嶺南派文人畫」。談錫永也以嶺南派傳人自許，他有一方閑章，即鐫刻「隔山三代嶺南再傳」。從嚴格意義來說，嶺南畫派並非是一種定型的畫法模式，它是在上世紀初中國畫壇最早出現的新美術的一種思潮，一種主義。這種思潮和主義，主張中國畫革新，吸取西畫之長，融合中外古今；主張形神兼備，彩墨並重。一個真正的畫家，他的個性應是重於流派甚至是「一空依傍」的。談錫永對嶺南派的名家畫學有着深厚的研習，但他卻能不拘一格，轉益多師，而且更能「師其意而不師其迹」，「運用之妙，存乎一心」，將嶺南畫派諸家畫學

融會貫通，如石濤所言：「我自用法」，另辟蹊徑，自立門戶。

在現代山水畫的創作中，文人畫追求筆墨情趣的視覺效果和傳統畫追求意境的審美價值取向，常常使畫家陷入兩難選擇的困惑之中。一些有着很高筆墨成就的畫家，因為曲高和寡而長期不被人們所賞識；而追求意境的山水畫進入現代以後，又因為過多關注文學性和敘事性而使對意境的表現力受到明顯的削弱。但是我們從談錫永的畫中見到的，則是文人化的形式語言和筆墨獨立審美價值，與意象化追求境界之美的審美情致的完美結合，再兼以有機地融入了嶺南畫派所倡導的西畫的空間構成因素，從而使他個人情趣得以酣暢淋漓的抒發，他的文人畫也因此達到了兼具意境和筆墨的境界。而這也應是嶺南畫派作為一種思潮和主義的本質精神之所在。

清人笪重光在《畫筌》中說：「點畫清真，畫法原通於書法；風神超逸，繪心復合於文心，抒高隱之幽情，發書卷之雅韻。」畫以形寫神，詩寓神於形。詩意本來就蘊藏在畫幅之中，再以書法之法縱筆放懷以意寫之。這是一種超自然的表露，是重視精神表現的必然。誠如蘇軾所言：「文以達吾心，畫以達吾意而已。」以此觀照談錫永的文人畫，可見清氣達於筆墨，而其根則植於他深邃的文心。大自然生發萬物，鐘賦於人，但秉賦各有不同。談錫永出身廣東南海，他追求嶺南鬱鬱葱葱、穠麗雄偉的意境，從中找到了符合自己天性、適合自己文心的渾厚華滋的雄闊之氣。在他的作品中，將嶺南隔山畫派的畫法加以活用，在濃墨中擅用「撞水法」，並堅持書法性的綫條意味，但又不斤斤於筆觸綫條和墨彩的變化，而強調圖像的單純性和氣韻，融穠麗於雄偉，在技巧上被簡約為體積結構的雕塑感。這正是他以心體物、以心狀物的收獲。

『書畫同源』，『書畫異名而同體』。元代集文人畫之大成的畫家趙孟頫有詩曰：『石如飛白木如籀，寫竹還與八法通。若也有人能會此，須知書畫本來同。』為文人畫強調用筆找到了理論根據。談錫永的書法底蘊深厚，筆力厚實，結字茂密，氣勢跌宕超逸，率意天真，自由灑脫，同時又有輕重緩急的顯著節奏變化；既得險峻之致，又能法度從容，復歸平正。他將書法入畫，作品呈現出鮮明的書寫性，這是他借書法的『草』情『隸』意表達自己心中的韻律，是將他所領悟的物態天趣與心靈的契合凝聚。