

# 麻凡書畫篆刻集



Hong Kong Jingning calligraphy  
Society Public Shing Co.



麻凡書畫篆刻選集

朱屺瞻年百歲



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錢君出題







麻凡近影



一九八八年四月麻凡先生書畫篆刻展覽在江蘇省美術館開幕，書畫藝術界及軍政要員千餘人出席。



一九九〇年五月麻凡先生書畫展在日本甲府市開幕。



甲府市市長小林一彥會見麻凡先生，參加會見的有日中友協副會長山梨縣日中友協會長中村義光、副會長武藤正孝、雪江秋夫、甲府市文化局局長鈴木東一郎及著名書法家米山勘吾等。







麻凡先生應邀在日本畫家、收藏家新藤義筆先生府上作客。



麻凡先生和日本著名書法家內山華蕙女士研究書法藝術。



麻凡先生會見澳大利亞著名美術評論家克勞埃一行。



麻凡先生會見原蘇聯著名美術教育家、美術評論家查·範卡姬女士。



麻凡先生會見蘇黎世大學著名漢學家《麻凡》作者卡爾·森金女士。



麻凡先生會見美國藝術家。





# 序

■ 王學仲

八十年代初，丁吉甫兄曾向我介紹一個年輕人來津造訪，其人其藝給我留下了印象。一轉眼十年過去了，年輕人藝業日進，成績斐然，他就是麻凡。喜聞他出專集，樂爲之序。

麻凡初師南京藝術學院教授丁吉甫老友，隨其左右多年，學習書法和篆刻；從亞明學山水；入南京師範大學美術系跟譚勇教授學畫花鳥。亦曾得到當代書畫名流王個簣、諸樂三、朱屺瞻、錢君匋諸先生點撥，親授，而收廣益多師之惠。

麻凡對詩詞、金石、鑒賞、古文字等均有較深的研究，在名家雲集、才人輩出的當今畫壇上，麻凡能展露頭角，那無疑是靠他作品的實力取得的。這部專集，體現了他在書畫篆刻方面的成就，每一頁都浸透着他滴灑的汗水、凝聚着心血與智慧、記錄下奮進的足蹟。

麻凡的書畫篆刻，走的是一條“法古變今”的路，師古人之心而不機械地師古人之蹟。在我國書畫史上，他心儀懷素、顏真卿、米芾的行草，小篆取法于李斯、鄧石如、吳讓之；篆刻以漢印爲入門之嚮導；山水、花鳥則崇尚徐渭、石濤、八大之畫風。

在奠定了向民族傳統藝術學習的基礎之後，他又下了行萬里路的功夫，足蹟遍及祖國的名山大川，碑林長廊、園圃幽林。“以造化爲師、從生機爲運”成了他投身自然懷抱的指南。

專集中的這些作品，不拘一格、別開生面，是他鮮明的個性和奔放的情感展現。情感的筆觸構成了他自己的藝術特質：清秀中寓以剛健，嫵媚中行之遒勁，雄而不浮，獷而不野，纖而不弱，巧而不滑，靈活中具樸厚，嚴密中有輕鬆，鋒藏而見筆蹟，鋒露但無火氣，筆中蓄以墨趣，墨中蘊以筆情，洋洋灑灑，直抒胸臆。在他的作品中迸發出來的那種自信、自如和自在的情緒，那種只受內心驅使、只服從于自己心靈的氣概，足可窺見其氣質和膽力。在有限的畫面上調動了盡可能豐富的筆墨形態，如虛實、濃淡、幹濕、聚散、疾徐、隱現、曲直、欹正、大小、點線、體面等等，自然而然地自腕底奔出。連綿不盡；當筆墨落紙之後，整個章法結構就不可避免地受到筆墨運動趨向的左右，關鍵是看作者的胸次和駕馭筆墨的能力。當造險則造險，造了險還要破險；在用筆用墨過程中，還不可避免地會出現誤筆，有誤筆就須化腐朽爲神奇。石濤說過：“至人無法，非無法也，無法而法，乃爲至法。”一劃落帋，衆劃隨之。筆劃與筆劃之間的起承轉合相機生發之趣，都隨一劃而出，衆劃隨着筆勢而產生，因此相互之間就不會不受到筆端機趣的影響，不能不臨見妙裁，因勢利導，一氣呵成。看上去通幅和諧統一、出神入化。在他的作品中所呈現的氣息與蹟象，絕無薄弱流滑、甜軟無力之嫌。因爲他的作品是注重風骨和情感移入的，是其剛正的氣質與高揚的情致在作品中得到表現並給觀者以感染，貫注了他主觀的精神力量。所以那些潑辣雄渾的用筆，深邃高華的意蘊、奔放而恣肆的激情變爲落帋的形象，起到“暢觀者之懷”的藝術效果。

這種效果的產生，是他強烈藝術個性的功用。“我之爲我，自有我在。古之鬚眉不能生在我之面目，古之肺腑不能安入我之腹腸。我自發我之肺腑，揭我之鬚眉。縱有時觸着某家，是某家就我也，非我故爲某家也，天然授之也，我與古何師不化之有？”對於進入藝術堂奧的人來說，只有當其具有了古今中外廣博的文化素養之後，才能在更高的層次上感受到民族文化的豐沃，厚積薄發，才會使自己的藝術煥



發出異彩來。這一點至關重要，也是其創造力和想象力、生活經驗和文化經驗的特殊的體現和功用，因而才能不斷誘導出靈感的火花，放射出熠熠之光。只有在傳統藝術的借鑒中得到化合，而克服機械模擬生搬硬套之痕跡，天馬行空般地馳騁在自己的藝術沙場上，也只有這樣才能堪稱真正的藝術家。麻凡正是這樣的藝術家。著名百歲書家蘇局僂先生有詩讚曰：“功深藝術筆通神，儒雅風流若古人。遙望金陵千里遠，雲山不隔一天春。”著名畫家楊建侯教授對他的作品也作過“功力深、作品精、意境新”至為中懇之評價。

麻凡把自己的全部身心交給藝術事業，因此獲得了藝術上的豐收。近年來，麻凡先後在國內及日本、香港、等地六次舉辦了個展，並應邀赴日本講學，國內外八十余家博物館、美術館、高等學府收藏了他的作品，歐洲、亞洲、美洲等地區的收藏家也收藏了他的作品，祖國的名山大川、碑林中亦鐫刻着他的書法作品，連年性的國際性、全國性展覽他又多次入選並獲獎，報刊雜誌、電臺、電視臺對他進行多次介紹和報導，書畫名家大辭典上載錄他的名字，瑞士蘇黎世大學漢學家卡爾·森金有感于麻凡的成就和影響，推出了德文版專著《麻凡——中國當代怪傑書畫藝術家》一書，使其藝術得以更廣泛的傳播。

麻凡的這部專集，是他創作歷程中一個時期的記錄。麻凡正值不惑之年，以後要走的路還很長，相信他還會有新的突破，新的成就，還會舉辦新的個展，還有新的專集問世。

辛未仲秋于津門 龜園



## PREFACE

### ■ 王學仲

At the beginning of 1980's, Mr. Ding Jipu introduced a young man to pay me a visit in Tianjin. He gave me a favourable impression. Ten years have passed since then and this young man has made a great progress with splendid results. He is called Ma Fan. Now I am glad to learn that he is going to publish a collection and am pleased to write a preface for it.

Ma Fan originally learned calligraphy and seal cutting from Professor Ding Jipu of Nanjing Institute of Arts for many years and took lessons in landscape painting from Ya Ming, a famous landscape painter. Later he was admitted to the department of arts of Nanjing Normal University to take lessons in painting of flowers and birds from Professor Tan Yong. He also received instruction and directions from contemporary distinguished personages in the circles of calligraphy and painting such as Mr. Wang Geyi, Mr. Zhu Leshan, Mr. Zhu Qizhan and Mr. Qian Quntao and benefited greatly from them.

Ma Fan has great attainments in poetry, epigraphy, connoisseurship and palaeography. Owing to his excellent works of art, he began to show his talent in the painting circles of Nanjing where the famous painters gathered and people of talent came forth in large number. This collection represents his achievements in calligraphy, painting and seal cutting. Each page of it is soaked with his sweat, embodies his wisdom and the results of his work, and records his footsteps in progress.

His works of calligraphy, painting and seal cutting take the direction of "making the past serve the present". He emulates the feelings of the ancients rather than mechanically following in their footsteps. Among the ancient Chinese painters and calligraphers, he admires the running hand of Huai Su, Yan Zhenqing and Mi Fu, follows the small-seal style of Li Si, Deng Shiru and Wu Rangzhi, takes the seal of the Han Dynasty as a rudimentary guide to seal cutting and holds in esteem the style of Xu wei, Shi Tai and Ba Da in drawing mountains, waters, flowers and birds.

After laying a foundation to learn from the national traditional arts, he made a journey to visit the famous mountains and great rivers, the forest of steles and the long corridor, the gardens and the secluded wood. "To learn from nature" has become a guide for him to throw himself into the bosom of nature.

The works of art in this collection do not stick to one pattern and show an entirely new look. They are an expression of his distinctive personality and unconstrained feeling. The brush strokes full of feeling constitute his own artistic characteristics: delicacy as well as vigour, charm as well as firm strokes, power without flashiness, toughness without rudeness, slimness without fragility, cleverness without cunningness, flexibility combined with plainness, compactness accompanied by looseness, a concealed talent visible on the strokes, a displayed talent without temper, a pleasure contained in the painting brush with the feeling contained in the ink. It is voluminous and gives expression to his innermost feelings. From the self-confidence and the free and unrestrained feeling erupting from his works of art, we can get a hint of his disposition and boldness. He uses plentiful drawing strokes in a limited size of painting such as real and imaginary, dark and pale, dry and wet, concentration and dispersion, rapid and slow, concealment and appearance, curved and straight, askew and upright, large and small, point and line, cube and plane etc. All these come out from his wrist naturally and uninterruptedly. When the painting brush drops on the drawing paper, the entire composition will inevitably be controlled by its moving trend. What counts is the painter's well-thought-out plan and his ability to control the painting brush. You should create a miracle with your painting brush, but such a miracle should be close to life. In the course of using the painting brush and ink, a slip of the painting brush is inevitable and has to be turned into a miracle. As what Shi Tao says, "A courageous people will take paths never trodden before. Those who break new paths are regarded by the conservatives as having no method. This is incorrect. It is not that there is no method. Only when you create a new method which belongs to you, can you call it a genuine method. When the first stroke appears on the drawing paper, other strokes follow. All connections between strokes proceed from the first stroke and all other strokes follow the trend. Therefore they will inevitably be affected by the movement of the tip of the painting brush. They have to be controlled as the occasion requires and be adroitly guided according to circumstances, so as to get it done in one go. The whole painting looks harmonious and unified, reaching the acme of perfection. The flavour and signs presented in his works of art are by no means feeble and slick. His works of art lay stress on the vigour of style and the influx of feeling. His upright temperament and lofty sentiment find expression in his works of art and affect the readers. He has concentrated his subjective and mental strength on these works of art. Therefore his pungent and vigorous strokes, profound and noble messages, and bold and unrestrained passion find expression on the paintings, thus achieving the artistic result of "speaking the reader's mind freely".

The achievement of this result should be credited to his strong artistic personality. Just as what Shi Tao says, I am none other than I myself. No beard and eyebrows of the ancients can be grown on my face, nor lungs of the ancients transplanted to my stomach. I'll express myself from the depths of my heart and pull off my beard and eyebrows by myself. Even though there might be similarity to somebody else, it is a mere coincidence, and not that I imitate him at will. All



these come into being naturally. How can you say that I imitate the ancients without digestion?" For the man who has entered into the innermost recess of a hall of art, he will feel at a high level the richness of the national culture and make his art blossom in radiant splendour only when he has possessed an extensive accomplishment of Chinese and foreign, ancient and present cultures. This is extremely important. His works of art are a special expression and function of his creative power and imagination, living and cultural experiences. That's why they can constantly send out the sparks of inspiration and shed brilliant light. Only those who are galloping across the artistic battlefield like a heavenly steed across the skies by using the traditional arts for reference and wiping out the vestiges of copying mechanically in disregard of specific conditions deserve to be called genuine artists. Ma fan is exactly such an artist. Mr. Su Juxian, a famous calligrapher of one hundred years of age parishes him in a poem like this, "He has put a great deal of effort in his works of art and his painting brush has a miraculous effect. He is a talented man of great learning with a dignified bearing. Nanjing is a thousand li away from here, yet we are as close to each other as the cloud to the mountain." Professor Yang Jianhou, a famous painter of eighty years of age, has also made a pertinent comment on his works of art. He said, "They are of great attainments, splendid in workmanship and entirely new in artistic conception."

Ma Fan has devoted his life to the cause of art, thus achieving a bumper harvest artistically. In recent years, he has held six personal exhibitions successively at home and in Japan and Hongkong. He was invited to Japan to give lectures. His works of art were collected by over 80 museums, art galleries, colleges and universities. Collectors in Europe, Asia, America and other regions also collected his works of art. His works of calligraphy were engraved on the steles of China's famous mountains and great rivers. His works of art were selected for the perennial international and national exhibitions and won prizes on many occasions. He was repeatedly introduced and reported by newspapers, magazines, broadcasting and television stations. His name was printed in the dictionary of famous calligraphers and painters. Moved by Ma Fan's achievements and influences, Karl Senkin, a sinologist of Zurich University, Switzerland, has published a monograph in German "Ma Fan - a Queer Chinese Painter and Calligrapher of Our Time", further spreading the influence of his art at home and abroad.

This collection is a record of his creative work in a certain period of time. He is now just middle aged and has a long way to go. I am confident that he will make a new breakthrough, achieve new success, hold still more personal exhibitions and publish still more collections.

at Guiyuan, Tianjin  
in midautumn, 1991

Wang Xuezhong:

Deputy chairman of China Association of Calligrapher

Director of Research Institute of Art of Wang Xuezhong of

Tianjin University

Professor of Tianjin University

Famous calligrapher and painter



## 序の一

王学仲

80年代のはじめごろ、丁吉甫兄が一人の若者に天津来訪を紹介したが、その人とその芸はわたしに深い印象を残した。瞬く間に10年も過ぎ去り、その若者の芸は日一日向上し、業績は広く知られるようになった。その人が麻凡君である。この度、書画集を出すことを聞き、喜んでそのために序を画くことをひきうけた。

麻凡君は、はじめ南就芸術学院の教授で老友の丁吉甫氏に師事し、その左右に付いて、画や篆刻を学ぶこと多年。そのあと、著名な山水画家である亜明氏に山水画を習い、南京師範大学美術学部に入って譚勇教授に花鳥画を学び、また、当代書画名流の王個簪、諸楽三、朱屺瞻、銭君匋諸先生から教示、指導を受け、らいて広益多師に恵まれているのである。

麻君は詩詞、金石、鑑識、古文字を問わず深く研究しており、名家雲集人才輩出の金陵画壇で頭角を現わすことができたことは、疑いもなくその作品の実力によるものである。この書画集は書画篆刻における彼の業績を示し、どのページもれの汗水を浸透させ、その体得と智慧を凝聚させ、奮迅の足跡を記録している。

書画篆刻において、麻君“法古變今”の道を歩んでいる。古人の心には師事するけれども、機械的に古人真似しないということである。わが国の書画史において、行草は懷素、顔真卿、米芾を慕い、小篆は李斯、鄧石如、関讓之に法り、篆刻漢印を道引とし、山水花鳥は徐謂、石濤、八大山人の画風を尊ぶ。

民族の伝統的芸術を学び、そしてしっかりとした基礎をかため、かれはまた万里の路を行くという大決心をした。足跡は祖国の名山大川、碑林長廊、園輔幽林に行とどいている。“造化師とし、生機に従ろを運とす”が大自然に投身するかの指針となっている。

書画集には疎作、一格を拘らず新生面をいたもので開、かれの鮮明な個性と奔放な情感をあますところ現わしている。このかれが情感自分特有の芸術特質をつくりあげていく。秀麗の中には風健をし寓、嫵媚にして遒勁を現わしい。雄にして浮かず、獷くして野卑の感がなく、したやかにして弱マしからず、巧にしてずるく思われない。回滑の中に素朴をもっており、致密の中に軽快がある。鋭鋒を蔽せば筆跡が現われ、鋭鋒を露わしても火気を感じさせない。筆には墨趣を蓄え、墨には筆情を含ませ、自由自在、思う存分に自分の胸逸を語るのである。かれの作品にはその自信と自由自在の情緒、その自分の内心にしか駆使されず、自分の魂にしか従わぬ氣概がほどばしている。ここからはその気性と醜胆が窺かれるであろう。限られた画面の中で、出来るだけ豊富多様の筆墨形態を駆使して、虚実、濃淡、乾湿、聚散、疾徐、隠現、曲直、欹正、大小、点線、体面などといった筆法が自然に腕底から湧き出て、綿綿として尽きることはない。一旦筆墨を紙に落せば、章法構成筆の運びに左右されるようになり、作者の胸次と筆墨を御する能力だけが物をいうのである。險悪をつくるべきときはそれをつくり、つくったあとはまたそれを破らなければならない。また、筆や墨を用いる場合誤筆はまぬがれない。誤筆があれば腐朽を神奇に変えるようにしなければならない。“至人は法なし。法なきにあらざるなり。法なきに法るを至法とす。”と石濤が雲う。一筆画が紙に書かれると衆画がそれに随うようになり、筆画と筆画との間起承転結が機を見て生まれ趣もその一画に随つて現われ、衆画も筆勢に随つて生れるのである。とつて、互いの間は筆の運びに影響されるのを免がれず、臨機応変し、適宜に導き、一氣呵成しなければならない。こうすれば全体が調和統一し、ス神の觀を人に与えることになる。麻凡君の作品に現われているものは決して薄弱で甘ったるい嫌がない。というのは、かれが風骨と情感の作品への移入を重視し、その剛正の氣質と高ぶる情緒を作品に表わし、よって見る人に感動を覚えさせようと、自分の主観的精神の力を注いでいるからである。だから、かれの洩刺雄渾な運筆と深邃高遠な意向と奔放恣肆な激情が紙上の形象と変わり、“觀る者の懷を



暢す”の芸術的效果をおさめるのである。

こんな効果はかれの強い芸術的個性によるものである。“我の我となるは自ずから我在るなり。古の須眉は我の面目に生る能わず、古の肺腑は安く我の腹腸に入る能はず。我自ずから我が肺腑を発し、我が須眉を掲ぐ。たとえ或る時某家に触れむとも、これ某家の我に就きたるなり。我故と某家とるに成非ざるなり。天然これ授けたるなり。我古の何師と化らざる有らんや。”(石濤)芸術の堂奥に入ろうとする人にとって、古今内外の広博と文化素養を身につけてはじめてより高い元民で民族文化の豊潤を感受し、それをフルに活用して、自分の芸術に異彩を放たせるころである。これが一番心肝なところである。これはまたその人の創造性、想像力、生活体験の特殊な示現であつて、功用である。これがあるからこそたえず靈感を誘発し、輝きを光ら。伝統的芸術の借用の中て、それ十分に溶かしあわせ、機械的な模倣の痕が少しもなく、天馬空を行くが如く自分の芸術の戦場を弛けまくる、こうしてこそ真の芸術家といえる。麻凡君が正にこんな芸術家である。著名な百歳の書家蘇局仙先生は褒め詩があり、いわく“芸術の功深くして筆神に通じ、儒雅風流にして古人が若し。金陵を遥かに望みて千里も遠く、雲も山も一天の春隔てず。”八十老人で著名な画家の楊建候教授も“功は深く、作は精に、意匠は新たなり”と極めて的確な評価を下している。

麻凡君は全身心を芸術に投じている。その報いとして創作の豊作をおさめている。相前後して国内及び日本、香港などで六回も個人展を開くことができ、日本にも学術の講演を招かれた。国内外80あまりの博物館、美術館と大学に収蔵品としてかれの作品をおさめており。ヨーロッパ、アジア、アメリカの収集家もそれを収集している。祖国各地の名山大川の碑林にはかれの書が刻まれ、連年国際的、全国的展覧に何回も人選し、また受賞している。新聞雑誌、放送局とテレビ局では一度ならずかれを紹介、報道し、書画名家大辞典にもかれの名を収録している。スイスのチエーリッヒ大学の中国学専門家カール氏は麻君の業績と影響に心を打たれ、“麻凡一中国当代の怪傑書画芸術家”と題するドイツ版の著作を出版した。かれの芸術における影響は広く国内外に及んでいるのである。

この書画集はかれの創作途中の一段階的記録である。麻君は正に不惑の年に当り、これからまた長い道を歩むであろう。また新しい天地を拓き、新しい成果をおさめ、新しい個人展を催し、新しい書画集を世にたすであろう。わたしは堅く信ずるのである。

辛未仲秋津門亀園に於て

(王学仲は中国書家協会副主席、天津大学王学仲芸術研究所所長、天津大学教授、著名な書画家)



# 序 二

■ 徐培晨

我與麻凡兄，同齡人也，同爲沛縣人，同客南京，同從事書畫之道，多年來切磋往來，交誼篤厚，引爲知己。

我所執教的南京師範大學美術系，麻凡亦在這里隨我的導師譚勇教授學習過。學成後在國內外多次舉辦個人書畫篆刻展，以他作品的實力征服了觀衆，人們交口稱揚，影響甚巨。近年來成就斐然，躋身於名家之流了。

麻凡出身於名門旺族，自幼即受到良好的教育。少年時代便能詩能文，有神童之譽。然而他並未沉湎於優裕的家庭生活，十五歲時在賢達的母親支持下投筆從戎。十九歲時身爲連職軍官的麻凡駐進了方圓四十里沒有人煙的大別山。在茅草棚里一住就是十年，房舍兩度倒塌身負重傷而鑽研藝術的決心未減，令人驚畏的地方病險些奪去生命而不改初衷。艱苦的生活磨煉了意志，也造就了麻凡的藝術。在深山老林里，他博覽群書，終日沉淫於我國古代詩詞歌賦、書理畫論及文學名著中，渴驥奔泉般潛心攻讀之，執着進取，不敢稍怠，取精用宏，以滋學養之豐實。

在他的作品中那變幻莫測、筆精墨妙的天成靈氣，那折金切玉、石破天驚的力度及展現出的胸次高曠的精神境界，無不來源於堅實的生活基礎和博學廣大的藝術修養。山水畫“深山苦讀”、“古淮夜渡”、“皖西小景”等都是這一時期的生活寫照。

一九七九年春，麻凡跨出深山，返回南京，依靠他深厚的學力和高逸超妙的作品一舉成名。一時間“野山闖來的書畫家”、“麻凡不凡”等新聞見於報刊屏幕上。大凡結識麻凡的人大都會被他那淵博的學識和風度翩翩的長者風度所折服。

他善游歷，裝三山五岳於胸中。每至一地，必登高博望，凌峰巒之巔，俯瞰群山，舒襟暢懷，任山風振衣，聽松濤陣鳴。脚下雲走霞飛，不禁然長嘯高歌，把酒向蒼穹，與宇宙山川同醉。飄飄然若僊若神，晃如置身蓬萊。此情此景，難以言狀，此時的麻凡，大有逸士高人之風範。

每個書畫家都有其特殊的心靈個性、學識及修養，有其特殊的審美情趣。麻凡之於書法，正草隸篆諸體，均用過極長時間的功，根基深厚。他有一個習慣，從不機械臨摹碑帖，而是善讀、善思、善悟，有過目不忘的超凡記憶力和理解力。小篆用功甚多，書來頗具特色：用筆起落有緻，綿延修長，筆劃圓轉披拂，若長虹垂地，峭拔峻偉、力健氣雄。

潑墨書法是其絕技。所謂潑墨者，此爲國畫大寫意的技法形式，書畫同源，麻凡“心有靈犀一點通”，予以移植，用于書法，滿紙煙雲，書中含有畫的機予，是其獨造也。當今書壇多有後學者襲用此法，步其後塵，一意仿效，惜不知底蘊，難到佳處。現在不妨將此法推介出來，以示學人。此法有一定的難度，駕馭牠需要對草書的結構點劃有了高度的理解與把握之後方能爲之。麻凡是這樣做的：先將筆入清水浸透，再在筆尖上蘸取濃墨，有時根據需要在筆腹、筆根等處蘸墨，然後果斷下筆。一般來說，筆中含水量要飽滿，墨色淋漓滲化則顯得生動活潑。潑墨書法中這個“潑”字，一般應理解爲潑辣、奔放、大氣磅礴。正如石濤詩云“漫將一硯梨花雨，潑濕黃山幾段雲”那樣，是指豪放恣肆之情態，並非是指將水墨傾瀉至紙上之行爲。潑墨書法有極大的偶然性，須視其效果，因勢利導。麻凡的潑墨書法往往是其即



興揮毫之作，興致勃發之際，提筆向紙，凝全身之力於筆端，其勢如蛟龍出海、雲鵠游天。張之以壁，頓覺風采絕倫，筆觸中躍動着他特立獨行的新奇個性化的特質：墨色飛濺，若斗轉星移，體勢縱展，淋漓灑脫，胎骨狂偉、氣度雄渾，開發出書法用筆的新格調。

不少書畫家不擅金石，而麻凡於此却能游刃有餘。他的篆刻，能在方寸之間，寓百里之勢，收到氣象萬千之效。興來之時，奏刀向石，石屑紛飛，佳作即成。我的常用印章，不少枚均出自於麻凡之手，麻凡厚我也。

麻凡的畫得力於書法用筆，字寫得好，其畫自然就受益匪淺。他畫路甚寬，或花卉禽鳥，或藤蔓時鮮，或突兀大石，或山川屋宇，舟車亭橋、蘆荻淺岸、竹籬茅舍。畫多設色，或濃麗厚重，或清雅恬淡。“畫乃心聲”，有興趣則爲之，有感而發，不作無病呻吟之作。

我與麻凡兄，常憑幾對坐，吸煙品茶，談地說天，興致酣暢之時，更深夜闌而忘返。

“大風起兮雲飛揚，威加海內兮歸故鄉，安得猛士兮守四方”。這是我們早就會吟誦的漢高祖劉邦的大風歌，作爲“千載龍飛地，一代帝王鄉”的沛籍人麻凡，楚漢文化不能說對其沒有影響。他從藝能筆健氣雄，爲人則剛直不阿。敢於仗義執言，不爲權勢強人所懾。胸襟磊磊落落，明淨如泉，當爲時人之楷模。

麻凡於書畫篆刻之外，又通博古、精鑒賞、富收藏，曾爲南京博物館征集宣傳部主任多年，被浙江美術學院藝術品進出口總公司等單位聘爲書畫鑒定師。

麻凡業余善養花鳥，多種名貴花卉，把庭院、畫室裝點得花園一般。金魚、壽龜、七色鳥、白鷺、波斯貓或游、或爬、或叫、或鳴，好不熱鬧。

麻凡現爲三口之家，夫人劉曉凌乃爲大家閨秀，甚淑惠達理，是其事業成功的賢內助，兒子麻冉年尙幼小，但能彈奏一手好琴，每當閑暇之時，琴聲激越，音韻繞梁，一家人爲之神思飛揚，天倫之樂融於一堂。

麻凡現爲南京博物館專業書畫篆刻家、鑒賞家；中國書畫函授大學南京分校教授。

麻凡書畫集的出版，是他成功的標幟，是他心血和汗水的結晶，是他一步步登向藝術之巔的里程碑。書畫篆刻集付梓之際，麻凡兄屬爲寫序，聊贅數語，言不盡意，有愧有愧。

辛未年十月於南京行雲齋



## XU PEICHEN

Mr. Ma Fan and I are of an age. We both are natives of Peixian County and now living in Nanjing. Being engaged in the same careers of calligraphy and painting, we have close contact and have learned from each other for many years, thus establishing a profound friendship and becoming intimate friends.

I work as a teacher in the department of arts of Nanjing Normal University where Ma Fan took lessons from Professor Tan Yong who is also my tutor. After graduation, he held personal exhibitions of calligraphy, painting and seal cutting on many occasions at home and abroad. He has conquered the audience with his works of art and won unanimous praise, thus producing tremendous influence. In recent years, he has achieved splendid results and ranked among the most noted painters.

Ma Fan comes from a prominent family and received good education since childhood. As a teenager he was able to write poetry essays, and had the fame of prodigy. However, he did not indulge himself in his well-to-do family life. At the age of fifteen, he joined the army under the support of his virtuous mother. At the age of nineteen, as an officer of the company, he was sent to the Dabie Mountains which were uninhabited within a circumference of 40 li. He lived in a thatched shed for ten years. The thatched shed collapsed twice and he was seriously injured, but he never changed his determination to study art. A ferriting endemic disease nearly caused his death, but he never changed his original intention. This hard life has tempered his willpower and helped him create his own art. In the remote mountains, he read extensively from Chinese classic poetry, the theory of art to the literary masterpieces. He concentrated on his study all day long to enrich his knowledge. The changeable and wonderful inspiration, the powerful and forceful vigour of strokes as well as the road-minded mental world expressed in his works of art originated from his solid foundation of life and his artistic accomplishment with extensive knowledge. The landscape paintings entitled "Reading in the Remote Mountains", "Crossing the Huai River at Night", "A Scene in West Anhui" etc. are the portrayal of living at this period of time.

In the spring of 1979, he returned to Nanjing from the remote mountains and suddenly became famous due to his profound knowledge and exquisite works of art. In a short span of time, news entitled "A calligrapher and painter from the wild mountain", "Ma Fan is out of the ordinary" and so on appeared in newspapers and the screens. Generally those who get acquainted with him are conquered by his erudite and elegant manner of an elder.

He was fond of travel, always keeping at heart the three hills and five mountains. Whenever he got to a place, he would certainly ascend the heights to enjoy the distant view. Standing at the top of the mountain, he looked down at the undulating hills, feeling relaxed and at ease. He let the wind from the mountain sway his clothes and listen to the sighing of the wind in the pines. With the clouds flying under his feet, he couldn't help howling and singing, raising his wine up to the blue sky to drink a toast with the universe, the mountains and the rivers. He felt as if he was floating in the air and coming to a fairyland. This sort of scene was beyond description. At this very moment, he had a manner of a hermit.

Every calligrapher and painter has his own particular sour and personality, learning and accomplishment as well as special aesthetic temperament and interest. Ma Fan spent a lot of time in studying the regular style, cursive hand, official style and seal character of calligraphy, and had a solid foundation thereof. He has such a habit that he never imitates the strokes of the book of stone rubbings mechanically. He is good at reading, thinking and understanding and has an exceptionally good memory and comprehension. He was particularly diligent in his study of the small-seal style of calligraphy which he wrote with distinguished features: the strokes are arranged orderly and turn as smoothly as the drooping rainbow, stretching, slender, vigorous and powerful.

His unique skill is the splash-ink calligraphy which constitutes a technique of Chinese ink-painting. Calligraphy and painting are of the same source. Ma Fan took a hint therefrom and transplanted it to calligraphy, so that his calligraphy contains the composition of a painting with the writing paper full of clouds and mist. This is his unique style. Nowadays some beginners of calligraphy take over this method and blindly follow his footsteps. But they are ignorant of the exact details and thus come to nothing. Now I would like to introduce this method to the beginners. This method is somewhat difficult. You must have a deep understanding and grasp of the composition, dots and strokes of the cursive hand before mastering it. This is how Ma Fan does: first soak the writing brush in clear water, then dip the tip into the thick ink, sometimes the abdomen and the root of the writing brush are dipped into the ink as required and then resolutely used to write. Generally speaking, the brush should be full of ink. The ink which is dripping wet and permeating the paper looks vivid and lively. The word "splash" in the splash-ink calligraphy normally should be understood as lively, bold and unrestrained, and full of power and grandeur. Just as what Shi Tao describes in his poem, "A spatter of rain wets down clusters of clouds over the Huangshan Mountain". This refers to the forceful and unrestrained state, but not the action of splashing the ink on the writing paper. There is a great occasionality in the splash-ink calligraphy, so one must guide the strokes according to the effect they might produce. Ma Fan's works of splash-ink calligraphy are often an improvisation which he improvised on the spur of the moment by concentrating his whole strength on the tip of the writing brush. These



works look like a flood dragon coming out of the sea and a swan flying in the sky. When they are put up on the wall, you will suddenly feel its unequalled graceful bearing and the strokes glittering with his unique and novel individualized features: the splashing ink, like the revolving stars and the stretching human body, impassioned and forceful, free and easy, vigorous and forceful in bearing, thus opening a new style of writing in calligraphy.

Quite a few calligraphers and painters are not good at epigraphy, but Ma Fan is expert in it. One can see a spectacular scene in the limited size of his works of seal cutting. On the spur of the moment, he would take up a graver and work on a small stone with the broken stones scattering here and there, soon a masterpiece was completed. I am glad to say that many of my seals came from his hands.

Ma Fan's paintings benefit from the brush strokes of calligraphy. He writes a good hand, from which his paintings naturally benefit a great deal. The contents of his paintings are many and varied, either flowers and plants, fowls and birds, or rattan, vine and fresh vegetables, or towering crags, or mountains, rivers and houses, or vessel and vehicle, pavilion and bridge, reed on the shallow bank, thatched cottage with bamboo fence. Most of his paintings are coloured, either in rich and gaudy colours, or in elegant and quiet colours. "One's painting reflects one's thinking". He paints a picture whenever he is in the mood to express his feeling, but never makes a painting with affectation.

Mr. Ma Fan and I often sat opposite each other, smoking, drinking tea and talking of everything under the sun. We drink to our heart's content and late into the night, forgetting to go home.

"The gale is rising while the clouds are flying, I return to my native place after my military prowess spread throughout the country, how can I get the brave warriors to guard the frontiers". This is the poem entitled "Ode to the Gale" written by Liu Bang, the first emperor of the Han Dynasty, which we were able to recite long ago. As a native of Peixian County where the dragons came from for a thousand years and a generation of emperors were born, Ma Fan cannot very much avoid the influence of the cultures of Chu and Han Dynasties. His works of art are vigorous and powerful in strokes. He is upright and never stoops to flattery. He dares to speak out from a sense of Justice and is never awed by the men of power and great influence. He is openhearted and aboveboard, and a good example to be followed.

Apart from calligraphy, painting and seal cutting, he is conversant with antiquities, proficient in connoisseurship and has collected a wealth of antiques. He was the director of the department of collection and appraisal of Nanjing Museum for many years and was engaged as a connoisseur of calligraphy and painting by the National Works of Art Import and Export Corporation of Zhejiang Institute of Arts and other units.

He is adept in growing flowers and keeping pet birds during his spare time. He decorated his courtyard and studio like a garden with multicoloured rare flowers and plants. There are goldfish, long-lived tortoise, seven-colored tanager, egret and Persian cat, either swimming, crawling, singing or mewling - what a busy place.

He has a family of three members. His wife Liu Xiaoling is the daughter of a large family. She is a virtuous and reasonable woman and a good supporter to her husband's career. His son Ma Ran is still under age, but he can play musical instruments very well. In their leisure time, the sound of music is often heard ringing loud and melodious in the house. The whole family feels joyous and happy, and enjoys a family happiness.

Ma Fan is now a specialized calligrapher, painter, seal cutter and connoisseur of Jinling Calligraphy and Painting Research Centre of Nanjing Museum, rector of the Oriental Calligraphy and Painting Academy and professor of the Nanjing Branch of China Calligraphy and Painting Correspondence University.

The publication of Ma Fan's calligraphy and painting collection is a symbol of his success, the fruit of his painstaking labour and a milestone indicating that he is reaching the summit of arts step by step.

Before this collection is sent to the press, Mr. Ma Fan has asked me to write a preface for it. I am very sorry that I just scratch a few words which cannot fully express what I really think.

Written at Xingyunzhai,  
Nanjing in October, 1991

Note: Xu Peichen is an associate professor of the department of arts of Nanjing Normal University and a famous Chinese Painter.