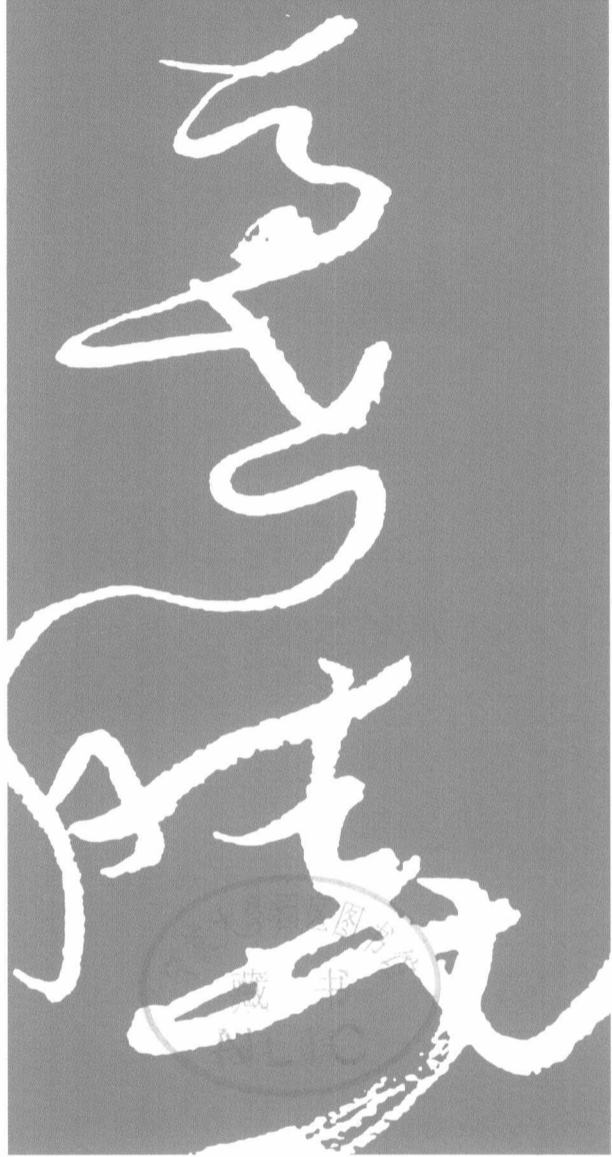


马世晓书法作品集





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## 简 历

马世晓，男，1934年生于山东省滕州市。浙江大学教授。历任中国书法家协会第一、二届创作评审委员会委员，中国书法家协会第三届理事会理事，浙江省书法家协会副主席，浙江省书法家协会顾问，浙江省高校书法家协会名誉主席等。

出版专集《马世晓行草二种》、《马世晓草书咏菊绝句二十二首》。发表学术论文《张芝草书系列研究》等。主编《中国书法全集·刘墉卷》、《历代小楷精选》。

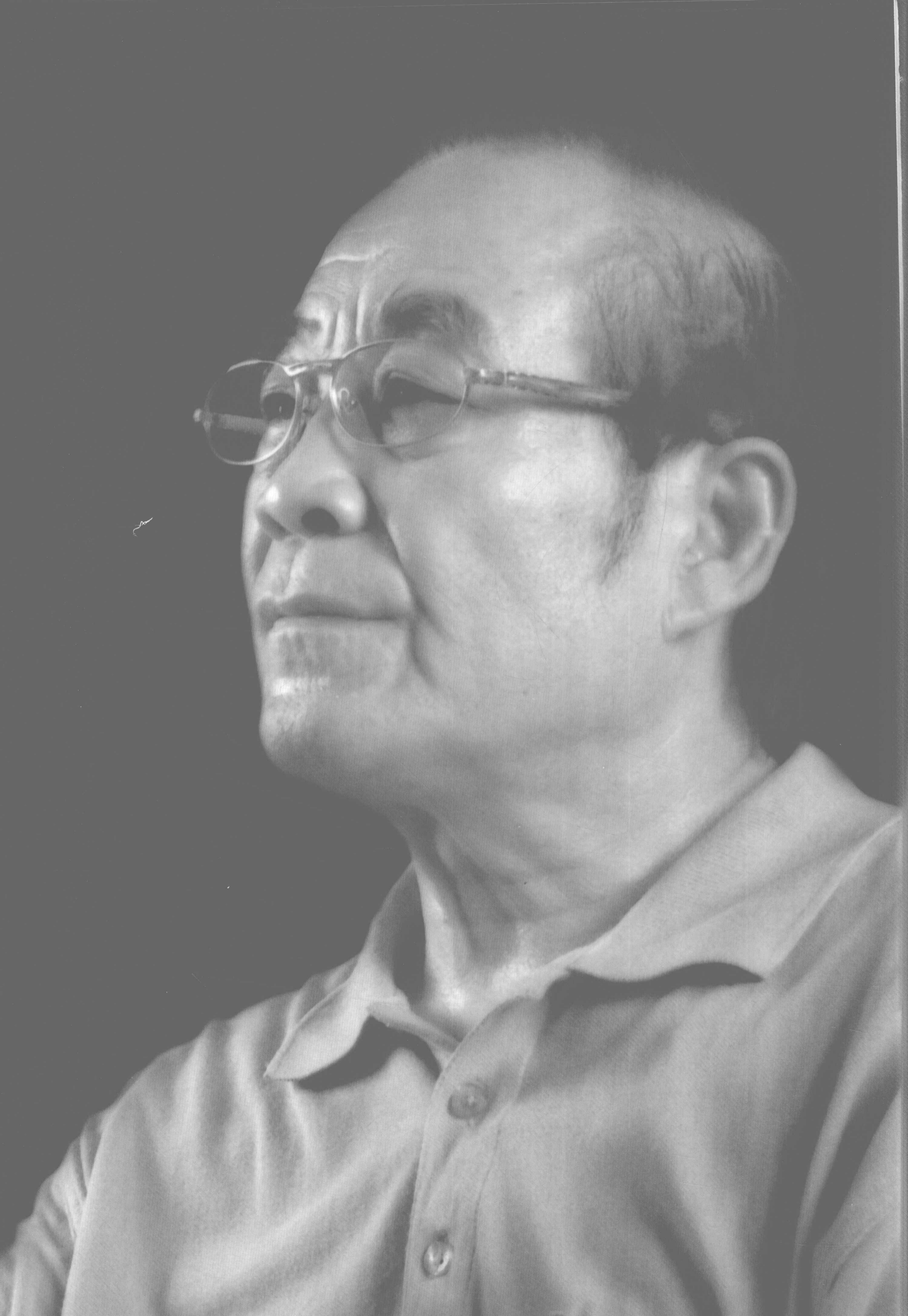
有著名文化学者、作家李廷华先生专著《马世晓传论》行世。

## Resume

Mr. Ma Shixiao, a professor of Zhejiang Universtiy, was born in Tengzhou City of Shandong Province, China. Mr. Ma graduated from Tea Faculty of the then Zhejiang Agriculture University (now renamed Zhejiang University), and remained as a teacher at the university after graduation. He used to be member of the 1<sup>st</sup> and 2<sup>nd</sup> Judges Committee formed by China Calligrapher Association; Councilor of the 3<sup>rd</sup> committee of China Calligrapher Association; Vice President and Consultant of Calligrapher Association of Zhejiang Province. He is currently Honorable President of College Calligrapher Association of Zhejiang Province and guest professor of China Arts Institute and Zhejiang Polytech University.

His publications include “Two Styles of Semi—Cursive and Cursive Script by Ma Shixiao”, “Twelve Poems for the Appreciation of Chrysanthemum written in Cursive Script by Ma Shixiao”, etc and the theory paper “Serial Studies of Cursive Script of Zhang Zhi”. He is the chief editor for the “Complete Collection of Chinese Calligraphy—Chapter of Liu Yong”, and the “Premiere Collection of Small Standard Script”.

Mr. Li Tinghua, famous researcher and writer, wrote a book about Mr. Ma and his calligraphy called “A story about Ma Shixiao”.



# 情性、功力之间 —— 马世晓草书艺术

中国书法家协会名誉主席 沈 鹏

在一次讲习会上，有人问：“参观书法展览，怎样的作品最引起你的注意？”

我当即回答：有个性又有启发性的作品，最有吸引力。

实在说，这样的作品不可能很多。马世晓同志的草书，早已在我的观赏经验中占有位置。我们二十年前相识，便有了共同语言，他在此前后的作品，已经奠定了后来的面貌，具备了向狂草飞跃的形势。

音乐和书法，前者诉诸听觉，后者诉诸视觉。就感官接受来说，具有纯粹的审美性质。所以前人颇多将音乐与书法并提。丰子恺曾说：“书法与音乐在一切艺术中占有最高的地位。”<sup>①</sup>梁启超则认为：“如果说能够表现个性，这就是最高的美术，那么各种美术，以写字为最高。”<sup>②</sup>

今年七十二岁的马世晓，当其青少年时代，在音乐与书法之间，是哪一门艺术更早地显露天赋？这个问题可能难以回答，但也许不很重要。重要的是他较早开发了艺术的敏悟力，热爱音乐也热爱书法，曾报考中央音乐学院未能如愿，而从二胡、琵琶、钢琴等多种乐器获得的美感经验渗透到深层意识，<sup>③</sup>却对他后来在书法上的造就起了非同寻常的作用。在这一点上，我与世晓有类似体验。我在少年时代也爱好音乐，虽然没有像他那样想进入专业。以我的体会，无论学得多少、水平高低，倘若抱着真诚的、专心致志的精神做去，“潜通”的素质是可以培养的，当然不否定各人天赋有别。

音乐在时间里流动，书法在空间中展开；时间流动里有空间，空间展开中有时间。马世晓同志怎样把乐感运用到草书之中？我想最重要的是情感的相通。而由音符的组合“转换”到线条的构成，既有共通性又要掌握艺术的特殊性。节奏感是运动着的生命特别是高级有机体的重要特征。

由节奏感，必然有虚实。而虚与实作为一对美学范畴，比之自然状态里的虚实又有了进一步的意义。传统艺术中的“虚”十分重要。戏剧、诗歌、音乐、绘画等都以“虚”为高境界。虚实相生，“实”是基础，有了“虚”，便生发出意境，产生象外之旨，言外之意。“虚”也是在高速运动中发现的一个特征。摄影家以常用的时速拍摄静物与动态的物象，后者会出现虚的影象。但传统艺术中的“虚”更属于一种长期形成的审美境界，积淀为民族审美心理素质的重要元素。

在节奏的运行中能“虚”、善“虚”，是马世晓草书的一大特点也是一大长处。做到这一点很不容易，要散怀抱，能“收”更能“放”，能“静”更能“动”。马世晓草书中的“虚”，是在大运动量的挥洒中实现的。他那忽上忽下、欲上先下，忽左忽右、欲左先右，亦收亦放、欲收先放的线条运行，使人联想到韩愈论张旭所谓“变动犹鬼神”。“鬼神”无定形，无常态，不可捉摸，从张旭的《千字文》可以窥识。“鬼神”，我意会还内含着神秘感。宇宙中充

满着未为人知的事物。神秘感引人遐思，它不是反理性的，倒是超越理性，以此扩充我们对狂草的认识，我想会有积极的意味。

“真以点画为形质，使转为情性；草以点画为情性，使转为形质”。孙过庭的经典论述，把真、草二体的点画、使转与形质、情性来了一个颠倒。前一句说“真”，静态，由“使转”获得动感、神韵；后一句说“草”，动态，而动感、神韵却从“点画”生发。需要说明，真、草二体的动静以及使转、形质的关系是相对的。真书的点画中有一波三折，岂不有动感？草书的使转有间歇、停顿，岂不有静态？而“使转为形质”一语的真谛，在于说明草书特别是狂草，自始至终连绵不断的运行，以致在真书中为“形”的主要特征的“点画”，到草书让给了“使转”，“使转”成了草书形质的主要特征。而“点画”因其在草书中常表现为短促、急速，或有时大幅度地拖长，上升为“情性”。与真书相比，草书中的点画既由静态进入动态，还要体现创作者个性与艺术的神韵，因而具有更大的难度。

我以为，单是对孙过庭上述两句话的分析，也可以识得草书在美学上具有更高的价值。

马世晓的草书敢“狂”，能“狂”，有个性，要克服许多思想障碍，单是这一点就不容易。他是性情中人。他自称“性情大于功力”，意在自励，在功力方面继续上进。以我的理解，“功力”与“性情”，是相互转化的一对矛盾。从草书形哀乐、达情性的特质来说，“大于功力”应是具有普遍性的规律，“性情”比之“功力”，前者处于主导地位。所以马世晓所说，恰好是他在实践中得来的对草书的认识。这么说，决非贬低功力的重要性。冯班《钝吟书要》：“虽狂如旭、素，咸臻神妙矣。古人醉时作狂草，细看无一失笔，平日功夫细也。此是要诀。”我们完全可以说，正因为狂草把神韵的重要性上升到最高度，所以功力也要有相应的极深厚的基础。

至此，我们会立即想到对于真书作为基本功的重要性的警告，几乎无可非议也无可辩驳。但是我想提醒一点：既然草书有其自身特点，那么说到功力时怎能忘记草书功力的特殊性？事实是，从线条运行到章法、结体，并非学好了真、行书体便能“水到渠成”地写好草书。

常言：唐人尚法。这个“法”字，不仅指真书，或以为真书便足以涵盖“法”。唐代张旭、怀素，上承张芝、王羲之，为草书特别是狂草奠定了法则，为后人开辟广阔道路。

2006年7月

① 丰子恺《艺术的园地》。

② 梁启超《饮冰室文集》。

③ 有关马世晓生平与艺术可参看李廷华《马世晓传论》。

# Between Spirit and Power – The Art of Ma Shixiao’s Cursive Script

By Shen Peng

Once during a presentation, someone asked, “ when visiting a calligraphy exhibition, what kind of art work will draw your attention mostly?”

I answered instantly, “ Art work with strong personality and inspiration is the most attractive.”

The truth is that there are unlikely to be many such art works. Mr. Ma Shixiao’s cursive script had a deep impression upon me a long time ago. When we met each other twenty years ago, we already shared common thoughts. His art works around that period already laid the foundations for his later style that possesses wild and flowing characteristics.

Between music and calligraphy, music is an aural art and calligraphy is a visual art. Both demonstrate the pure quality of expressing beauty to please the human senses. Therefore our ancestors often compared calligraphy with music. Mr. Feng Zikai used to say, “ Calligraphy and music are the highest level among all arts.” (Note 1) Mr. Liang Qichao thought, “ If the highest level of art means the expression of personality, then among all arts, calligraphy is certainly the one.” (Note 2)

Mr. Ma Shixiao, reached 72 years old this year, and between his talent for music and calligraphy, of which did he show the earlier signs of his talent? It might be hard to answer this question, but it is probably not so important. What is important is that he discovered and developed his understanding of arts at an early age and he liked both music and calligraphy. He applied for studies in the Central Music Institute but failed. However his past experience of the beauty of art accumulated through playing several musical instruments, such as the Er Hu, Pi Pa, Piano etc, has deeply rooted in his mind, (Note 3) and has had an extraordinary effect on his achievement in calligraphy later on. I shared the same experience as Shixiao. I used to be fond of music when I was young, although I never thought of professional studies as he did. To me, no matter how much you learnt, how high level you achieved, if you had sincerity and concentration during practice, the ability to connect one art form with another can be learned, and of course different individuals have different talents.

Music flows in time, calligraphy spreads in space; while there is space for the flow of time, time is running during the spread of space. How does Mr. Ma Shixiao incorporate a sense of music into his Cursive Script? I believe the same emotion towards both arts is the key. When changing the combination of music symbols into the structure of

lines and strokes, one has to know their similarities and master their uniqueness. Having rhythm is an important characteristic in life, in particular for higher level creatures.

Rhythm can be strong and weak. Being imaginary and real has further meaning as a pair of opposite artistic categories than in physical world. To be imaginative is very important in traditional arts. In fact, it is the highest standard for opera, poetry, music and painting. One produces the other, reality is the foundation, imagination is created thereafter, and the imaginary environment, the meanings beyond pictures and words. A “surreal” phenomenon is also observed during high-speed movement - when the photographer shoots an immobile object and a moving object with a usual shutter speed, surreal images will appear during the shooting of the moving object. However, to be able to imagine what you cannot see from art work is a level of art appreciation which can only be acquired after a long training, and becomes an important element of the nation’s art appreciation quality.

Leaving space for imagination during rhythmic movements at the right place is a unique quality and also the outstanding side of Mr. Ma Shixiao’s cursive script. It is very difficult to achieve, the artist needs to be unrestricted, if one is able to control the moves, he should be better at releasing the power; if one is good at being still, he should be more capable of moving. The blank (other than inked lines, strokes etc) in Mr. Ma’s cursive script art work is the result of his fast writing moves. The strokes in his writing move up and down, starting downwards to move upwards; move left and right, starting with a right turn to move to the left; combining both controlled and wild moves, starting with wild moves to a controlled structure of the characters. These moves remind people of Han Yu’s comments on Zhang Xu’s style of “moving as a ghost”. A “ghost” doesn’t have a fixed shape or appearance, and cannot be touched. We learnt that from Zhang Xu’s art work 《A Thousand-word Article》. I also understand a “ghost” as being mysterious. The universe is full of the unknown. Mystery creates imagination, it is not contrary to sensibility, but rather is beyond sensibility. Such understanding will positively expand our knowledge of the Wild Cursive Script.

“Standard Script uses dots and strokes to form the proper layout of characters, while the spirit lies in the turns of the lines and strokes; Cursive Script uses dots and strokes to express its spirit, while the turns of the lines and strokes form the layout.” Sun Guoting’s classic commentary has pointed out the opposite nature of Standard Script

and Cursive Script in terms of the relation between dots, strokes, turns and form, appearance and spirit. The former refers to “Standard Script”, with its still style, achieving its dynamism and spirit from the turns of its strokes. The latter refers to “Cursive Script”, with its flowing style, but its movement and spirit are demonstrated through the dots and the strokes. It is worth explaining that for both Standard Script and Cursive Script, the relation between motion and stillness, turns and appearance are all relative. Standard Script has strokes with three turns, isn’t that full of movements? Cursive Script has turns that stop and rest, isn’t that some sort of still? The true meaning of the saying “the turns of the lines and strokes form the appearance” is to express that Cursive Script, and in particular Wild Cursive Script, is running without a break from the start to the end. As a consequence, dots and strokes, the main characteristics of the structure of Standard Script, are replaced by turns in Cursive Script, and become its main characteristic. In addition, since dots and strokes are always short and rushing in Cursive Script, or sometimes largely extended, they start to demonstrate the spirit. Compared with Standard Script, it is more difficult to turn the dots and strokes in Cursive Script from still to movement while demonstrating the writer’s personality and the spirit of the art.

I think it is understandable that Cursive Script has higher value in arts simply by analyzing these two sentences above by Sun Guoting.

Mr. Ma Shixiao dares to write Cursive Script with wildness and he is capable to do so, with his own style, by overcoming many spiritual obstacles. It is not easy to achieve this. He is a natural person. He himself claimed that his natural emotion overcomes his skills, which means he still needs more self-improvement in his skills. According to my understanding, “skill” and “natural emotion” are contradictory but can be evolved from one to another. The characteristic of Cursive Script, expressing emotion through its appearance and reaching the spirit, shows that “natural emotion” overcoming “skill” is the common rule and “natural emotion” is dominant when compared to “skill”. Therefore Mr. Ma’s theory is exactly his understanding of Cursive Script through his practice. Having said that, we are not undervaluing the importance of skill. Mr. Feng Ban quotes in 《A Modest Comment on the Calligraphy》, “Although being wild as Master Zhang Xu and Master Huai Su, their script completely reaches perfection. Our ancestors used to write wild Cursive Script when they were drunk, but when you check the script closely, you can’t spot any mistakes,

which shows their fine skills.” We can put it this way: it is because wild Cursive Script requires the highest fundamental skills to upgrade the spirit level to its highest.

By now, we would instantly recall the warning of how important it is to acquire fundamental skills of writing Standard Script. However, may I remind you of one point: since Cursive Script has its own character, how can we forget the specialty of the skills of writing it? The truth is that it is not a natural occurrence that people can write good Cursive Script just because they can learn to write proper Standard Script and Running Script.

It is always quoted that “people in the Tang Dynasty fancy calligraphy”. Here the calligraphy is not just limited to Standard Script. In the Tang Dynasty, Master Zhang Xu and Master Huai Su had taken over from Mr. Zhang Zhi and Mr. Wang Xizhi and laid the foundation for the rules for Running Script and in particular for Cursive Script, and hence opened a wider scope for generations.

July 2006

Note 1: 《Art Garden》 by Mr. Feng Zikai.

Note 2: 《Collection of Articles from Ying Bin Chamber》 by Mr. Liang Qichao.

Note 3: refer to 《Mr. Ma Shixiao’s Legendary Story》 by Mr. Li Tinghua for Mr. Ma Shixiao’s life story .

# 创造新的美 —— 谈马世晓书法

中国工程院副院长  
浙江大学原校长 潘云鹤

无论从事何类艺术：音乐、舞蹈、美术、书法……只要是杰出的艺术家，都有一种共同的追求——去揭示与创造世界新的美。艺术作品所揭示的美越新、越多、越美，其品格就越高，历史价值也就越大。因此，在崇尚创新的这一理念上，优秀的艺术家和优秀的科学家历来心气相通。

纵观古今书法家抵达创新的方法，约有三类：

一是师法自然。如张旭顿悟于“担夫争道”，颜真卿将笔法类比于“屋漏痕”，怀素师法“夏云奇峰”等。

二是师法古人。此法的警言是：必须及时从摹拟古人转向创新。即先入帖，再出帖，通过变法，自成面目。

三是海纳百川。此法须分解综合，触类旁通，融成一家。有人曾自嘲“无一笔无来处”，便是将此种方法用到了极致。

对上述三法作一细究，可以发现他们相当类似于科技创新的三种方法：原始创新，消化吸收再创新，集成创新。在创新的途径上，科学与艺术原来也心心相印。

马世晓，1960年毕业于浙江农业大学茶学专业，却因家庭成份问题竟未获分配，于是经历了十年蹉跎岁月。正是在专业无门的环境中，马世晓的业余爱好反被凸现。他搞过美术、音乐，而最终走向了书法艺术，并成为当代引人注目的书法家。据我看来，马世晓之所以毕业于茶叶专业，却能杰出于书法领域，其原因之一，正在于科学与艺术之相通。

中国历史上素有官场失意者诗情倍增，考试落第者画技顿起。人之创新才能，恰如滔滔洪水，此堵而彼泄。其郁郁才华终究崛起在何处，也只能“谋事在人，成事在天”了。

马世晓的草书，妙在风神潇洒而气韵生动，笔意古雅而形态新颖。他虽然也临摹过张旭、怀素、二王、黄山谷、王铎等，却从未停步于芸芸之中，继而上溯并恪守张芝，独步于《冠军帖》，自成筋肉丰满、柔中寓刚、狂放而和谐的笔法。草书惯融篆法，崇尚婉通流畅。他却偏从张芝、二王等诸大家草书中提取隶意。一心探索融隶之草，终于凝成体态简雅、意蕴清远、左右骏发、意象横溢的独特风格。

我们分析非科班出身艺术家的成功往往可以发现，他们虽缺乏名师的传授与规范的训练，却独有主动探索的精神，也自成一条独特的成长道路，因此，他们的知识结构与众不同。他们在创新中往往出奇制胜。因为：一切创新均源于大脑里与众不同的知识结构。

马世晓的草书已经呈现出一种独特的美，它必将因此被载入书法之史。我们祝愿他于百尺竿头继续求变求通，迈向更美更新。

2006年7月

# Create New Beauty – About Mr. Ma Shixiao's Calligraphy

By Pan Yunhe

Any outstanding artist, no matter what kind of art they are involved in, be it music, dance, drawing, calligraphy etc, share a common goal – to create the new beauty and reveal the undiscovered beauty of the world. The greater the freshness, extent and beauty that art works reveal, the greater their quality and historic value. Great artists and scientists both always strive for creativity.

There have been three methods used by past and present calligraphers to create their own style:

Method 1 – to learn from nature and life. For instance, Master Zhang Xu learnt the structuring art of calligraphy from the gesture of giving way to a passing labourer; Master Yan Zhenqing compared the strokes with the way that “the rain ran down the wall from the broken ceiling”; Huai Su learnt from “the summer cloud and the amazing summit”, etc. Method 2 – to learn from historic masters. The warning for those using this method is to ensure that they develop their own style through the historic masters. That means progressing from the imitation of sample calligraphy to create a new method.

Method 3 – to combine numerous methods. This involves combining different methods together, and understanding them all through their similarities. One once claimed that none of his strokes were without origin. That is the ultimate level of using such method.

Having thoroughly analyzed these three methods, we could find that they are very similar to the three ways used to create new technologies: original creation, re-creation after evolution, and combined creation. On the path towards creation, science has always been hand in hand with the art.

Mr. Ma Shixiao graduated from studies of tea in Zhejiang Agriculture University in 1960, however he had no job offers due to his family background, and the 10 years after graduation were truly a hard time for him. Yet during such hard times without work, Ma's hobbies were his focus. He practiced painting, music but gradually chose calligraphy, and became an outstanding calligrapher of our time. To my point of view, one of the reasons why Ma, a graduate of tea studies, ended up excelling as a calligrapher, is that science and art are truly connected. In China's history, there have been people who failed in a political career but excelled in writing poems; people failed exams for becoming government officials but excelled in drawing. Human being's talent of creation is just like a flood, it can be blocked in one respect but will find another way out. Which talent will manifest itself in the end depends on people's own effort and the timing.

Ma's cursive script has its charm in its unrestricted fluency and vivid dynamism, its antique and elegant but creative style. Although he has been imitating Zhang Xu, Huai Su, Wang Xizhi, Wang Xianzhi (the two famous Master Wangs, father and son), Huang Shangu, Wang Duo (all well-known calligraphers in Chinese history) etc, he never stopped at that level, and in the end he decided to take up and further develop Master Zhang Zhi's style, and became the only person familiar with “Champion Letter” (a sort of calligraphy model writing). He has eventually formed his own calligraphy style – round and full characters with hard strokes yet full of gentleness, carefree and wild but full of harmony. Cursive script is usually merged with seal script, and aims at fluency with no fixed direction. He however focused on abstracting the clerical script style from the cursive script by Zhang Zhi and two famous Master Wangs, emphasizing on the clerical script, and dedicated himself to search for the invention of cursive script with clerical style, hence formed his own simple, elegant, meaningful, well-balanced, yet visually vivid style.

When we analyze successful artists with no official training background, we always notice that although they lack professional training from a well known master, they are full of searching spirit, and they tend to follow their own growing path, hence their knowledge structure is totally different from others. They usually win out of surprise through being creative, that is because every creation originates from the unusual knowledge structure of the human mind.

Ma's cursive script has already demonstrated its unique beauty. It will be documented into the history of calligraphy. We hope he continues to further beautify and evolve his style.

July 2006

Mr. Pan Yunhe : Vice Chancellor of China Engineering Institute  
Former Dean of Zhejiang University

# 滕州马世晓

值此“马世晓书法艺术展”隆重举办之际，《马世晓书法作品集》顺利付梓。这是马世晓先生艺术生涯中的一个重要成果，是滕州人民文化生活中的一件大事、喜事，我们谨表示热烈祝贺！

滕州，1988年撤县设市，隶属山东省枣庄市。史称“滕小国”，又称“善国”，是7300年前北辛文化的发祥地，为“科圣”墨子和“工匠祖师”鲁班的故里，文化部首批命名的“中国书画艺术之乡”。在这片神奇的土地上，英才辈出，俊彩星驰，留下了千古佳话。

马世晓先生生于滕州，童年时光在这里度过。他勤于学习，善于钻研，饱览了古今圣贤之说；他胸怀大志，克己修身，育化了厚德载物的高尚人格；他酷爱书法，热爱艺术，在书法技法、理论等许多方面都有很深的造诣。同时，马世晓先生移居杭州之后，在繁忙的教务及艺术耕耘之余，情系桑梓，不忘家乡，为滕州的经济建设和社会事业发展做出了积极贡献。在他身上集中体现了勤劳智慧、尚贤重义、自强不息的传统文化，也闪耀着与时俱进、开拓创新、奋发有为的时代精神。滕州人民秉承优秀的传统文化，弘扬先进的时代精神，不断夺取经济建设、政治建设、精神文明建设与社会建设的新胜利。

《马世晓书法作品集》收录的70余件书法精品，其中多数作品是马先生近期的代表力作，是他艺术成就的生动写照。家乡的钟灵毓秀给了马世晓先生初始的创作灵感；马世晓先生的教育成果和艺术成就又进一步光大了家乡的深厚文化。滕州人民将以此书的出版发行为契机，加强先进文化建设，抢抓机遇，乘势而上，加快发展，为建设“富裕滕州、文明滕州、生态滕州、和谐滕州”而努力奋斗。

愿马世晓先生书写更加美好的生活！

愿马先生书法艺术之树长青！

中共滕州市委

滕州市人民政府

2006年6月

# Mr. Ma Shixiao from City of Teng Zhou

《The Collection of Mr. Ma Shixiao's Calligraphy Works》 is going to be published during the well-prepared “Mr. Ma Shixiao's Calligraphy Work” exhibition. This is an important achievement in Mr. Ma's life, an important event which deserves to be celebrated by the public in the city of Teng Zhou. Congratulations!

Teng Zhou developed from a town to a city in 1988, and is the administration of Zhao Zhuang city. Historically, it used to be called “small Teng country”, or “Shan Country”, and it was the origin of the Bei Xin Culture and the hometown of the legendary scientist Mo Zi and the engineering master Lu Ban. It was among the first places to be named as the Hometown of China's Calligraphy Art. Many artists were born in this amazing place and its history includes many legends.

Mr. Ma Shixiao was born in Teng Zhou and spent his childhood here. He studied hard and learnt many historic stories. He was ambitious and self-disciplined, which made him a noble person. He is passionate about calligraphy and simply loves the art. He has made great achievements in various areas in terms of calligraphy's theory and skills etc. Even when Mr. Ma moved to live in Hang Zhou, he never forgot his hometown in spite of his busy schedule teaching and practicing calligraphy. He has been actively involved in Teng Zhou City's development and has made a huge contribution. He represents the old Chinese tradition of hard work, wisdom, with high moral standards and continuous self-improvement, while being creative, at the front of the trend and striving for progress.

About 70 of these selected works in 《The Collection of Mr. Ma Shixiao's Calligraphy Works》 represent different times in his life. It vividly reflects his development and achievement during the past half century. Mr. Zhong Lingxiu from his home town has originally inspired Mr. Ma, now his achievement in art and education provide further exposure to his hometown's long cultural history.

We wish Mr. Ma Shixiao a more glorious life! Long live the calligraphy art!

Communist Party of Teng Zhou City  
Teng Zhou Municipal Government  
June 2006

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对于书法家来说，没有比沉潜更重要的了。沉潜于书法经典，兼修学养。在沉潜中深入，在沉潜中积累，在沉潜中脱化。我内心深处最自我的东西，是在不经意间隐约出现的。写出自己，自然是人生一大快事，只是当时还在朦胧仿佛间，亦不甚理解它的幼稚和浅薄，事实上还离一家风骨尚远。我是在此后的沉潜中，才渐渐得以领悟的。

我坚信一以贯之的沉潜，自能使自己的艺术个性逐渐鲜明、强化，逐渐开拓、丰满，不断地超越、完善，写出悦己愉人的作品。新的起点将伴随我的终老。

——马世晓



作品 天开文运 行书轴  
年代 2006  
尺寸 172cm × 50cm  
释文 天开文运。  
滕州马世晓。  
钤印 灏水(朱); 马世晓印(白)

大  
成  
文  
運

勝州

馬玄曉

