

中國古代書法經典  
ANCIENT CHINESE CALLIGRAPHY

吳昌碩

WU CHANGSHUO

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ZHUAN SHU

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**吴昌硕**

(1844-1927)

近代書畫名家。初名俊，俊卿，字昌碩，倉石，晚年別號缶廬、苦鐵等。浙江安吉人。清末諸生。

**Wu Changshuo**

(1844-1927)

He is a famous modern painter and calligrapher, was born in Anji, Zhejiang Province. His original name is Jun, and later he is also known as Jun Qing; his courtesy names are Changshuo and Cangshi. In his old age, he gave himself other names such as Foulou, Kutie and others. He was a scholar at the end of the Qing Dynasty.

書法是中國漢字的藝術，是以漢字為載體的表現藝術。

在中國，毛筆作為主要的文字書寫工具從古代一直延續到20世紀初。在今天的中國，毛筆書寫已經減低了它原有的實用意義，而近乎徹底地轉化成了藝術表現形式之工具。

中華民族是古老的民族，是一個充滿了神秘文化色彩的民族，她有着與生俱來的豐富想象力和審美靈性。先民在毛筆書寫的體驗中，發現了潛藏於書寫運動中的情緒表現力，不同的運筆體勢所產生的形態變化激發了書寫主體的情感。經過一代代的創造積累，及至唐代（618—907），已形成了獨特而完美的形式系統及審美體系。

儘管這種藝術形式有着較強的區域性文化色彩，但其強烈的抽象意味和抒情性又使它具有了十足的世界性。

藝術之所以為藝術即在於它雖沒有固定的面目和形態，却有着共同的原則性，如形式語言的獨立性、系統性、抽象性、表現性、主情性以及審美價值等等。

中國書法自形成以來一直不斷的自覓特性，使它始終保持着既是古老的又是新鮮的面目。這使我想到了——一個關乎藝術原則的問題，那就是真正意義上的藝術原本是没有新舊之分的，它應該祇有美與不美以及格調高低之不同。

一種漢字，其書寫却有着多種之體式，而同一體式下又因書寫家的不同而形態每每相異，呈萬千變化之豐富，可謂之博大精深！

對西方來說，知道中國這門獨特藝術的人多，而熟悉和認識這門藝術的人却甚少。這其中的種種原因本人不想探究。我們之所以首選十種中國書法基本體式出版，目的就是讓西方文化背景中的藝術家及藝術欣賞群體對中國書法這門藝術首先有一大略印象。隨後，我們還會遴選璀璨，逐步縱深。

任何藝術形式都是人類的共同遺產，它既無國界之障礙，亦能跨越文化之不同。或許在欣賞中國的書法藝術的過程中還存在着對漢字之識別與理解的制約，但我以為：書法自身所具有的藝術誘惑力足以能使這種制約在審美感受中慢慢得以消解。

對書法藝術“國際化”的未來，我作如是說。

# PREFACE

Kuang Da

Chinese calligraphy is the writing of Chinese characters as an art form. It is a representational art form conveyed through Chinese characters.

In China, the brush pen has been the primary instrument for writing from ancient times all the way up to the early years of the 20th century. In China today, brush pen writing has reduced its practical significance, and has turned almost completely into an instrument for artistic representation.

The Chinese nation is an ancient nation, imbued with sublime cultural qualities, with an innately rich imagination and aesthetic intelligence. Through the experience gained from writing with the brush pen, Chinese people of old discovered the power of emotional expression that resides in the movements of writing, and how different inflections engendered by different forms of pen wielding stimulated the core sentiments of writing. Through generations of accumulated creativity, by the time of the Tang era (618 - 907 AD), calligraphy had already become a distinctive and consummate formal system and aesthetic system. Even though this art form shows strong regional cultural characteristics, its intensely abstract significance and lyrical nature also allow it to share characteristics that are totally global in nature.

The reason artistic works are recognized as works of art is because even though they may have no fixed appearance or pattern, their formal languages do share certain principles in common -- for example, their independence, systemicity, abstractness, representationality, core feelings and aesthetic values. Owing to the fact that Chinese calligraphy characteristically has been transforming itself continuously since it first began to take shape, it has throughout this long process retained features that are at once ancient and fresh. This makes me think of an issue regarding fundamental principles of art: art in its genuine sense should not be divided into old or new. The only distinction should be beauty and non-beauty, or greater and lesser beauty.

A single Chinese character may have many written forms, and within the same form a given calligrapher may have many different styles, giving that single character a vast abundance of transformations. The significance of this phenomenon is both wide-ranging and profound. Many people in the West know about this unique art form, but few have much familiarity and deep understanding of its subtleties. I would prefer not to delve into the many reasons for this. The reason that we have chosen first to publish ten basic forms of Chinese calligraphy is to provide a first general impression of the art of Chinese calligraphy for artists and art lovers with a Western cultural background. In future we will select and publish the most resplendent works, thus proceeding step by step to develop depth and breadth.

Any and all artistic forms are the common heritage of humanity. They have no barriers of national boundary and they possess the ability to transcend cultural differences. There could possibly be constraints imposed by non-mastery of Chinese characters in appreciating Chinese calligraphy. In my opinion, however, the attractive power of calligraphic art itself will suffice to gradually dispel such constraints in the process of esthetic appreciation. Such is my view of the future for "internationalization" of the calligraphic art.

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