

良弓 在手

Good Bow in Hands

韓美林 著

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淮陰師範學院
圖書館藏書章



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自序

韓美林

編完這一個集子，我的眼已經看不見了，視力不到零點一，再往下走就成瞎子了，明天我去廣州治眼。長話短說吧！

《天書》出版以後得到國內外朋友的稱贊，說我做了一件大好事，苗子老師見我就來上一句“功德無量”。日本出版的《天書》，比我的豪華本還豪華，一天就賣光了……

說實在的，這本書對美術界，尤其對美術學院的學生產生的影響會更大一些，因為他們的祖先創造的文字非常時尚、非常陽光，一點也不落後。而今該書已經印了四萬冊，這類書籍印這麼多是極少見的。

《天書》出版後，沒想到還影響了農民、教師，還有地質工作者，他們給我寄來不少磚、石的搗片和照片等，使我和一些古文字專家驚嘆不已。我已經將第二、第三部《天書》資料備齊，待我治好眼寫出來後再貢獻給大家吧！

《天書》的序言《神鬼造化》已經將我怎麼學書法講了很多，這本《良弓在手》就不多寫那些標榜加鼓吹自己的話了，總之，我五歲就寫字了，我是個畫畫的，中國的畫沒有書法做功底是畫不好的，為此，我每天即使不畫畫也要寫字，什麼體都寫，因為我需要，這就是“中國功夫”。這裏我應該講明，我最最需要的不是電腦、相機和其他種類多多的現代化工具，我深知，手頭的功夫是守家的本事，而今我不會電腦就是怕我的真功夫給荒廢了，“一天不練，上臺難看”。

不囉嗦了，看本事吧！

Preface

Han Meilin

After editing this collection, I can hardly see anything. My eyesight is becoming progressively worse. I'm afraid I might go blind someday. Tomorrow I will fly to Guangzhou to have eye surgery. So, let's make a long story short!

Since its publication, *Book from Heaven* has been widely praised by my Chinese and foreign friends: They said I did a good thing; Mr. Huang Miaozi even said "boundless beneficence" the moment he saw me. Published in Japan in a more luxurious binding and printing version than my Chinese luxurious edition, *Book from Heaven* sold out in a single day.

Actually this book might have a greater impact on art circles, especially art academy students, than other people, for the characters created by their ancestors are fashionable and bright. As of now, 40,000 copies have been printed—rare for this kind of book.

I did not expect *Book from Heaven* to influence farmers, teachers and geologists; nevertheless, they sent me a lot of rubbings and photos of bricks and stones, which astonished me as well as some scholars of ancient scripts. The materials for Volumes 2 and 3 are ready now. When my eyes recover, I will write them out and present them to you all.

I described a lot of my experience of learning Chinese calligraphy in the preface The God-Spirit Creator in Volume 1; so, I am not going to boast in this *Good Bow in Hands*. Anyway, I started to learn Chinese calligraphy when I was just five. As a Chinese painter, I knew it would be impossible to draw well without a foundation of Chinese calligraphy. Therefore, because I felt it necessary, I kept on practising all styles of calligraphy even if I didn't draw that day. This is "Chinese kung fu". I should explain clearly here: What I mostly need is not computer, camera or other modern tools. I know well that skill of hand is the ability that really counts; the reason why I don't use the computer is that I fear the skill in my hand would be spoiled. As the saying goes: "One day without practice, Doomed to lose face".

Nothing more to say; I will show you my ability.

從“書畫同源”的角度 看韓美林的書法

中國國家博物館副館長 陳履生

書法的要義在於法。就流傳有緒的中國書法史而言，法有各種各樣，既成定律又有發展，既有淘汰又有演進。就研習書法而論，需要“以最大的功力打進去”，但是，能不能“用最大的勇氣打出來”并不重要。“打進去”就能成家，“打出來”則能成體。從歷史的角度來看，能夠“打進去”就可以卓然成家，當然，再能夠“打出來”自成一體則更好，不過，這是難上加難的事情，一部中國書法史上千年，成體者屈指可數。

美林與書法的關繫可以溯源到五歲，可以說，絕大多數兒童的天性很難讓其靜坐在桌前面對碑帖和米字格或九宮格，因此，他的老師經常敲他的頭，而頭上每一個鼓起的包都是深刻的記憶。他沒有記恨老師，因為老師讓他最早認識了顏魯公。中國的師徒教育有時候有不夠人性化的地方，其中的“體罰”最為人所詬病。拿寫字來說，執筆要求指實掌虛，虛者，掌裏能握得下一個雞蛋。還要求把筆捏得非常緊。老師在抽查的時候，往往會在學生不注意的時候從上面抽他的毛筆；如果捏得不夠緊，筆從下而上迅速滑過會弄得滿手墨汁。所以，即使學生不願意，但當老師走近他的時候，他都會緊緊捏住毛筆。這是一種強化教育。這種強化教育能夠讓孩子自小就得到一些技術性的鍛煉以及審美教育，往往會影響其後的發展，甚至受益一輩子。美林就是在這樣一種教育制度下培養出來的一位藝術家，反映在他身上的許多問題都可以從早期的教育以及生活中找到根源。

美林非常感念這種中國特色的早期教育，因為這種教育使他建立了與書法的畢生聯繫，因此，當他從事藝術創作的時候，書法的功底多多少少會影響到他的創作。而兼及書法或回到書法，則顯得非常自然。美林在藝壇半個多世紀，聲名滿天下。長期以來，在書法方面的成就卻不為人所熟悉，因為其書名被其他門類的藝術成就所掩。過去很長一段時期，美林寫的楷書雖然也受到了大家的關注，可是，人們都沒有像重視他的繪畫或雕塑那樣重視他的書法，相信，書法界的很多專家都不會認同他的書法。

在很長一段時間內，美林在書法方面以最大的勇氣打出來，脫離了傳統的規範，卻仍然保留了顏真卿那種肥壯、剛健、渾厚的感覺和筆意，但是，人們更多的是從裝飾、繪畫等方面去欣賞他的書法，因此，他的書法存在幾乎和他的畫難以分離。中國自古就有“書畫同源”的傳統，“書畫同源”也是中國藝術獨特性的方面。過去所說的“書畫同源”，是指同為毛筆，同為以書寫為主要特徵的技術性的內容，使得書法和繪畫在歷史的源頭形成了必然的聯繫。另一方面，書法繪畫在實際的發展過程中，早期源頭使人們對它的認識有著相似

的視覺內容。

幾年前，當美林的“天書”問世的時候，給予了社會強烈的震撼，因為，他以其獨特的勤奮以及才情，用另外的方式演繹了與中國書法相關的另一方面的內容，這就是在各種筆劃和結構中間，在原始藝術和文字的各個方面，溝通了相互的聯繫。“天書”之美的意義，在於他把結構和書寫演繹得豐富多彩和琳琅滿目，表現得意味深長，由此，我們看到中國文化的魅力。幾年之後，美林把他書寫的真草隸篆以書法的形態集中呈現在人們面前，我想人們的新的驚訝是繼“天書”之後的又一次感悟。他滿足了人們的期待。因為，人們在看到“天書”之後，感覺到美林藝術的發展已經到了盡頭——還能玩出什麼花樣？但是，人們根據美林的性格又給予了無限的期待，因為他總是讓人們有着出於意想之外的驚喜。

從美林體的楷書出發，延伸到漢簡和行草，美林將書法納入到了他的創作體系之中，從而為他的藝術世界開拓了一片新的天地。美林的漢簡祇是玩弄一種形式，因為這種形式中會留存往日楷體的筆法，更多的是追求書法的畫意。因此，他既表現出了漢代竹簡上先人的意味，同時，他的現代性則將一些傳統的符號和趣味表現得更具有美林風格。與之不同的是，美林的篆書和畫一樣，講究結構之美，為了種種富有趣味的結構，他不忌諱模擬石鼓文，也不忌諱模擬金文。他以他的書寫讓人們感受到石鼓文和金文之美，卻又不是簡單的臨寫。美林將“書畫同源”的意義提升到抽象的形態，這種以文字為依托的抽象，既符合了中國書法的本質特徵，同時，又將“書畫同源”中的畫的感覺表現得淋漓盡致。美林篆書的筆法和他的硬筆畫的筆法有很多相似之處，或者我們於此中可以找到美林的硬筆畫在用筆方面的來源。因此，也可以把他的篆書作為一幅抽象的繪畫來欣賞，字與字之間的關係，以及每一個字的結體，都饒有興味。

如果說美林的楷書、隸書、篆書都和他繪畫有直接聯繫的話，那麼，行草就是一種現實的宣洩。他和許多以書法為生的書法家的不同之處，不是為書法而書法，而是在藝術創作和生活之餘的一種性情的揮發。就藝術而言，楷書、隸書、篆書都符合他的藝術特徵，但是，就性情而言，草書則吻合他的人格特點。美林性格豪爽，而且又有自幼學習書法的功底，加之幾十年來在書法方面的不斷努力，綜合素養集中運用到草書之上，會有許多得之於必然的感覺。所以，當美林的草書呈現在人們面前的時候，專家們可以用非常專業的態度去評判他，可是，

很少有人能夠一眼發現這是韓美林的草書，因為，韓美林極具個人化的特徵使他在各種不同的專業範圍內處處露出他的“尾巴”，祇有他的草書在努力靠近書法的本體而不留“尾巴”。在書法本體的範圍之內，美林能夠把書寫的感覺以及他的興趣表達出來，並得到盡情的發揮。就實際情況而言，美林在楷書方面多年的表現已經形成了為公眾所熟悉的風格和面貌，現在讓他脫離“美林體”，於草書的方式中表現出書法的純粹性，確實有著去除習慣的難度。當一位藝術家的風格變成不是自己的時候，是難以想象的一種割捨。美林非常讓人感到意外的是在草書中隱藏著自己的“尾巴”，他像專業書法家那樣去盡情揮灑，痛快淋漓；一氣呵成，性情勃發，儼然又是一個活脫脫的美林，祇不過是一種新的面孔。

還是應該從“書畫同源”方面來認識美林的書法。藝術的融會貫通使美林的書法躍上一個新的平臺，它和其他藝術形式之間的聯繫，是我們認識和欣賞美林書法的一方面內容。這確實很重要。美林在書法方面的經營，書寫所表達的各種趣味，在書法本體的範圍之內是極盡所能，然而，他的拓展是想超脫書法的局限性，這就是走向現代的書法。20世紀後期的中國書壇上曾經刮過一陣流行書風，其積極的意義是以打破書法慣常的審美方式而表現出突破傳統的態勢，從而顯現出現代性的特徵。流弊則在於失去傳統並流行成病。美林書法的現代性，同樣是打破以往的一些法規，但是，他的現代性更多的是與他的繪畫相聯繫的現代性，因為融入繪畫語言以及個性風格的美林書法，不拘於成法和慣例。他把現代性的追求放在了一個目標點上，卻將傳統的承傳作為必需的根基，因此，他的書寫往往是與法度相關的出於法度之外。他不像流行書風那樣狂野而失去法度；他是在法度之內表現藝術的興趣和書法的味道以及自我的書寫感覺。

看美林之書如讀美林之畫。美林以自己的努力和創造給傳統的“書畫同源”以新的闡釋，並賦予了“書畫同源”以現代性的新的內涵——美林發展傳統以及利用傳統的創造，是21世紀關於傳統話題的一個值得研究的個案。

2011年5月24日完稿於休斯敦至華盛頓之空中

Understanding Han Meilin's Calligraphy from the Perspective of "Chinese Painting and Calligraphy Are Homologous"

Chen Lvsheng Deputy curator of National museum of China

The essence of calligraphy lies in rules. In the orderly history of Chinese calligraphy, there are various rules, which were fixed and comparatively stable but at the same time continuously developing; and some of these were eliminated through selection as new ones developed. When researching and studying calligraphy, it is necessary to "fight into it with the utmost effort", but it is fairly unimportant whether you can "fight out of it with supreme courage", for it is all the more difficult to achieve the latter. If you "fight into it", you will be a master; if you "fight out of it", you will be an innovator. Looking back into the thousands-of-years history of Chinese calligraphy, we find that there really were some people who "fought into it" and became masters, but few masters "fought out of it" and became innovators.

Meilin's relation with Chinese calligraphy can be traced back to 1941 when he was only 5. It is really difficult for most children to sit at the table quietly imitating a rubbing from a tablet and practicing characters. Meilin's teacher often knocked his head to punish him. Each lump on his head left him with a deep memory. However, Meilin did not hate his teacher, because it was he who introduced him to the famous ancient calligrapher Yan Zhenqing. Chinese mentors are sometimes accused of lacking a humane attitude, especially when they use "corporal punishment". Take writing for example; when a student is practicing calligraphy, he is required to hold the brush tightly with his fingers with palm relaxed so that an egg can be held in it at the same time. Usually, when the student is concentrating on practicing, his teacher, standing behind him, would try to snatch the brush out of his hand. If the brush were not held tightly, it would slide away quickly and his hand would be full of ink. Even though reluctant, the student must hold his brush tightly when his teacher approaches. This is a kind of intensive education through which children learn proper techniques and gain an aesthetic education. Their growth and development are influenced and benefited for life. Meilin is an artist trained in this traditional way. Many questions about him can be answered by understanding his early education and life.

Meilin feels a deep emotion and gratitude for his early education with "Chinese characteristics", through which he has built a life-long relation with calligraphy. For this reason, when he works in art, his creation is more or less influenced by his basic training in calligraphy; therefore, his calligraphy and that related to calligraphy, appear quite natural. Having worked in art for more than half a century, Meilin is world-renowned now. However, people are not as familiar with his calligraphy as with his achievements in other fields. Even though his regular script has received wide acclaim for a long time, the public still does not value his calligraphy as much as his painting or

sculpture. I supposed that many calligraphy experts are unwilling to recognize his calligraphy.

Meilin spent a long time in “combat” with supreme courage. His calligraphy surpasses traditional rules and retains the husky, robust, natural and powerful feeling and strokes of Yan Zhenqing. However, people prefer to appreciate his calligraphy from the perspective of decoration and painting. It would be difficult to separate his calligraphy from his painting. It was believed that “painting and calligraphy are from the same origin” in ancient China, which is also an important aspect of the unique Chinese art. Previously, the concept that “painting and calligraphy are homologous” indicates there are connections between calligraphy and painting at the source of history—both use brush and writing is their common feature. The early source of calligraphy and painting gives people a similar visual feeling and understanding in the actual development process.

Three years ago, Meilin’s *Book from Heaven* shocked the arts community. With his distinctive diligence and imagination, he interpreted some other contents about Chinese calligraphy in a unique style. He established a link between strokes and structures, primitive art and ancient characters. The significance of his *Book from Heaven*’s beauty is that he interprets the structure in a variety of ways and expresses the writing meaningfully, through which we see the beauty of Chinese culture. Now, as Meilin intensively presents his regular, cursive, official and seal script Chinese calligraphy, I believe people will give a new exclamation of surprise as they did with the *Book from Heaven*. He has satisfied expectations. Having seen the *Book from Heaven*, it seems that Meilin had already reached the peak of his artistic development. What more tricks could he play? However, we can not help expecting more, since he is always full of unexpected surprises!

Beginning with the regular script of Meilin’s style and extending to bamboo-slip writing and cursive script, Meilin succeeded in bringing calligraphy into his creative system and opening up a new world for his art. His bamboo-slip writing is only a game of form which contains the writing techniques of his former regular script and focuses on the artistic inspiration of calligraphy. In this way, the ancient style of bamboo-slip writing of the Han Dynasty (202 BC-220 AD) is fully expressed and some traditional symbols are of his own style. Different from his bamboo-slip writing, Meilin’s seal script and painting are particular about the beauty of structure. To obtain various interesting structures, Meilin never refrains from imitating the inscriptions on drum-shaped stone blocks nor bronze scripts. He exposes the beauty of ancient characters with his creative writing rather than simply imitating. Meilin promotes the meaning of “Chinese painting and calligraphy are homologous” to an abstract pattern. The pattern based on characters corresponds with Chinese calligraphy’s substantive characteristics and completely displays the feeling of painting. There are many similarities between the writing techniques of Meilin’s seal script and his micro-pen painting. Maybe, we can even find the source of his micro-pen painting’s writing techniques from his seal script. Therefore, we can appreciate his seal script as abstract painting, whether it be the relation between each character or the structure of every word, it would be quite interesting.

If there is a direct connection between Meilin's regular, official and seal script with his painting, his cursive script would be a realistic catharsis. Different from many other calligraphers' concentration on writing, Meilin doesn't write for calligraphy and his writing is only an expression of his disposition outside of art and life. His regular, official and seal scripts correspond to his artistic features; however, his cursive script mostly represents his personality. With his great-hearted personality, solid foundation in calligraphy and 70-year-unremitting effort, Meilin's cursive script is inevitably a distinctive feature. When his cursive script is presented to us, experts can criticize it in a professional and artistic way, but few people can tell at first sight that it was created by Han Meilin. Meilin's artistic features are so distinctive and unique that his works in different fields show his strong personality. Only his cursive script can manage to approach calligraphy's substantive characteristics, within which Meilin is able to fully express his interest and feeling. In fact, Meilin's regular script achievement has formed a style and feature well-known to the public. It would be indeed quite difficult for him to abandon the habit and change "Meilin's style" and express calligraphy's purity in cursive script. It is unimaginable that an artist's style can be entirely changed. To my surprise, Meilin conceals his own style in cursive script: he writes as a professional calligrapher as much as he likes, and in its free style there appears another Meilin just like a new look.

Let's understand Meilin's calligraphy from the perspective of "Chinese painting and calligraphy are homologous". His calligraphy has entered a new state because of his thorough understanding of art. Its connection with other artistic forms is an important aspect to help understand and appreciate Meilin's calligraphy. This is really very important. In the range of calligraphy's substantive characteristics, Meilin has tried his best to practice and write in various styles. His expansion is attempting to surpass the limitation of calligraphy and this is the "modern" calligraphy. There used to be a popular Chinese calligraphic style in the late 20th century. It broke calligraphy's traditional aesthetic style and appeared as a feature of modernity. On the other hand, it was easy to lose tradition and become vulgar. Aiming at pursuing modernity and based on the inheritance of tradition, Meilin's calligraphy is not limited by laws or rules. With painting language and personal style, his calligraphy embodies modernity in connection with his painting. Different from the wildest popular calligraphic style without rules, Meilin's calligraphy works connect and surpass the rules. He expresses the interest of art, the taste of calligraphy and the writing of his personal feeling within the range of the rules.

Appreciating Meilin's calligraphy is just like studying his painting. With effort and creativity, Meilin succeeded in illuminating the traditional concept of "Chinese calligraphy and painting are homologous" — Meilin's effort to develop tradition and to create within tradition is a typical case of traditional topics worthy of study in the 21st century.

良弓在手

Good Bow in Hand

韓美林 著



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江蘇美術出版社

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