

## 館長序

《書法家愛笨鳥》是國立臺灣藝術教育館於二〇〇四年舉辦藝術生活叢書徵稿活動所選出六件入選作品之一。本館舉辦這項徵稿活動的目的，一方面是為出版優良的藝術生活讀物，供各級學校師生作為課外藝術學習輔助教材使用，一方面也在於透過公正客觀的評選，鼓勵藝術領域的人才，能積極從事藝術學習輔助教材或課外讀物之創作，以協助教育主管機關推廣一般藝術教育，建構優質的藝術學習環境，提升國人藝術與人文素養。

本書作者林明良先生畢業於國立臺灣藝術專科學校，目前專心投入書藝研究及寫作。光從本書的書名就可以了解，書法的學習在於耐心及毅力，那就是「除了練習以外，還是練習。」細讀書中每一篇文章，可以發現藉由作者風趣、精心的鋪陳之下，書藝學習的要領及精髓，即從字裏行間抒發出來。本書收錄盡是作者上選之作，全書張力持續不墜，對書藝的愛好者或本身已是書法家來說，具有極高的運用價值，是一本實用易讀的參考書。

本館隸屬教育部，職掌我國藝術教育之研究、推廣及輔導業務，藝術教育出版品的開發推廣，也是其中一項重點工作。目前本館藝術教育出版品除推廣至各級學校以外，為均衡城鄉教育資源落差，各出版品也同步刊登於本館所建置的「臺灣藝術教育網」(<http://ed.arte.gov.tw>)，有興趣的民眾透過本網，即可取得包括本書電子版，以及其他豐富的藝術教育資料及資訊，歡迎大家多予利用。



2005年11月28日

## Preface

"The Calligrapher Loves Clumsy Birds" is one of the six selected works from "Artistic Living Books Contribution Activity" held by National Taiwan Arts Education Center in 2004. The purpose of this activity is to publish excellent reading matters of artistic living for all-level school's teachers and students in extracurricular teaching materials of art study, on the other hand, through just and objective election, encourage the talents of art field to carry out more creations of supplemental teaching materials or for art education or extracurricular reading matters for art education, in order to assist government to promote general art education, to build excellent art learning environment, and to upgrade national capacity and quality of art and culture.

Mr. Lin, Ming-Liang, the author of this book, graduated from National Taiwan College of Arts, now is concentrating on research and writing of calligraphy arts. It could understand from the name of the book that to learn calligraphy needs patience and persistence. —"In addition to exercise, still exercise". Reading every article in the book carefully, we can find the essential and pith of learning calligraphy art from words by author's humorous and delicate layout. All collections in this book are author's top selected works; entire book keeps continuous tension that has extreme value of application no matter to the lovers of calligraphy art or calligraphers. This book is a practical and readable reference book

This center is subordinated to Ministry of Education to be in charge of study, promotion and guide of art education, in addition to the important task of development and promotion of publications of art education. Presently, the publications of art education issued by this Center are promoted to school of every level in order to shorten the drop of educational resources, and announced in "Taiwan Art Education Website" (<http://ed.arte.gov.tw>) established by this center in the same time. The public who are interested in may visit this website to get the electronic version of this book and other rich materials and information of art education as well. Your visiting will be highly welcomed.



November 28, 2005

## 自序

就我個人而言，寫書法的快樂並不在於金錢的回饋，也不在得獎與否，而是我得到了一把神奇的鑰匙，藉著它開啓了時光隧道，得以自在優游的進出古今中外神秘的空間。在那個只能意會的奇妙世界裡，我和老子談著他的「上善若水」，我也向莊子請教他的「無用之用」……。

草聖張旭瀟灑的脫了帽子，在眾王公面前以長髮濡墨而書；狂僧懷素上人在一大片長長的白牆前狂叫跳躍，執筆縱情揮灑著他的狂草千萬字…小書僮哭喪著臉，捧著一大盆墨汁在後頭苦苦追趕。

鮮于樞對著你瞑目伸臂曰：「膽、膽、膽」，蘇東坡與黃山谷兩人相互批評調侃著彼此的書法，一個說對方「石壓蛤蟆」，一個被回敬成「死蛇掛樹」……。一會兒聒噪的米顛也來了，只見他掀開轎頂露出超高的帽子乘轎而來，所經之處，免不了沿途引起一陣陣騷動。你還可以見到藤杖芒鞋、笑傲江湖的完白山人鄧石如彳亍獨行……。夜深了，我依稀聽到現代詩人鄭愁予喃喃地說：「我達達的馬蹄是美麗的錯誤，我不是歸人，是個過客。……」

此生有幸優游於這般的書法奇境，真是無所遺憾。這些文章只能算是我個人書學生涯的一點粗淺觀感。很高興有王仁鈞及楊紹印兩位書法名家為本書作序，王教授書藝精湛，處世瀟灑頗有老莊之禪趣；楊先生為詩書飽學之士、謙謙君子，兩人皆是我平日心儀及學習的對象，可以「平生風儀兼師友」形容之。另得好友鄧祖龍先生的義務校稿，祖龍兄為專業編輯人，國學涵養極佳，為本書生色不少，一併致謝。



2005年7月  
於基隆大武崙得雨山居

## Preface

Personally, the happy of performing calligraphy is not because of the feedback of money, or winning the prize, but obtaining a magic key by which open the time tunnel to free and easy enter and exit the mysterious ancient and modern space.

In that marvelous world which only could be sensed, I talked with Lao Zi about his "Supreme Righteousness Like Water", and consulted Zhaung Zi with his "The Application of Useless".....

The Saint of Running Hand, Zhang Xhu took off his hat elegantly before many nobles moistening his long hair with ink to write; the unrestrained monk honorable Huai Su crazily called and jumped in front of a tract of long white wall to write his running hand of ten million words.....little boy attendant put on a long face to run to catch up hard with a basin of ink.

Xien Yu-Shu closed his eyes and stretched his arms to you saying "gall, gall, gall"; Su Dong-Po and Huang Shan-Gu criticized and scoffed the calligraphy each other, one said the other like "stone presses frog", the other returned by "hang dead snake on the tree".....later, the talkative Mi Dian came too. He was just seen to open the top of sedan chair to reveal his super high hat. Taking the sedan chair was unavoidably to bring about a burst of disturbance where he passed through. Also you can see Wan Bai Shan Jen—Deng Shi-Ru who held a vine cane and wore straw sandals to proudly pass all corners of the country lonely.....Dark night, I vaguely heard modern poet Cheng Chou-Yu muttered "The horse 's hoof is a beautiful mistake, I am a passerby not a returned person.....".

It 's really no regret in my life to luckily wander about such a wonderland of calligraphy. These articles are some rough impression and grumbles during my study of calligraphy. It 's highly expected to obtain any advice without reservation from experts of all circles. I 'm so happy that there are two famous experts of calligraphy Mr. Wang Jen-Chun and Mr. Yang Shao-Yin write the prefaces for this book. Prof. Wang has perfect skill of calligraphy and elegantly associates with people that considerably has the Zen feeling of Lao Tzu and Zhuang Tzu, Mr. Yang is an erudite person and a gentleman, both are the objects I admire and learn usually and could be described as "admired teachers and friends". In addition, my good friend Mr. Deng Tsu-Lung 's voluntary proofreading, who is a professional editor having excellent knowledge of Chinese literature to add the readability, my acknowledge is also given to him.

LIN, OWEN

At Te Yu Shan Chu, Ta Wu Lun, Keelung

July, 2005

## 楊序

一個好的書畫藝術評論家必須具有豐富的美學素養，廣闊的藝術視野，明察秋毫的眼力，無私無我的胸襟，以及中外書畫歷史的知識，始能針對作品作深入透徹的剖析，逐時代、依派系而論衡。定論一出即如老吏斷獄，公允自昭。

臺灣目前書畫社團林立，名家輩出，然尋一具有如上述品格之評論家卻寥若晨星。以近年來舉辦各類書畫展為例，主辦單位所請評審多囿於派系門戶之見及個人好惡，作為名次取捨之依據，有失客觀。就書法而言，重碑者多認習帖者「輕浮而油滑」，缺少厚重沉穩之象，習帖者每譏習碑者「板滯而生澀」，鮮少流暢飄逸之緻。而在評論繪畫方面，傳統派一丘一壑、片雲斷水、嫩蕊枯葉莫不以師古為規範，因此鄙視創新者之不受繩規，隨興亂塗，違例亂章；創新者自出機杼，戛戛獨造，時譏守舊者陳陳相因，固步自封，毫無生機。如此偏頗之論互相排斥，致失公平，足以玷污論藝展才之書畫活動。使有志之士望而卻步，遺珠之憾在所難免。

再如舉辦個展者，延請名流碩彥在報章雜誌撰文吹噓，皆多溢美辭藻，鮮少中肯的論評，無非像歌臺舞榭前的「巴掌部隊」為自家喊好鼓掌而已。展出者自吹自擂，雖一時受到掌聲的鼓舞，終乏正確的啓示與觀眾認同。換句話說，即等於借他人之牌坊裝扮自己的門面。藝壇偏頗之弊，斷喪生機，殊為堪慮，急待讜論批判糾正，以挽頹風。

今有藝壇青年健將林明良時秉春秋之筆，揭發時弊陋風，繼《書法家撞牆壁》後，今又以近著《書法家愛笨鳥》一書問世，針對當前藝壇各種現象，以輕鬆幽默之詞彙，引用古今中外有趣之軼

事，作事實之陳述，中肯論衡，言談之中逸趣橫生，讀之莞爾，不但開創書壇「幽默書法文學」之先河，亦頗近林語堂先生文章逸趣橫生之韻味。更無一般時下書法論文動輒輾轉抄襲「剪貼簿」般的弊病。筆者有幸先得展賞此一著作，真如得月下品簫、幽篁撫琴、臥松聽泉、坐花飛鷗一樣自在的感受，悠然忘機，滌盡塵慮。

最難能可貴者，他既不為名利所誘，也不為權勢所惑，獨行於世俗「得獎比賽」的跑道之外；為文評藝，皆本一個「中」字；凡評論對象均不計其名位貴賤，不囿於派別與門戶，一律等量齊觀。即使作品是出自當代藝壇巨擘名家，遇有瑕疵，亦以其慧眼作幽默而帶善意的指論與建議。

總之，言為心聲，文徵其人，明良是一位才識敏捷，學養豐富的藝文工作者，且深具國際藝術宏觀。也因為他對人生有縝密的觀察及對生活有獨到之感受，才能透過流暢的文筆，將一向讓人印象刻板艱澀的書法提昇至如此平易近人且生活化的境界，實有助於國粹的振興。希望他今後能繼續耕耘，為藝壇開闢清明之書法天地。欣聞其大作即將付梓，謹不揣淺陋，略綴蕪辭為介。續貂之作，非阿諛之辭，乃出自肺腑嘉佩之言，繆誤之處，尚祈博雅賢達指正。

楊紹印

九十四年燈節前敬識於靜觀齋

## 王序

本世紀初的八月，我在明良兄大作《書法家撞牆壁》序裡，以「不久之後，必有更精采的續集出現。」作為結尾的冀盼，如今，他第二本同質的著作，果然燦爛地露出笑容，和關心書道、書法、書藝的朋友見面了。

明良這本新書《書法家愛笨鳥》，跟前一本雖屬同質著作——討論的領域相同，關切的重點相同，取決的素材相同，閱讀的對象相同；然而，畢竟前後相隔了約四年左右，在處理手法和架構意匠上，多少總有些許差異的跡象。

首先，最亮眼的便是書名代表的內在意義截然不同。我以為，前一本《書法家撞牆壁》，作者於命名那一刻，意識裡浮現的可能是一種「掀開問題幕幔，直搗問題核心」的考慮；因而諸多篇章中，選了類似禪宗公案「當頭棒喝」的《撞牆壁》來儆醒書法家。這種拳擊家稱為「黑虎攫心」的手段最宜開門見山，當然適合作為處女作的題名要件。至於這本新著《書法家愛笨鳥》，則讓我直覺的聯想到也是禪宗公案的「吃粥洗鉢」。《指月錄》記載：

僧問趙州：「學人乍入叢林，請師指示。」州曰：「喫粥了也未？」僧曰：「喫粥了也。」州曰：「洗鉢盂去。」

說是有一僧人往謁趙州禪師，初抵禪師處所，面見禪師，請教修禪要義。趙州遂問僧人，可曾吃過粥了？這問話乃一語雙關，既問他有沒有填飽肚子？也問他有沒有開悟道心？僧答：「喫了」意謂已經悟了，趙州隨即教他「洗鉢去」，係告訴僧人，既已悟了，更要進一步除舊悟開新悟。原來這裡表明「粥」有黏性，初悟「去凡入聖」固然是好，但若是以聖為佳，而滯留不進，則不可能締結正

果。所以趙州去洗鉢盂，除離黏滯，勿緊貼一邊，更趨涅槃。參透此一樞紐，回頭再省思明良取《書法家愛笨鳥》來署名新書的用心，便能體味到「借影換形」的架式有多曼妙。或許不致只見兩本書形式上「書法家……（一）」和「書法家……（二）」表面所承遞和栓繫的血緣親密關係而已。

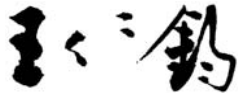
其實，不僅書名有這麼一元性和多元性的差別，在文章的架構與處理上，明良也巧妙的配合書名的質性滋味，做了妥貼的安排。《書法家撞牆壁》之中，大多數的篇章，都採用類似「棒喝」的「直射性骨架」，表現出題材朝主旨推進的動態態勢，其結果便將主題歸於一個突出的焦點。像〈從莊子的「庖丁解牛」談書法〉那樣接近「輻射式」的駕馭手法，尚不多見。但是到了《書法家愛笨鳥》，則使用「輻射式骨架」，教文字張力四射輔助意象，題材稜角相互擠壓，經過千呼萬喚才簇擁出一個騰挪跳躍，猶抱琵琶半遮主題半掩意旨的文章。譬如〈教我如何再想她〉，你看他以「偶像破題」，拉扯住「外型」、「內質」；接著左手挽「大胸脯安娜」「庫尼可娃」，右手攬「傖弟楊歐」「帥哥王趙」，絮絮叨叨直在「外形」、「外表」、「外在」的沙灘打滾，似乎盯緊了「外貌協會」，再不肯輕易放鬆，總要把他捧上天去才算功德圓滿；實際卻借唐太宗、李陽冰、齊白石的故事，暗潮鼓動著樹立「錢鍾書模式」。從頭至尾一趟彳亍下來，九彎十八拐盡是屈曲迂迴的路數，聲於東而擊於西，東藏玄機，西也藏玄機，與一線直達完全大異其趣，活脫另類的「吃粥洗鉢」翻版。

我舉以上例子，挑明了說，係指明良表演道具不只一把刷子。看官們得仔細思考這兩把刷子各有作用，碰到「直射式」的，固然痛快爽利，奈何又欠曲折，不耐斟酌；碰到「輻射式」的，縱能跌



宕透迤，奈何枝葉繁複，容易迷惑；它們長於變化，無關良窳，要論如何享用鮮美、咀嚼英華，端賴您準備的「悟性」是否充足。如果硬是要問精采不精采，也得由您瀏覽全書之後再予定奪，在下便不再費辭了。

附記：讀了明良的文章，欽羨不已，於是見獵心喜，從旁偷偷模仿則箇，唯未悉入竅門幾何？順煩熱腸朋友就便打個分數。拜託！拜託！

(前淡江大學中文系教授)   
於二〇〇五年元月廿日時歲猶甲申節應大寒