

馬子愷 藝術作品集

馬子愷 著

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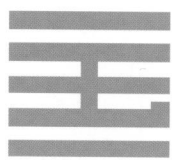
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志于道

據于德

依于仁

游于藝

——《論語·述而》

孟子性善書集評

黃安文懷沙





馬子恆

[朱憲民 攝于 2008.7]

馬子愷藝略



馬子愷 別署之開、燕客、穆齋。山東濟南人，回族，當代國學藝術名家。其幼受庭訓，讀經研藝，并廣拜南北名宿高師。從游于陳左黃、魏啓后、蔣維崧、許麟廬、武中奇、歐陽中石、文懷沙諸先生門下。其以書印稱著藝林，兼擅詩畫鑒賞之美譽。上世紀八十年代即在齊魯藝林頗有嘉譽。后移居北京，先后在首都師範大學中國書法文化研究院、北京大學學藝術學院攻讀書法藝術理論。曾任職于中國國家畫院教育培訓中心。現為北京大學訪問學者、一級美術師、中國書法學術研究院常務副院長、《中國畫院》學術總編、《中國藝術百科全書》編委……

馬子愷多年來一直從事書畫教育工作并致力于書法篆刻的創作研究。1986年曾經創辦山東有史以來第一個印學團體——漱玉印社。二十年間所獲文化部、文聯、書協等主辦的重要獎項難以條述，如1988國際龍年篆刻獎、1989國際正大書法獎、2001中國書法蘭亭獎、2003中國吳道子畫聖獎、2005中國電影百年書法金獎、2007國際儒學藝術成就獎、2008奧運美術大會等百余次，作品傳略發表在數百種書刊中，曾成功舉辦十余次個展于北京、濟南、杭州、昆明等地，出版有《齊魯名賢印迹》、《馬子愷書畫篆刻選》、《馬子愷古篆書論語名言》、《中國畫院名家系列叢書·馬子愷卷》、《竹報平安畫集》、《馬子愷藝術作品集》等專著。在《中國書畫》等書刊中發表論文十數篇，傳略散見于《中國藝術名人錄》、《當代藝術名家大辭典》、《中國書法大系》、《中國篆刻年鑒》等百種辭刊中。

馬子愷為人情真，為藝意切，春風化雨，和煦淡然，其藝品亦臻此妙，溫柔敦厚，有謙謙君子之風，聲不張而風神備。他多年來始終秉持着太師齊白石先生「自有心胸、超古邁時、耻其流俗」的銘訓，創作了大量載有鮮明中國歷史符號的詩書畫印作品。他的藝術作品有着自己獨特的理念和追求，他對傳統與創新有着清醒而辯證的表述，充分體現了這個時代的審美需求——「和諧強德」。他經過不斷的探索，形成了自身獨特的藝術風格，在全球化時代找到了自己獨特的藝術語匯，使筆下的中國傳統藝術具備了國際審美品質，為中華民族文化走向世界開闢了新徑。他常被入描述成為一位注重傳統文化內涵的藝術家。由于他起點高，立足遠，積澱深，書法、繪畫、詩詞一經入手，俱見不凡。其藝術面貌氣象寬博，儒雅溫厚，意味深長，別具一格，清簡之中蘊藉着渾厚的人文主義內涵。他的書法厚重深沉，超越了一般形式主義技法層面，通過線條能感受到線條后面的文化修為和心靈恬淡寧靜。篆刻作品氣象高古呈現大人生的境界，印面樸茂生動表露運刀如筆的氣定神閑。作品有令人感動的視覺張力性和文化拓展性。他用豐厚的文化底蘊將書法篆刻技術層面上的「器」提升到了「道」的層面。令觀者對其作品喜愛不已，故海內外頗多賞音。諸多當代名家都給予其作品高度評價，如文懷沙先生譽為：「真正的書法家……」許麟廬先生贊曰：「熔甲骨秦漢文字為一爐，創出個人風格又不失篆書法度……無論章法布局刀法均達到大家手筆，與南北印人相抗衡當之無愧……」歐陽中石先生題贊：「子愷同道手制頗具匠心，正所謂古不乖時今不同弊饒有情趣……」韓美林先生書贊：「小石大天，不宗凡馬」。

他的近期作品，被專家們譽為「經典融合之作」。該批作品融入了他最新的藝術理念，借鑒古今佳作，在表現東方文化精神的同時，將東方藝術元素與現代人視覺感相整合，使時代韻律與古人風神和傳統要素相融合，成為繼承與創新、傳統與現代完美融合的標志型典範藝術作品。

〔此文根據靳鶴亭、王岳川、曾來德、唐吟方、吳家民等文章節選編寫〕

Introduction to Artist Ma Zikai

— Review of Ma Zikai's Painting, Calligraphy and Seal Cutting Arts

Ma Zikai, also known as Zhikai, Yanke and Muzhai from his own signature, is among famous contemporary Chinese artists from a Hui (Chinese Moslem) ethnic family in Jinan City, Shandong Province. Ma received family education, studied and practiced a variety of art at an early age. He also learnt from artistic masters from north and south China, including Chen Zuohuang, Wei Qihou, Jiang Weisong, Xu Linlu, Wu Zhongqi, Ouyang Zhongshi and Wen Huaisha. In the circles of art he is best known for his artworks of calligraphy and seal cutting and for his critic works on poetry and painting. In the 1980s he was already popular throughout the province for his artistic achievements. Later he migrated to Beijing and studied theories of calligraphic art at Institute of Chinese Calligraphy and Culture of Capital Normal University and School of Art of Peking University. He once worked at Education and Training Center of China National Academy of Painting, now works as a visiting scholar at Peking University, executive deputy director of China Academic Research Institute of Calligraphy, chief editor for the magazine China Academy of Painting, and a member of the Compilation Committee for the book China Artistic Encyclopaedia.

For decades Ma has been dedicated to studies of creating calligraphy and seal cutting. In 1986 he once founded the first entity of sigillography in Shandong province, "Shuyu Agency of Sigillography", and won numerous key prizes from artistic contests sponsored over the past 20 years by the Ministry of Culture, China Federation of Literature and Art, and China Association of Calligraphy, including International Seal Cutting Prize in the Year of Dragon (1988), International Zhengda Calligraphy prize (1989), Chinese Calligraphy "Lanting" prize (2001), China Painting Master Wu Daozi prize (2003), China Film 100th Anniversary Calligraphy gold prize (2005), International Confucius Artistic Achievement prize (2007), and Olympic Art Conference prize (2008), totaling over 100 times. His brief biography of artworks has been published in several hundred magazines and books. Most of the artworks have been suc-

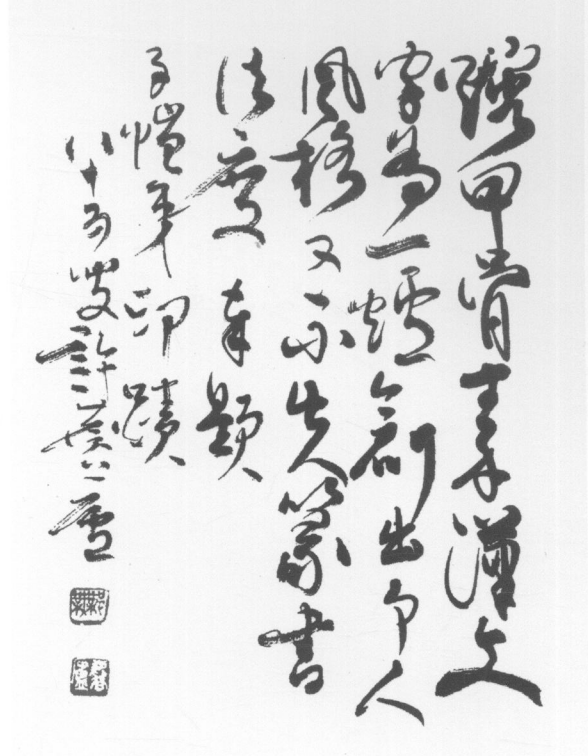
cessfully exhibited in Beijing, Jinan, Hangzhou, Kunming and elsewhere. His monographs include A Collection of Seals of Celebrities in Shandong, Ma Zikai's Selected Works of Calligraphy, Painting and Seal Cutting, and Ma Zikai's Calligraphic Works on Quotations from the Analects of Confucius. He even published over 10 research papers at several books and journals including Chinese Calligraphy and Painting. His brief biography is scattered in hundreds of additional magazines such as Who's Who in Chinese Artistic Circles, Dictionary of Chinese Contemporary Artistic Masters, Complete Collection of Chinese Calligraphy, and The Almanac of Chinese Seal Cutting.

Honest in personality and true to the art, Ma Zikai presents artworks natural as "spring breeze transforming into rain", pleasantly warm, and plain with little makeup, all excellent in subtleness, gentleness, sincerity, moderateness, and artistic charm. Sticking long to the noted instruction of a forerunner in painting, Mr. Qi Baishi, "Be always sensible while referring to the ancient and learning selectively", Ma has created a good many artworks of poetry, calligraphy, painting and seal cutting with prominent symbols of Chinese history. In his artistic works, he manifests his own, unique conception and pursuit, with clear and dialectical expression for tradition and creation, to meet fully the aesthetic needs of the time - "harmonious and moral enhancing". Through his unremitting exploration, Ma has developed an artistic style of his own and his artworks of Chinese painting are of international aesthetic qualities thanks to his identification of his own distinctive art glossary in the context of globalization, opening up a new patch to globalization of the Chinese traditional culture. He is often mentioned as an artist who pays close attention to the connotation of traditional culture. Starting from a high level with a far-reaching intention and years of experience, he is adept to calligraphy, painting and poetry, all being extraordinary. Broad and diversified, elegant and graceful, meaningful and stylish, clear and concise, he adds humanistic connotation to artistic style. His calligraphy, massy and profound, oversteps the general technique of formalism and lines in it allow the reviewers

to feel the artist's cultural accomplishment and peaceful pursuit for his mental feast. In his seal cutting works, he displays a classic and grand realm of life, with neat and vivid surface due to the artist's skillful and steady use of the graver as a writing brush. The works tend to move the reviewers with the culture embedded visions. By applying rich cultural meaning to his techniques in calligraphy and seal cutting, his skills are sublimed to the Tao level. These account for his popularity among the appreciators at home and abroad. He is also praised by many contemporary art masters including Mr. Wen Huaisha, who takes him as "a genuine calligrapher"; Mr. Xu Linlu comments, "Ma integrates the earliest Chinese characters - inscriptions on bones or tortoise shells, and the unified scripts in the Qin and Han dynasties, to create his own style but with the set rules of the cursive scripts. Both his techniques in writing and using the graver prove to be works of a master, competing the north and south great counterparts"; Mr. Ouyang Zhongshi leaves his inscription, "Zikai's craftsmanship is unique and remarkable, and it is also interesting to learn that he carries forth the best of the ancient time and develops his own"; Mr. Han Meilin even hails, "in a tiny cube seal he shows a big world".

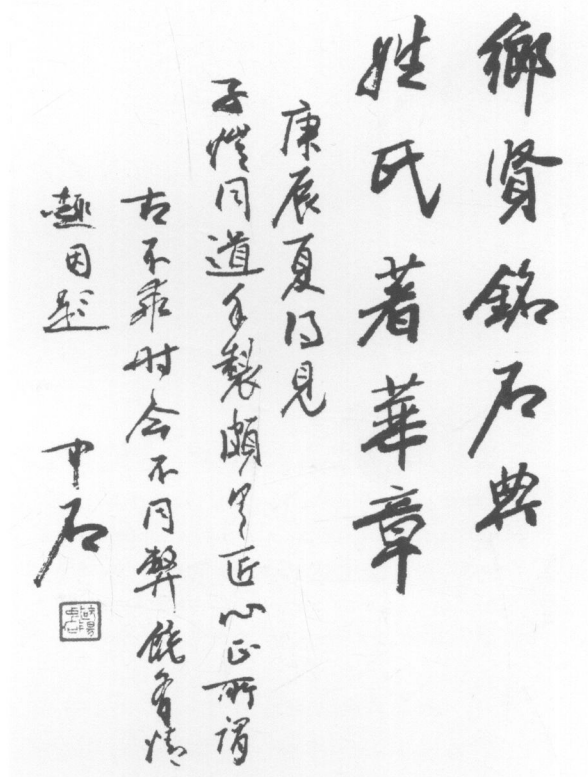
His recent works are reputed as "artworks of classic integration". The works blend his latest artistic conception in his borrowing from the ancient and modern master pieces. While expressing the spirit the oriental culture, the artistic elements of the east and the modern people's visual experience are thus linked up as a whole, to combine the modern rhythm with the the classical and traditional refined art and to form a hallmark model of artworks in perfect integration of inheritance and innovation, tradition and modern.

[Extracted from articles by Le Heting, Wang Yuechuan, Zeng Laide, Tang Yinfang, Wu Jiamin and among many others.]

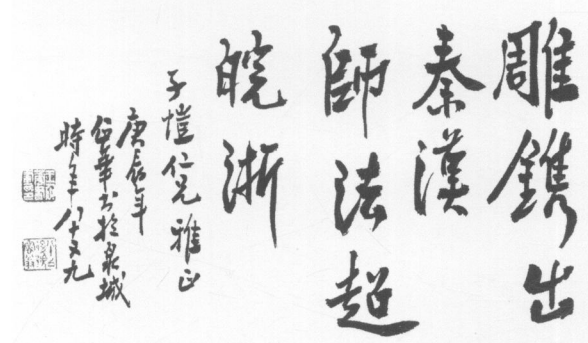


熔甲骨秦漢文字為一爐，創出個人風格，又不失篆書法度……

奉題子愷弟印迹。八十五叟 —— 許麟廬



鄉賢銘石典，姓氏著華章。庚辰夏得見 子愷同道手制頗具匠心，正所謂：古不乖時，今不同弊，饒有情趣因題…… —— 歐陽中石



[左]雕鏤出秦漢，師法超皖浙。子愷兄雅正，庚辰年 企華書于泉城，時年八十又九 —— 王企華



[右]小石大天，不宗凡馬。 —— 韓美林

行彼大道

鄭欣淼

中國的傳統文化是一個積累、漸變的過程，研習中國傳統藝術更是要厚積薄發。正如前人所講，藝事須有高尚之品德、超越之識見、厚重淵博之學問等。子愷從事藝術創作研究二十年，深深領會了其中的道理。他在勤于筆耕的同時，能更加重視理論與實踐的同修、藝品與人格的升華、傳統與現代的結合，體悟古人佳作的高妙之處。子愷作品可貴之處在於意境不僅高古，而且清氣暢和，在銳意創新的同時又沒有落入時俗套路，揮灑自如的筆迹之間展現出一派生機。這種寓動于靜的藝術觀點，十分符合東方的傳統藝術精神，這在當今十分難得。

有藝術的美妙境界就不會缺乏知音。認識子愷多年了，能感覺到他一直勤奮的行進在藝途大道上。看到許多當代名家對他的人格、藝品做出了高度的評價，真為他能得到这么多的認可而感到高興。在他新作即將出版之時，我祝願子愷取得更大的藝術業績，不辜負這個時代與大家的期望！

2008.7/作者：文化部副部長、故宮博物院院長

He road trip

Zheng Xinmiao

China's traditional culture is an accumulation of a gradual process, learning traditional Chinese art is to Hou-jibaofa. As his predecessors said, things must have noble art of the character, beyond the knowledge, the vast knowledge, and so thick. Kai-art research in 20 years, which deeply understand the truth. He diligently Bigeng at the same time, to pay more attention to theory and practice of Tongxiu, art and personality of the distillation of traditional and modern, the combination of understanding of the ancient works of the Gaomiao. Kai-works value of the ancient moods not only high, and gas-Chang and, in the determination of innovation at the same time not falling into the road when the cliché, the handwriting Huisaziru between one faction to show vitality. The static in this dynamic artistic point of view, very much in line with the spirit of traditional arts of the Orient, which in today's very rare.

The wonderful realm of arts will not lack Salon. Understanding of Kai years, can feel that he has been a hard road in the Arts and passers-by on the road. To see that many modern masters of his character, art made a high appraisal, for he can really get so much recognition and feel happy. In his new forthcoming when I wish to achieve greater Kai-art performance, and not disappoint the expectations of the times with you!

Author: Deputy Minister of the Ministry of Culture, the National Palace Museum hospital

精誠所至 金石為開

官景輝

子愷給我的第一印象是和雅謙誠，與之交談后更覺其學養淵深，胸次清曠，是位頗具內美之才士。近聞中國美術學院出版社為其刊行近年所作，祝賀之余，聊寫幾句直觀感受。

子愷是一位修養全面的青年藝術家。他善于總結前賢高妙之處，取精用弘，創造出屬於自己的藝術風格。在他營造的藝境中，能看出他讀書養氣、滌除玄鑒之心懷，這種凝神靜慮、篤志于學的精神，在當今書畫界中尤為難得。有人評價子愷的作品體現了這個時代的審美需求——“和諧強德”。通過品讀其作品，我也很有同感，覺得這正是他的價值取向，當今的藝術家們也的確需要這樣的精神高度，以完備中國藝術的審美品質，為中華文化走向世界開闢新徑。

子愷的書法四體兼備，近期多以古篆書體創作《論語》經典名言為主題。結體疏宕自如，用筆渾厚蒼勁，以傳統筆墨造就出藝術

之美，生發出無窮意象，展現出獨特面目，觀之滿紙燦若星月。

子愷的畫歸于水墨意筆一路，多以山水蘭竹為對象，振筆直抒性靈，充滿雅逸的藝術特質。作為一位有思想的藝術家，子愷是在繼承傳統精華之中又著意體現其個人風格，以洗練的筆墨，簡樸的形式，塑造出個人的內心世界，表現出超逸拔群之氣，其筆下時常流現的些許野逸之趣，不經意間也道出了他如魏晉士人般的散澹高懷，道出了與自然氣息相連的生命情調。這也正是青年人最珍貴的一種心態，是一種積極的理想的表達，非廣讀書、勤思考不能為之。

子愷的篆刻藝術已有諸多定論，評價甚高。他于濃縮數千年文明史的方寸之間，運刀如筆，揮灑自如，既不囿于法式，又不失繩墨，可謂熔甲骨秦漢文字為一爐，氣象萬千，汪洋恣肆，分朱布白、刀斑石駁之中氤氳着金石雅趣，令人驚嘆不已，玩味不止。

子愷的詩乃衍生于其畫，正所謂詩中有畫，畫中有詩。讀子愷之詩，倍覺緣境生情，妙造自然，用以題畫，即成佳境，實雅人深致是也。前賢雲：“詩文與書法一理，具得胸襟，人品必高。”誠哉斯言。

當代藝林，如子愷一般廣博涉獵詩書畫印、文史詩詞等眾多領域者，確不多見。作為學者型藝術家，近幾年來，子愷一直孜孜不倦地發奮用功，厚積薄發。他在首都師大與北大隨名師研修多載，并長期從事藝術教育工作，如此的教學相長，玉成了他的高超藝術，高遠意境。

諸多當代名家對子愷人品、藝品多有美譽，我相信，絕非虛辭空譽，也相信子愷會一如既往地沿着“仁和德樂”的做人研讀之路，堅定地走向藝術制高點，為弘揚民族文化做出實實在在的努力，不負大家對他的期許！

2008.7/作者：中共中央宣傳部秘書長

Good Faith for Opening Inscription

Guan Jinghui

The first impression Zikai gave me was that he was gently elegant and modest, and after talking with him, I found he was a man full of great knowledge, and was open-minded, well-informed and with inner merits. Recently I heard that China Academy of Art Press was going to publish his works in recently years, in addition to sending my congratulations, I hereby write a few words of intuitive sense:

Zikai is an artist with great manners. He is adept in summarizing subtleties from his predecessors and drawing essence from the materials and creating an artistic style of his own. In the artistic state created by him, we can see the state of mind of uplifting spirit through reading and eliminating desires and prejudice. The spirit of contemplation and being firm and dedicate in learning is particularly rare in calligraphy and art circles nowadays. Some people commented that Zikai's works reflected the aesthetic demand of this period---"harmony enhancing morality". Through reading his works, I also have the same sense, thinking that's his value orientation. At the present time, artists really need such spirit to improve the aesthetic qualities of Chinese arts so as to open up a new channel for Chinese national culture to enter into the world.

Zikai's calligraphy has four styles, and in recent time he took classic sayings from ancient seal characters the *Analects* as the themes. The style is naturally sparse and dissipating, and the handwriting is deep and vigorous. The beauty of art is created by traditional pen and ink which originates endless imagination and expresses uniqueness. Looking at the whole paper, the characters flash like stars in the sky.

Zikai's paintings belong to water and ink painting, with mountain, water, orchid and bamboo as the object, using brush pens to directly express mood, filling with elegant and outstanding artistic characteristics. As an artist with thought, Zikai expresses his individual style while inheriting traditional essence. With refined ink simple form, he molds his own inner world and demonstrates an outstanding manner. There were interesting anecdotes under his pen from time to time, and unintentionally showed tranquil sentiment as the people in Wei and Jin Dynasties and indicated the emotional appeal connected with nature. This is the most cherishing mental attitude for young people, and it is the expression of positive thought which cannot be obtained without large reading and diligent thinking.

There are many conclusions and also high comments on Zikai's seal cutting art. He concentrated thousands of years' culture to present, freely using the pen like sword without being confined to moves, but also without losing ink. He combined the characters of oracle and Qin and Han Dynasties into one, formed a spectacular and wanton sea sight, dividing vermilion and arranging white and containing elegant inscription interest in swords and stones, renders people with endless surprise and relish.

Zikai's poetry derived from his paintings, as it is called a picture in poem, poem in picture. Reading Zikai's poems, one can feel a kind of conception and feeling are created, and wonderfully nature is formed. Using it to inscribe paintings, they can be the most pleasant stage which is the result of elegant person doing. Predecessors said: "poems are the same with calligraphy, with generous

mind, to form a high human character". Sincere the words they are.

In present art circle, people like Zikai who extensively dabbles in numerous fields such as poetry, calligraphy, painting and signet as well as cultural history and poetical words are very rare. In recent years, as a scholastic artist, Zikai has been working diligently and tirelessly, gaining momentum through deep accumulation. He has researched and trained for many years with famous masters and engaged in art education when he was in Capital Pedagogical University and Peking University. The teaching which benefited both him and the student forged his excellent skills and lofty artistic conception

Many contemporary famous masters hold high recognitions for Zikai's character and works. I believe they are not empty words and reputation, and I also believe that Zikai will persistently follow the road of "humanity and harmony, morality and merriness" to conduct his research, firmly walk toward the peak of arts in order to making efforts to carry forward national culture and live up to people's expectations!

(The author: General-Secretary of Publicity Department of the CPC Central Committee)

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子愷書法

壬寅夏 文懷沙





萬福源頭歸積德，六經注
 脚在躬行。

萬福源頭歸積德，六經注
 脚在躬行。



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