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序

上世纪八十年代初,中国书协成立,书法的东风吹醒了祖国大地。就在这时,我与陈必武同志相识,遂成为忘年之交。今年,他把书法作品整理结集问世,要我写篇序言,义不容辞。我想到他研习书法的过程,既有特殊性,又有普遍的意义,值得一谈。为了叙述方便,我归纳为:"师"、"积"、"耐"、"悟"、"热"五个字,分述于后。

一、"师"

从事书法学习,师是不可或缺的条件,但必武从没有拜过师,更谈不到有名师指点。因为拜师总要受地域环境、人际关系、机遇等条件的制约,并不是容易的。必武和霭可亲,喜交朋友,不特同辈相投,而与小辈也至为亲热,乐于同道,尤对前辈更是敬重,勤于交往。就从这里,他发现了"友"就是"师"。韩愈曾说过:"生乎吾前,其闻道也,因先乎吾,吾从而师之;生乎吾后,其闻道也,亦先乎吾,吾从而师之。"这话恰与必武所为相合,大家相处,谈论书道,各抒所见,毫无拘束,所得的知识不是"注入式"的,而是"启发式"的,择善而从,正是最好的"师"。除此而外,他还师古人,从古人的书论中去领略先贤的心迹,神与古会;他还师法自然,长期转辗于金衢之地,蜿蜒奇特的浙西山峦,秀丽碧澈的新安江水,宁静深邃的千岛湖都成了他的自然之师。由此形成了他写字的风格清丽潇洒,奇崛多姿,豁达典雅。他深有体会地说:"师在吾心中,到处有吾师。"正如杜甫诗中所说:"转益多师是汝师",这种多师受益是他特有的体会。

二、"积"

必武游泳于翰墨海洋中,他经常与同道朋友说:"一进书法之门,看到众妙纷呈,心中就有贪多务得的追求,但不可能一蹴而就,毕其功于一役的,最要紧

的是在于'积'。"这个"积"字激发了他攻研书法的毅力。他不图捷径,而是踏踏实实地走:习临汉魏碑以增强书法的奇崛与疏朗感;转习晋、南北朝楷书以固其沉稳运气的功力;主攻行书时,又临习商周金文和两汉隶书,领会沉着运笔,使线条圆润苍劲。近来,他又开始以章草为先行,以狂草为目标的草书的钻研,一步一个脚印,调整步伐,漫步而进,潜移默化,以达到"积"的目的。"积土成山,风雨兴焉;积水成渊,蛟龙生焉"(荀子语)。这种"积"是老老实实的付出,来不得半点虚假。熟能生巧是量变到质变的结果。如果一开始就描"风雨",摹"蛟龙",移特技手段于书法,虽然也会使人眼花缭乱,但那种"风雨"和"蛟龙",终究是死物,很不自然。因为它缺乏真正的基础。厚积可以薄发,但欲发必须厚积。

三、"耐"

"积"需要毅力,而这种毅力是在无数的"耐"中培养的。必武不是专业的书法家,他的本业是长期在电力单位主持办公室工作。方方面面的联系,上上下下的协调,也似电流一样地交流着,话机乱耳,案牍劳形,已是够烦累的,搞书法只能利用业余,"夜者日之余",唯有这时间是自己自由支配的,挑灯夜战,每逢节假日,更是日以继夜,全身心地投入。"江湖夜雨十年灯",他是几十年如一日。繁杂的本业与极需籁静氛围的书法,二者之间反差是何等强烈,然而他能摆正位置,处理妥贴。如他所说"动静结合,相得益彰。"在当今高节奏的现代生活环境中,各种诱惑充斥社会,在各种功利思想、浮躁情绪的冲击下,书坛上不少人搞书法走捷径,轻基础,图虚名,急于求成,大奖赛得了奖,姓名收入"名人辞典",一登龙门,身价百倍,形成为"奇外无奇更出奇,一波才动万波随"(元好问句)的氛围。但必武不为所动,不追时风,不图名利,而是耐得寂寞,甘于寂寞。就在这样的无数"耐"中,培养了他的毅力。使他始终能以一种平静的心境去不懈地探索和追求书法的无止境界。

四、"悟"

必武说:"要十分注意从全面素质的提高,来得到书法的顿悟。"这个经验很

重要,书法艺术每跃上一个阶梯,全在于能悟。悟在表象上看来似乎是突然其来的,其实凡事都不是无根无蒂的,后果来于前因,许多前因积累就结出了后果,发生了突变。必武勤于把书法的实践与理论研究结合起来,写出了许多论文。临习书法,思维倾注于运笔;理论研究,思维深入于义理。只有把感性认识提高到理性认识,才能技进于道,其中就是"悟"的过程。在理性上取得广泛的联系,又能使感性上左右逢源,相辅相成。除此之外,必武还在读书、音乐、体育、集邮等爱好的活动中,把各方面的通理移于书法。在自作诗词、楹联中,得到节奏、韵律对书法运笔的启示,有心于触类旁通,这也是一种"悟",积小悟可以成大悟,由于他体会到苏东坡说的"退笔成山未足珍,读书万卷始通神"这话的深刻性。"直待自家都了得,等闲拈出便超然",宋代吴可的诗句也说出这个道理。书法上要得到超然,关键在于读书,在于善悟。

五、"热"

必武研习书法处于冷,而他对书法事业却投以热。他在金华工作期间,积极参与创办业余书法学校;应浙师大及武义书协之邀不辞辛苦,讲授书法;筹建电力系统书法组织,开企业书法之先河。在建德,筹建县书协,积极推动地方书法活动的开展。到杭州后率先倡导成立浙江省电力书法家协会,成为省书协唯一的行业性质的团体会员。长期以来,必武为各级书协与企业界的双向服务奔走联系,他是一座桥梁,一头连着企业,一头连着书法,为企业界和书法界牵线搭桥,为企业文化注入了高雅的艺术,造就了一批电力企业自己的书法家。又为书法家提供走进群众、走进生活的条件,使书法活动得到企业的有力支持。同时,他也把个人的业余爱好,融进到整个书法事业,又在书法事业的发展中,锻炼了自己。

上面"师"为先导,"积"为基础,"耐"为功夫,"悟"为关键,"热"为动力,不无可供习书者以借鉴的价值。

叶一苇写于杭州市中河丰乐桥边 2001年10月20日

Preface

Taking the advantage of the establishment of Chinese Calligraphers' Association at earliest eighties of last century, calligraphy was popular again all over China. Just at that time, I met Mr. Chen Biwu and became best friends with him despite difference in age. This year his collection of calligraphy works will be published, so he asked me to write a preface for it, I think this is just my duty. I find his procedure of study and research of calligraphy is not only with special characteristics, but also with common significance, so it is worthwhile to be introduced. For the convenience of introduction, I sum up his study to the following five characteristics: "Mentor", "Accumulation", "Patience", "Apperception" and "Enthusiasm".

First, "Mentor".

It is indispensable for the people studying calligraphy to be taught by a master, but Biwu has neither ceremoniously acknowledged anyone as his teacher, nor instructed by a master, as the acknowledgment is not easy due to the limitation of area, relationship and opportunity. Biwu is amiable and friendly, and he not only gets along well with the persons of same generation, but also is warm and affectionate to the persons of younger generation, and especially respects and always contacts the persons of older generation. From the social contact he finds the "friends" is just his mentor. A famous philosopher named Han Yu once said that the older generation must be wiser than I, so I learn all from them; the younger generation must be wiser than I in some special fields, so I also learn some from them. This wording just reflects Biwu's idea: a couple of friends freely talk about calligraphy, and each sticks to his own view, then the accepted knowledge is not "injected", but heuristic. Getting along with good friends is just a good way for a person to be taught. Meanwhile, he also learns from ancients and tries to understand them by reading their works. He also learns from nature and has been in Jinhua and Quzhou Area in the west of Zhejiang province for a long time, so the meandering mountains there, the beautiful Xin'an River and the peaceful Lake of Thousand Islets all become his "nature" teacher. Hence forms his writing style: delicate, graceful, peculiar, varied, generous and elegant. From his experience, he said that mentors exist in my mind, and my mentors exist everywhere. This is just like what is said by Mr. Du Fu, a famous poet in Tang dynasty, "Learned from the more mentors, the more quickly you will become a master". This is just his special experience learned from "Mentor".

Second, "Accumulation".

Biwu swims in the ocean full of calligraphy knowledge, he often speaks to friends with same interest: " Once you enter into the gate of calligraphy, you will find many interesting and attractive things, then you will have an insatiable desire for more gain, but in fact it is impossible to accomplish it in one move or succeed after one strive, the most important thing is accumulation." The "Accumulation" arouses his willpower to study and research calligraphy. Instead of taking a shortcut, he makes improvement step by step: he learned to copy official script in Wei dynasty to strengthen the peculiarity and brightness of his works; he learned to copy regular script in Jin and Nanbei dynasty to make a firm foundation of his writing skill; and when he learned to copy cursive script, he learned to copy official script in Shang and Zhou dynasty and official script in Han dynasty to understand using the writing brush calmly and steadily, to make the lines more smooth and powerful. Recently, he started to learn to copy tachygraphy taking standard-style as head and highly-style as aim, adjusted his steps, improved step by step and imperceptibly to realize the goal of "Accumulation". As Xun Zi says: "Accumulate the earth to be a hill, then the wind and rain will generate; accumulate the water to be a deep pool, then the dragon will appear", the accumulation is a true hardworking without any false. "Practice makes perfect " is a result from quantitative change to qualitative change. If one just copies the "wind and rain", draws "dragon" and puts special technology on calligraphy at the beginning, maybe this will make the others be dazzled, but that kind of "wind and rain" and "dragon" is dead, not nature, as it lacks true basis. Accumulation can result in flourishing, and flourishing must be based on accumulation.

Third, "Patience".

Perseverance, what "accumulation" needs, is cultivated with no end of "patience". Biwu is not a professional calligrapher. As a man having been in charge of office affairs in an electric power company for a long time, he has to address himself to the contact and coordination of all respects, and communicate with others like endless current. Out of burdensome telephones and documents, he can only devote himself to the calligraphy in his spare time, especially in the holidays, it will be day and night. So does he spend his leisure time decades of years. He handles easily the contrast between distraction of numerous employments and serenity of the calligraphy. "Bring out the best between ", just as what is described by himself. In the modern life environment with fast cadence of today, the society is flooded with all kinds of lures. Under the severe strike of ultilitarianism and impulsion emotions, quite a lot of people in the field of calligraphy lost themselves. They despise basis and sort themselves to the colony which however they don't rise superior to. But Biwu still kept silent when confronted with the "fashion". With the endless "patience", he cultivates himself to be a man with great perseverance, which enables him to seek after and pursue consistently the everlasting ambit with calm attitude.

Forth, "Apperception".

Biwu says: "We should pay lots of attentions to the development of our whole diathesis so as to achieve insight understanding to the calligraphy." This experience is of great significance, because it contributes to every step of development of the calligraphy art. It seems that apperception arises suddenly, but actually everything in the world has its root and base. Biwu is industrious to combine the practice with theoretic research of

calligraphy, and finished many theses on it. When practicing calligraphy, you devote your thoughts to the wielding of the brush; when doing theoretic research, you put your thoughts deep into the argumentation. It is the upgrading of perceptual knowledge to rational knowledge that promotes the skills in all fields. This is the process of apperception. Biwu not only obtains abroad knowledge from the sense, but also gains advantages from sensibility. These two sides supplement each other. In addition, Biwu transfers to calligraphy the common theory of such hobbies as reading, music, sports and stamp collection so on. When writing poems and couplets, he is enlightened by the cadence and rhythm of poems. He draws inferences about other cases from one instance and makes use of his understanding on wielding of brush. This is one kind of apperception with many a little making a mickle. A famous Chinese poet, Su Dongpo once said, "After reading a great number of books, you may start to be a poet yourself". "You are able to write the poem easily until understanding the theory of poems", said by Wu Ke, another famous poet of Song dynasty. From their arguments, we apprehend the theory that reading and being accomplished in apperception are the strike point of being transcendent on calligraphy.

Fifth, "Enthusiasm".

Being sober in calligraphy study, Buwu is enthusiastic about calligraphy. When working in Jinhua, he took an active participation in the establishment of Sparetime Calligraphy School. Moreover, with the invitation of Zhejiang Normal University and Wuyi Calligraphers' Association, he gave lectures on calligraphy regardless of the hardships. He assisted in the founding of Electric Power System Calligraphers' Organization, which was the first one among enterprises. In Jiande, he actively attended the preparation to establish County Calligraphers' Organization promoting the development of the local calligraphy activities. Finally, he came to Hangzhou and first proposed to found the Zhejiang Provincial Electric Power Calligraphers' Organization, the only one of the Association members of Zhejiang Provincial Calligraphers' Association. For a long time, Biwu is acting as a bridge between the enterprise and the field of calligraphy, devoting himself to the introduction of elegant art to the enterprise culture, which brings up a lot of calligraphers of the Electric Power enterprises themselves. Sparing no efforts in supporting the prosperity of the calligraphy field, he provides the opportunity for these calligraphers to be close to the masses and their lives. Meanwhile, he incorporates his personal hobbies with the whole calligraphy activity, and improves himself together with the development of calligraphy as well.

Taking mentor as guide, accumulation as foundation, patience as skill, apperception as strike-point and enthusiasm as stimulation, Biwu sets a good example for the people studying calligraphy.

Written by Mr. Ye Yiwei Beside Fenle Bridge of Zhonghe River, Hangzhou October 20, 2001

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