

天津人民美術出版社

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馬翰章，原名馬萬生。1935年出生在河北省安次縣的書香門第之家。

1958年畢業於天津美術學院，隨後赴北京中國畫院，從師吳光宇先生研修中國人物畫，並在天津美術學院任教。現任天津師範專科學校教授、藝術部主任。

近年來有衆多作品問世。常縱筆爲畫，畫意追求哲理。以無數之法，求有形之韻。

Mr. Ma Hanzhang (1935--) was born in An Ci county, Hebei Province of a scholarly family. After graduating from Tianjin Academy of Fine Arts in 1958, he went to China Academy of Traditional Paintings in Beijing for advanced studies on Chinese figure paintings under the celebrated artist Mr. Wu Guangyu. Then he returned to Tianjin to teach at the Academy from which he graduated. He is currently teaching as Professor and Director of the Fine Arts Department at Tianjin Teachers Training College. Recently he has painted and published a good number of works. When inspired, he gives free rein to his brush and one elegant painting after another comes out of his hand. He endeavors to present philosophic themes in his paintings, bringing out intangible motifs in tangible rhythms.



马孙青

清新俊爽，雄秀兼得

——馬翰章國畫創作略說

杜哲森

馬翰章先生近日送來二十余件國畫原作和百余幅作品圖片，言及將由天津人民美術出版社出版自己的第一本畫集，希望我能寫點什麼。同馬翰章先生相知甚晚，對他的為人治藝尚不十分了解，但從送來的作品中，可明顯地感受到這是一位修養廣博、治藝嚴謹而又善于思考、勇于進取的藝術家。品味他的畫，有幾點感受是頗為深刻的。

廣闊的藝術視野

中國傳統繪畫遠在唐宋時代就有了分科，從題材內容上看，可分為人物、山水、花鳥、草蟲等；從表現手法上看，有工筆、寫意、兼工帶寫等。在此基礎上，又派生出了諸多的風格傳派，如山水畫中的青綠派、李郭派、董巨派、馬夏派、二米派等，花鳥畫有徐黃異體和文人墨筆等。發展趨勢顯示出繪畫的分工越來越細，大多數畫家在創作上往往都是術有專攻，派有專承，在各種題材和表現手法上兼能并擅的畫家實在不多。這一現象一直延續至今。如果說社會分工的結果是對人的多方面潛能的一種壓制和扭曲的話，那麼繪畫創作上的這種分科劃域，同樣也是對畫家們的藝術天賦的一種人為限制，因為單一題材的專攻，盡管可以求精求微，但也不可避免地將本來是豐富多彩的審美世界在畫家眼中變得狹窄了，使畫家的眼睛只盯住了某一領域，只能採擷某一種花的芳馨——這終究是一件憾事！

馬翰章的國畫創作明顯地表現出了對這一創作慣性的抗衡。他畫山水，畫人物，畫花鳥，畫草蟲鱗介，凡是他看到的，感受到的，甚至領悟到的一切，都在他的表現範圍之內，從不把自己限制在某一區範之內。他自稱是繪畫上的“雜家”，但他卻難得精到，難得有特色，做到這一點確實是不容易的。

中國畫經過歷代畫家們的長期探索，對不同題材的創作有着不同的審美追求，藝術規範和表現語言，如山水畫重意境，講究“情與景匯，意與象通”，情景交融，寄意象外；人物畫重神韻，講究以形寫神，形神兼備，傳神阿堵，儀態俊逸；花鳥畫重寫生，講究筆簡形具，變態不窮，托物言志，緣物抒情，等等。對這些不同題材所提出的不同的要求如果缺乏了解，或雖有了解但不諳熟其創作規律，都不可能步入各自的藝術堂奧，而只會落得“門門皆通，樣樣稀松”的境地。這恐怕也正是為什麼大多數畫家只取其中一二，而不敢涉獵過多的原因所在。

馬翰章在國畫創作上所以能多方出擊，并均能有所建樹，一方面得益于嚴格而系統的專業訓練和名師的點撥，一方面得益于自己的藝術悟性和長期的艱苦探索。他掌握了中國畫創作的內在規律和扎實的基本功，從而無論表現什麼，都能得心應手，觸類旁通。在山水畫創作上，他能象那些山水畫家一樣，無論是位置經營、意境構成，還是筆墨運籌上，都能以情結境，功奪造化，不被法拘，不為物役，頗有總攬大千于筆端，舒卷風雲于腕下的藝術氣概。至于人物和花鳥畫的創作，更是駕重若輕，筆無妄下，直寫形神，自出機杼。畫什麼，對這位畫家來講已不是什麼難題，人為劃定的創作樊籬已被拆除，馬翰章有待征服的是一個廣袤的藝術天地。

平靜的創作心態

馬翰章的藝術視野雖然廣闊，但他的創作心態卻是平靜的，他有明確的奮進目標，但又穩扎穩打，不急躁，不乍

忽，不玩邪，一步一個腳印地行進在自己的道路上，這又是他與別人的不同之處。

近些年受各種因素的影響(諸如西方藝術思潮的衝擊、藝術市場的干擾等)，中國畫壇上真可謂群芳比艷、爭奇鬥勝，每個畫家都需使盡渾身解數才能不被大潮吞沒，才能宣告自己的存在。這裏有埋頭苦干者，有叱咤風雲者，有橫衝直撞者，也有茫然失措者和投機取巧者。在這種格局面前，馬翀章大有冷眼向洋的姿態，他一直保持着自己的平常之心和恒長之態，默默地耕耘，默默地收穫，用心血澆灌和培植着自己的心靈之花，不肯湊熱鬧，不去搞表演，更不肯四處“推銷”自己的作品，在人心思變，新潮迭起的時局前，他一直不亂分寸。他也在思考，也在拓進，但這種思考和開拓，是建立在個人的文化涵養和藝術良知的基础上，而不是出于嘩眾取寵之心和欺世盜名之想。為此，同近年來國畫創作上的千姿百態的風格面貌來比，馬翀章的國畫創作似乎不很“新潮”，不夠“前衛”，他的作品更多地體現着民族傳統繪畫的固有的藝術追求和美學品格，但這正是畫家的本色，正是他着意追求的東西，他清楚自己追求的價值，也就堅定了自己的藝術信念，於是堅定地走了過來，並將堅定地走下去。

畫為心跡，心平致遠，心靜生靈，心寬境大，心誠藝精，正是在這創作心態的指導下，馬翀章確立了自己的藝術風格。

清新俊爽的筆性

筆墨清爽，造型精謹，瀟灑活脫，意蘊雋永，不見絲毫的霸悍習氣，清新俊爽之風撲人眉目，是欣賞馬翀章的作品時給人的突出感受。這一特色可納入民族審美理想中的“中和”之美的範疇。所謂中和之美，即“圓而且方，方而復圓，正能含奇，奇不失正”，不雕琢，不做作，不逞強使氣，不搔首弄姿，典雅大方，氣體充和。這樣的作品給予人的不是強烈的刺激和衝撞，而是溫馨的熏陶和感召，如同潤物無聲的春雨，點滴入土，暗育芳華。

這一審美風範的形成，是同畫家的筆性墨韻分不開的。繪畫作為視覺藝術，節奏和韻律是重要的審美因素，有什麼樣的節奏和韻律就會在欣賞者的情感上激起什麼樣的漣漪，這一點在中國畫的創作上表現得尤為突出。一只毛筆在畫帛上運行，由於行筆方向、運行速度和用力大小的不同，會產生極為豐富的變化，形成特有節奏和韻律，從而給人以特有的審美感受。如清代沈宗堯所講的：“筆著帛上，無過輕重疾徐，偏正曲直，然力輕則浮，力重則鈍，疾運則滑，徐運則滯，偏用則薄，正用則板。”用筆應努力做到“無跋扈飛揚之躁率，有沉着痛快之精能，如劍鏤土花，中含堅質，鼎包翠碧，外耀光華”，“爽然而秀，蒼然而古，凝然而堅，淹然而潤，點畫榮拂之際，波瀾老成，罄控縱送之間，豐姿跌宕”。馬翀章在用筆上正是進入了這一境界，才賦予他的畫清新俊爽的風貌。舉凡用筆上的正側逆順、拖搶提轉、勾勒提挑、疏密聚散等都掌握得恰到好處，做到了氣脈通貫，腕那有法，變化統一，姿豐韻澹，沒有長期的磨煉，是達不到這一境地的。

秀潤空靈的墨韻

中國畫創作筆與墨是分不開的一個整體，“墨以筆為筋骨，筆以墨為精英”，有筆無墨則枯，有墨無筆則軟，筆墨結合，才能筋骨血肉并豐，形質神彩具全。中國畫的第一法是氣韻生動，而要氣韻生動在相當程度上取決於墨的運用。墨借助水分在吃水性極敏感的生宣帛上可以幻化出無窮的層次變化，中國畫所特有的審美意味，正是通過筆墨的濃淡乾濕而產生的，枯澀蒼潤、鮮嫩靈活才得以顯示的。而中國畫的時空表現，也同樣是借助筆墨的濃淡變化而將其推向深遠，結構出幽渺深邃的意境。對這一點，馬翀章是深有會心的。如果說他在用筆上以清新爽快見長，那麼他在用墨上則以秀潤空靈著稱。他很少用積墨法層層加染，也少作繁復的皴擦勾描，而是以飽蘸墨色的斗筆直寫物

象，逕取形神，揮劈砍斫，盡去猶豫，很有快刀割柴，倚馬行文的氣勢。如《瀑聲》這件作品，兀然矗立的石壁全用大筆側鋒排宕寫出，隨着筆中水墨的減少，自然形成近濃遠淡，近稠遠疏的色墨變化，從而將景觀推向深遠；筆觸間的空白恰好表現出湍急直下的瀑布。整幅畫給人以鬼斧神工、一氣呵成的審美快感，在近景岩石上有三只野山羊在遊戲角鬥，于雄渾的意境中又橫添情趣，使作品越發耐人品味。

筆墨恣縱，很容易出現漫漶無章和粗率浮躁的毛病，但馬翰章的水墨寫意畫卻沒有這種弊端，原因就是善於控制，能夠使筆墨放得開又收得住，使每一筆都能行於當行，止於當止，大膽揮灑，細心收拾，粗魯求筆，狂怪求理，因此收到了于淋漓中見姿致，雄放中顯精微的藝術效果。

中國傳統繪畫在明清之際強調：“卷軸氣，力去人間烟火味”，結果出現了日漸僵化的創作傾向，作品的意境也日顯枯澀單調。近百年來在時代精神的感召下，眾多的畫家通過多方面的努力，終於扭轉了這一局面，使古老的中國畫再次煥發出了青春的活力，開啓了一個全新的審美境界。馬翰章的國畫風貌也具有這一時代品格。他的作品是秀潤空靈的，但又充溢着昂勃的生機活力，體現着一位當代畫家對生活的愛戀，對理想的追求，和在藝術道路上的發強剛毅的進取精神。正是基於這一點，形成了馬翰章中國畫創作的總體的藝術風貌和審美取向，這就是——

雄秀兼得的品格

從筆性清新俊爽，墨韻秀潤空靈這方面看，馬翰章的畫是文秀的，但在這文秀中又蘊涵着雄強博大的氣骨和風神，並不因文秀的姿質而失之于細小纖弱。所以說，馬翰章的國畫在總體風格上可稱之為雄秀兼得。

他的山水畫取景宏闊，筆墨沉酣，又每與人物、動物相結合，越發突出了情豐意茂的藝術特色，《一線黃水無盡頭》、《低飛的鷹》、《欲渡黃河登太行》、《孔子過泰山側》、《屈子行吟圖》、《春江花月夜》、《仰天長嘯》等都屬代表性的作品。如《一線黃水無盡頭》，取對峙的陡壁懸崖，黃河之水自兩峯間奔騰而來，一小舟逆流上行，險象橫生；山崖頂上的叢林灌木全用濃淡墨打點而成，幾隻山羊覓食其間，神態甚是悠閑自在，與山下的激流險灘恰成對照。雖取景不多，但氣象渾厚博大。

由於馬翰章在人物、花鳥畫等方面素有專攻，所以當他將其運用到山水畫創作中時，每每起到深化主題、拓寬意境的作用。這些人物、動物等形象，在畫幅中雖然占的位置都不大，但卻具有提醒“畫眼”、力挽千斤的重要意義，它們的出現，往往使作品別開生面，在欣賞者的心靈上產生強烈的共鳴。這是馬翰章山水畫的特色之一，也是他的作品所以為廣大群眾所喜愛的一個重要因素。

雄秀兼得的美學品格同樣體現在馬翰章的人物、花鳥等題材的創作中。他筆下的人物花鳥形象多用逸筆寫出，間用發墨，但很少搞變形，時刻警惕自己不可流入怪誕詭譎的畫路，他不欣賞這種追求，堅信好的畫應該是放而不野、工而不刻、簡而不陋、美而不妖；藝術上故弄玄虛、強作姿態，只能降低原有的品格和檔次，乃是藝術家的一種自毀行為，這是他的心得，也是他的信守。

文章千古事，得失寸心知。最了解創作甘苦和藝術價值的還是畫家自己，因為每件作品都是畫家向社會奉獻的心靈之花，我們感受到的只是這花朵的姿質和芳馨，而為了培育出這心靈之花所付出的心血和汗水，在作品中是看不到的，這只有畫家自己心裡最清楚，就象只有母親最了解孩子的每一成長過程和心靈深處的隱秘一樣。為此，前面對馬翰章先生藝術的評說，只不過是皮相之談、一孔之見而已。拉雜寫來，目的只有一個，這就是為畫家在漫長的藝術征程上的砥礪助威，以壯其行色，期望畫家攀登上更巍峨的藝術高峯。馬翰章先生憑藉自己的潛能與優勢，必將實現自己的目標，我們期待着。

Original and Graceful Elegant and Vigorous

— Some Reflections on Ma Hanzhang's Paintings

By Du Zhesen

Recently, Mr. Ma Hanzhang brought about twenty of his paintings in their original and one hundred or so as photocopies, asking me to write a preface to his first collection of paintings that is to be published by the Tianjin People's Fine Arts Press. I do not know much personally about Mr. Ma but, based on the works he has presented, I can safely assume that he is a well-trained versatile artist with a persistent exploring spirit. To study his paintings is to have, quite definitely, an artistic experience.

A Broad Field of Vision

As far back as the Tang and Song Dynasties, Chinese traditional paintings were categorized, in terms of content, into human figures, landscapes, flowers and birds, plants and insects and, in terms of execution, into fine brushwork, freehand brushwork and a combination of both. On the basis of these categorizations, there arose a variety of schools; In landscapes there were the Green School, the Li Tang and Guo Xi School, the Dong Yuan and Ju Ran School, the Ma Yuan and Xia Gui School and the Mi Yuanzhang and Mi Youren School; in flowers and birds, there were two different schools headed by Xu Xi and Huang Quan respectively and the Ink School fashionable among officials and scholars. The trend was that painters became more and more specialized in their own narrow fields. Most of the painters were well versed in certain areas following certain schools. Very few could be rated as being versatile in both content and methods of expression, which to this day is still the case. If the increasingly excessive division of labour results in twisting and repressing the potentialities of man, the excessive categorization and division of the arts is a human restriction of the artistic gifts of painters; because the tapering off towards one single subject matter, though it may help the painter become more accomplished in his own field, will inevitably narrow the artist's vision of the rich and colourful aesthetic world. And this is something to be regretted.

In Mr. Ma's paintings there is obviously a counterbalance against this trend. He paints landscapes, figures, flowers and birds, plants and insects. In a word, he paints everything he can see, feel or understand. He calls himself "a jack of all trades" in art, but every trade he puts his mind to is remarkably well managed.

Over the long years of their artistic practice, Chinese traditional painters have established different aesthetic standards, formulated different norms and developed different languages of expression for paintings of different categories. In landscapes, they emphasize the integration of "feelings and natural atmosphere", "message and image"; in figures, they stress the spirit conveyed through elegant and graceful bearing; in flowers and birds, they pay attention to the natural character of the object and sketch it in economic brushwork, thus bringing to light their feelings and sentiments through concrete objects. Ignorant of the different requirements for different categories or the laws for their creations, the painter cannot reach the pinnacle of his "art tower"; he will probably end up knowing only "something of everything". Perhaps this is why most painters usually concentrate on only one or two of the categories and few of them dare to venture into too many of them at the same time.

Mr. Ma's success in his versatility is attributable first to his strict and disciplined training under good teachers and secondly to his aptitude and diligence. Because he is conversant with the basic skills and the fundamentals inherent in paintings, he is well versed in anything he is committed to. In painting landscapes, he is a landscape painter. In both the lay-out and conceptualization of the painting or the handling of the brush and ink, he shows a very high degree of maturity as an artist. Of figures and flowers and birds, he seems to have a richer command, capable, with the accurate handling of the brush, of bringing out to the full the essence of the paintings. At present what Ma Hanzhang is faced with is not what to paint but, with the barriers between different categories already removed, a wide artistic realm to conquer.

A Tranquil Creative State of Mind

On the one hand, Ma Hanzhang has a broad field of vision; on the other, he has a tranquil state of mind for his creative activities. On the one hand, he knows what his goal is, on the other, he takes steady steps towards that goal. This is another thing characteristic of Ma Hanzhang.

In recent years, under the influence of various factors such as the impact of Western artistic trends and the disruption

of the local arts markets, contemporary Chinese painters have plunged into a multiplicity of schools, each trying their best to keep above water in the torrential turbulence. Some have been working hard to improve themselves; some have been ostentatious; some have been trying to nudge their way out; some have been opportunistic and some have been feeling lost. Amidst the kaleidoscopic world of artists, Ma Hanzhang has remained cool-headed, maintaining the balance of his mind, silently ploughing and silently harvesting, watering his own flowers with sweat. He does not go with the tide nor does he publicise himself. Confronted with the hotchpotch of new trends, he has stood firm on his ground. He has been thinking and exploring too, but not of course to please or deceive the public for personal gains. He has been thinking and exploring with a cultured mind and an artist's conscience. Ma Hanzhang's traditional paintings do not seem to go very much with the "new trends" or the "vanguard". On the contrary, his works represent the artistic standards and the aesthetic quality inherent in the tradition of Chinese paintings, which is characteristic of a true artist. As he knows the standards and values he has been pursuing, he remains firm in his artistic beliefs and so he has survived and will certainly go his own way.

Art expresses feelings and thoughts. A balanced mind provokes profound thinking and a tranquil mind generates inspirations. Broad-mindedness tolerates a wider spectrum of subject matter and sincerity leads to maturity of techniques. It is in such a state of mind that Mr. Ma Hanzhang has established his own artistic style.

Original and Graceful Brushwork

When appreciating Mr. Ma Hanzhang's paintings, one is particularly impressed by the freshness and gracefulness of his brushwork, the restraint and exactitude in conceptualization, his free and elegant style and meaningful connotation. These merits of his works are very much in conformity with the Chinese traditional aesthetic doctrine of "super harmony" that can be defined as "squareness in roundness and roundness in squareness; extraordinariness in ordinariness and ordinariness in extraordinariness". There is no affectation or rigidity in his works. What you find in them is all refinement and elegance. What you receive from viewing his works is not a prick of the senses or a strong impact but a mild and gradual nurturing effect on the mind like the spring rain silently drizzling into the soil to accelerate the growth of plants.

The shaping up of style has to do with how the painter handles the brush. Rhythm is an important aesthetic factor of the visual arts. Rhythm in the handling of the brush determines how the viewer receives the painting. This is specially true of Chinese traditional paintings. When the brush is applied to the paper, it goes in different directions, at different speeds and with different degrees of strength and therefore it generates different rhythms which have a different aesthetic impact on the viewer. Shen Zongqian, a Qing Dynasty painter, once said, "When the brush is applied to the paper, it works on it in a variety of ways. When inadequate strength is exerted, the strokes look too buoyant; when too much strength is exerted, they look too heavy; when the brush goes too fast, the strokes appear slippery and when the brush drags too slow, the strokes are stagnant. When the brush is held sideways, the strokes are too thin; when the brush is held upright, the strokes are too rigid." The brush should be held in such a manner that "there is no arrogance and rashness but steadiness and decisiveness, that is, inwardly solid but outwardly brilliant... Candid and delicate, vigorous and unsophisticated, condensed and substantial, rich and embellished. There is mellowness in the brushwork accents and a bold and flowing rhythm in the textures."

The freshness and elegance of his style show that he has become conversant with the technical dexterity and his dexterous brushwork is an indication of the long-term disciplined training he has undergone.

A Rich and Varied Ink Rhythm

"The coordination of brush and ink is inseparably important for the creation of Chinese traditional paintings. "The brush is the bone of the ink and the ink is the flesh of the brush." Without ink, the brush is dry and, without the brush, the ink slumps. Only when the two work in coordination can you produce works that are sound both in form and spirit. In Chinese traditional paintings, a vivid concept and a vibrant rhythm are a matter of prime importance and the vividness of concept and vibrancy of rhythm depend, to a great extent, on the application of the ink. The ink with the assistance of water, when applied to the absorbent paper, can produce a three-dimensional effect and the aesthetic flavour typical of Chinese traditional paintings is rendered by means of the ink which, through variable degrees of thickness, generates a sense of dryness, richness and vividness. The depth in space is intensified and the profound concept materializes by applying the ink in varying degrees of thickness. This, I believe, Mr. Ma Hanzhang understands very well. If he is deft and decisive in the handling of the brush, he is delicate and spiritually vivid in the application of the ink. Seldom do we find him accentuating the effect by placing layer upon layer of ink and colours, nor do we see him meticulously and repeatedly tracing the outlines. He simply paints the object with his fully loaded powerful brush, adding touches that bring the work to life. His deft-

ness and decisiveness remind one of an army general writing out orders on horseback. Take "The Waterfall" as an example. The precipitous huge rock is boldly drawn with the brush held sideways and, as the ink in the brush dwindles, a contrast of dark and rich colour in the foreground and light and dry colour in the backdrop takes shape, bringing out a sense of depth in the picture. The uncovered spots between the strokes set off the falling torrents. The painting, in its totality, is a piece of superlative craftsmanship with a sense of continuity. On the rocks in the foreground there are three goats playing around, adding some humour to the magnificent wilderness, thus making the work all the more attractive.

When free rein is given to the brush and ink, there is likely to be crude and sloppy execution. But Ma Hanzhang's paintings in ink are free of this defect, the reason being that he is good at controlling the brush and ink. He moves or stops as the case requires. Bold strokes under careful control and rough movements with a rational objective fill his works with order in thorough execution and refinement in vigorous conceptualization. During the Ming and Qing Dynasties, Chinese traditional painters had a trend of turning away from life, therefore their works became increasingly rigid and the concepts increasingly dull and monotonous. Over the last hundred years or so, Chinese painters, in response to the call of the times, have reversed the trend, giving a new life and a completely new aesthetic standard to Chinese traditional paintings. Ma Hanzhang's works bear the character of the times. On the one hand, his paintings are delicate and spiritually rich, on the other, they are vibrant with life. This shows his love for life, his pursuit of the ideal as a contemporary painter and his unyielding exploratory spirit in his artistic practice. This constitutes the soil in which his aesthetic style and creative spirit have taken root.

An Elegant and Vigorous Character

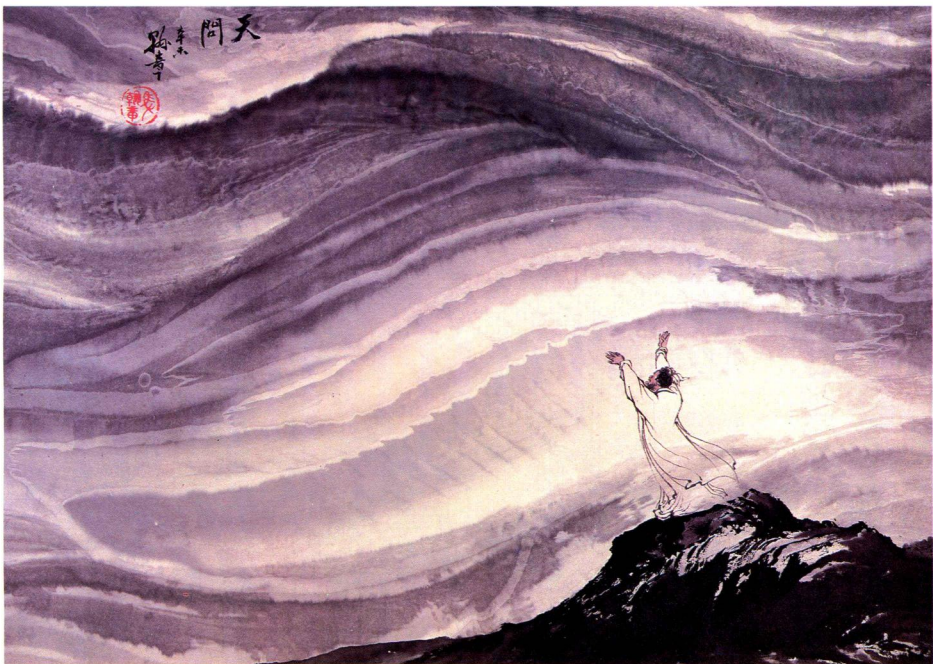
Mr. Ma's paintings are characterized by an elegant and vigorous style. His landscapes command broad and magnificent views, usually coupled with human figures and animals to create an intensified feeling through lush atmospheres. His style is best represented in "The Yellow River Running through the Precipitous Crags", "The Low-Flying Eagle", "To Climb Mt. Taihang after Crossing the Yellow River", "Confucius Passing through Mt. Tai", "The Ancient Poet Qu Yuan in Exile", "Intoxicated in Spring" and "A Neighing Horse". In "The Yellow River Running through the Precipitous Crags", the river rushes between two precipitous mountains with a small boat surging upstream against the torrents—a perilous scene; among the groves on top of the crags, drawn in heavy and light ink, a few goats are grazing leisurely—a scene in contrast with the one below. The scenes of the painting are simple, but the impact on the viewer is vigorous.

Because Ma Hanzhang has been specially trained in painting human figures and flowers and birds, when he applies the techniques to painting landscapes, he brings out the motif in a profound manner and execute the concept on a broad scale. Although human figures and animals do not take up too much space, they always brighten up the paintings and add to their significance, thus arousing sympathy in the viewer. This is one of the characteristics of Ma Hanzhang's paintings and this is why his works have been highly appreciated by a wide spectrum of people.

The characteristics of elegance and vigour are also to be found in his paintings of human figures and flowers and birds. Their images are often portrayed in graceful and willowy strokes, with occasional splashes of ink. He seldom twists images, warning himself not to drift after the absurd—a trend, once in vogue, which he never allows himself to be part of. He has always believed that a good painting is vigorous but not wild, refined but not rigid, simple but not crude, beautiful but not gaudy. Deliberate mystification and artificiality can only degrade the quality of the work—tantamount to the self-destruction of the artist. This is a doctrine he has learned and he has belief in.

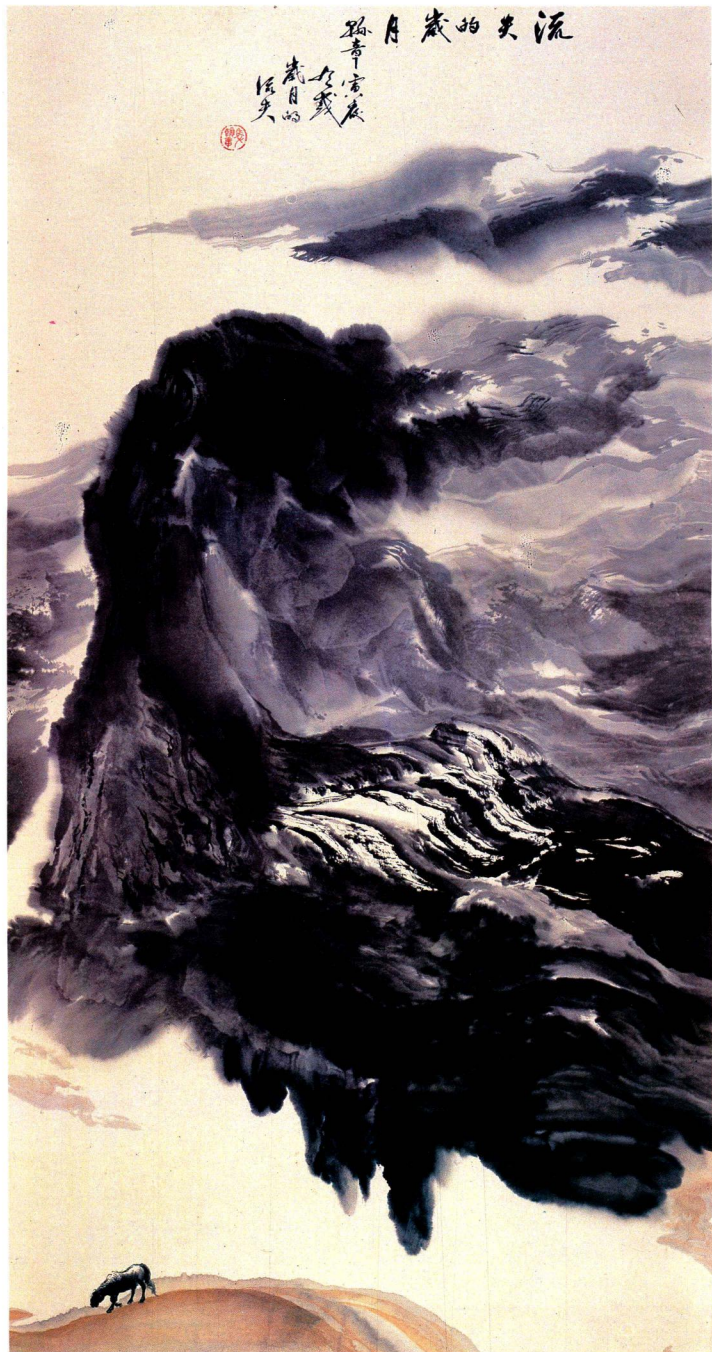
Having written this much, I would like to conclude by saying that it is the painter, not the writer of the preface, who knows how much hardship he has put into his works and what their aesthetic value is, because every piece of artistic work he presents is the blossom of his love for society and what we can sense is only the gracefulness and aroma of the "flower", but not the perspiration with which he has cultivated it. The painter knows his works just as the mother knows her children. No one can understand his works better than the painter himself. What I have written above is by no means all-embracing, but I have one aim in offering the comments, that is, to encourage him with some moral support and wish him to take further steps along the path towards his objective. I am convinced that Mr. Ma Hanzhang, with his merits and potentialities, will realize his ultimate goal and we look forward to that day.

Translated by Liu Shicong



1. 天問

Asking Heaven



2. 流失的歲月

Time Lost



3. 一線黃水無盡頭

The Yellow River
Rushing through the
Precipitous Crags



4. 壯懷激烈

An Inspiration

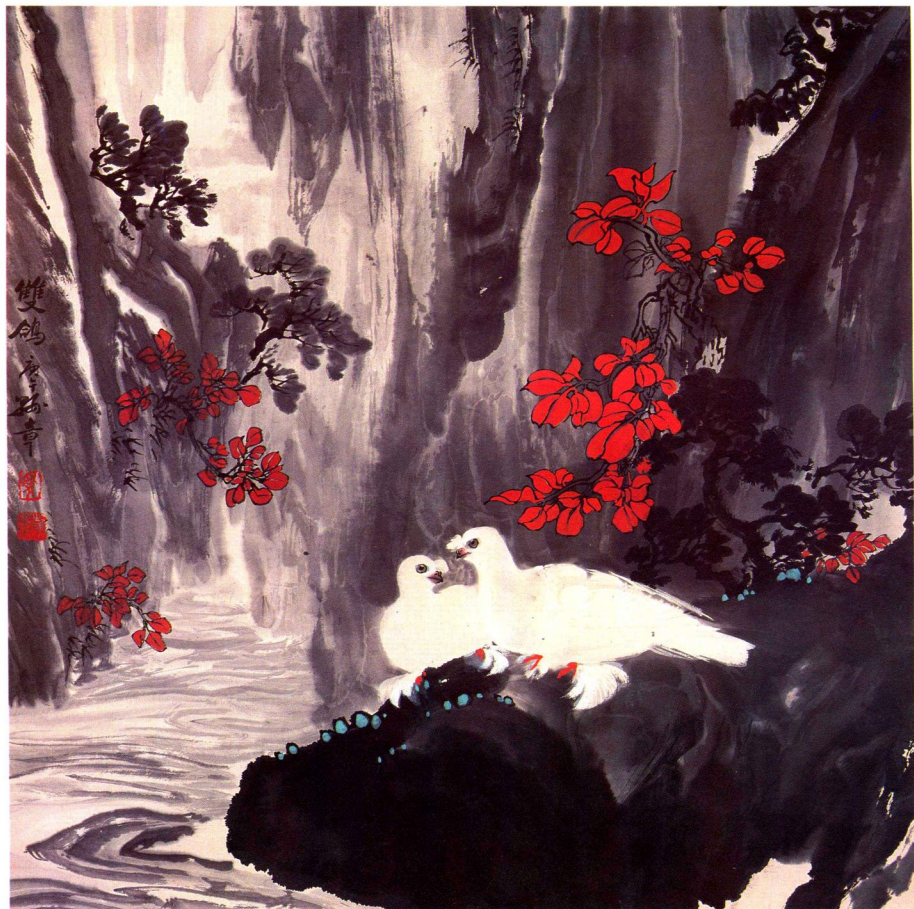
Derived from the
Ancient General

Yue Fei's Poem



5. 新緑

New Green



6. 白鴿

White Pigeons