

四十五個鐘“三步法”學會隸書

45 Hours----3 Steps

Can Master the Clerical Script



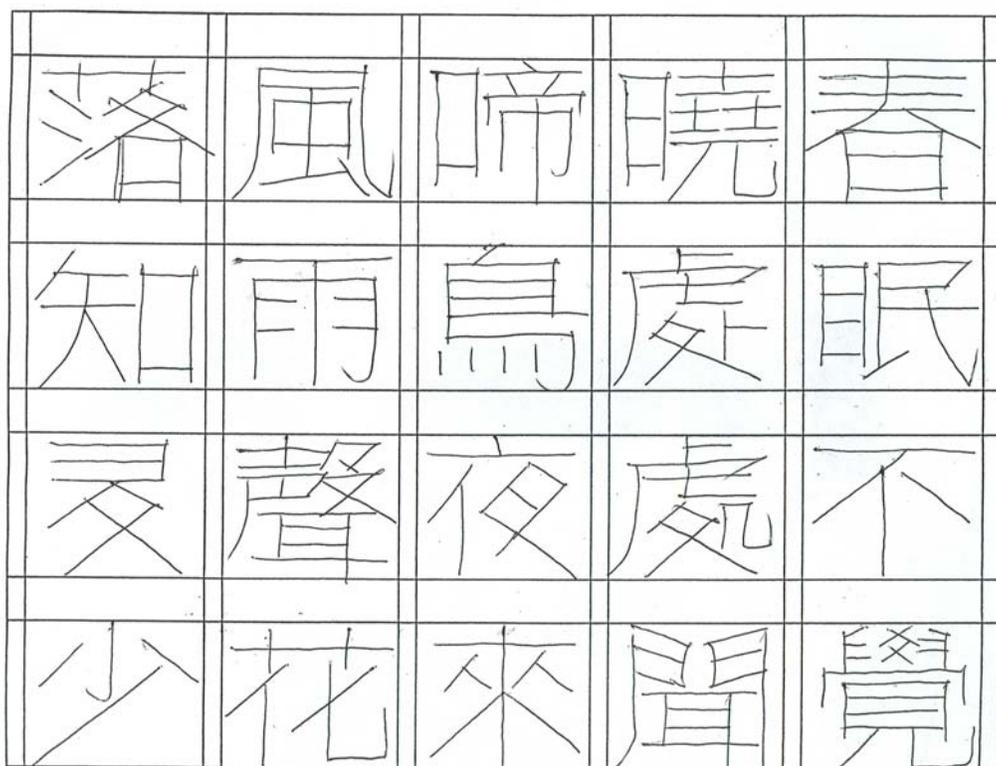
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45 個鐘學會隸書-----“三步法”

45 個鐘時間不多，但若僅從技法層面來說，時間還是寬綽的。古往今來，學書法僅有臨模，並無它法，階段也模糊不清，且一下子學最好最成熟的范本，其滲透著各各的人品因素之不可模擬不用說，還有范本中所包含的多方面的知識、技法及經驗，臨模范本，就是將所有這些因素全放在同一時間，可想而知其難度之大，更何況往往囫圇吞棗，不能消化，也不知所以然。但這種學書法是根深蒂固的，一句話：中國的學書史，也是一部臨模史。鑒于此，筆者嘗試獨辟蹊徑，從死臨模中走出來，把寫隸書的技法，層層剝開，分階段來進行學習和掌握，以使學習書法能夠做到步驟化，清楚每一步的走向和要求或重點，以便更快達到目的。既讓有中文背景者易學快掌握，也可使無中文背景者能按步就班，與之一起進步、升級。

其教與學法簡述如右：45 個鐘分每一階段 15 個鐘，為初級、中級和高級三個階段來進行，十節課為一學期，一個半鐘為一節課，每課必有作業。當然每個階段的課數是可調節的。為簡單易記，我把這種學隸書之方法叫“三步法”。

(一) 初級階段-----第一步



初級階段不用毛筆，只用鉛筆、元珠筆等硬筆寫字，我叫畫字。目的是訓練字的結構掌握能力，也在設定的“隸書習字格”中進行。好處是可集中精力先克字結構這一關，因為書法只是結構和筆法兩大類，所有書體如是。不拿毛筆不接觸墨，自然就無筆法問題，而隸書的間架結構通過此階段便可大致掌握了，也認識了所謂寫字最基本的東西。(如圖)

(二)中級階段----第二步



隸書的結構牢固后，就要學會拿毛筆去“畫”這結構了。但一拿毛筆，就會涉及筆法，毛筆最起始基本的筆法是什麼？是中鋒用筆的圓頭圓尾筆法，或曰篆書筆法。只有寫好這種最基本和最重要的筆法，才會打好書法的根基，才會領會到什麼為“萬毫齊力”，練就以后的所謂“骨法用筆”，以及對“骨力”的認識。這階段有二種任務：一為結構，二為篆書筆畫，是同時進行的。這階段所寫之字，由於是用篆書筆法寫現代字，所以我為之起一名字叫“新篆體書”。(如圖)

(三)高級階段-----第三步

隸書習字格



初、中級的學習都注重結構，這階段則加入隸書筆法了，方法是在篆書筆法上改一筆成“蚕頭雁尾”，這是典型的隸書筆畫，但在字的不同位置有不同的表現，概括起來約有六種變化。但只要寫好“蚕頭雁尾”這橫的一筆，其它的只是這一筆法的延續或更顯強調，舉一反三便可得。把這六種隸書筆畫寫好而在字中熟習之，則隸書便基本學到手了。(如圖)



概括一下學習步驟即為：第一步：鉛筆畫字；第二步：新篆體書；第三步：蚕頭雁尾。

誠然，學習是無止境的。隸書之面目有了，便要向縱深發展。還有另外“如何寫好作品？”、“如何求變化？”“如何寫出自己風格面目？”等等第四步或五、六步，這是45個鐘以后，根據各人之目標需要而設定了。

A 45-Hour Program to Master the Clerical Script

Forty-five hours is by no means a lot of time for a program of study. It would be adequate, however, if our focus is to master certain fundamental techniques. Traditionally, the only practical approach in learning calligraphy is through modeling (臨模) after classical texts (範本). However, the classical approach is not a gradual learning process. The main drawback is the texts used in the learning process are primarily collections of well-known calligraphers in the past. Every beginning student is instructed to imitate their artistry. Needless to say, there is a high degree of difficulty involved, and most students routinely go through the motion without understanding the intrinsic techniques. Unfortunately, this traditional approach has been well-accepted throughout the history and is still dominating the culture of Chinese calligraphy.

To solve this problem for beginners, I have come up with a new way of teaching calligraphy. My approach steers away from imitating classical texts. I have broken down the techniques of “Clerical Script” (隸書) into several levels, so that a beginner can take sequential steps to learn and focus on mastering different techniques at each level. I believe this approach will clarify the essential properties of the script. The beginner can quickly become proficient with the fundamentals, regardless of how well-versed one is in the Chinese language.

My method is to divide the 45-hour course into 3 levels of 15 hours each – Beginning, Intermediate, and Accomplished. Each level consists of ten 90 minute classes. Every class includes take-home assignments. The actual number of classes for each level can be flexible.

1) Beginning Level

At this level, the brush is not required. The student uses a pencil or ball-point pen to sketch the outline of the characters on a standard “Clerical Script” text. The purpose is to master the structure of the characters. Basically, Chinese brush calligraphy consists mainly of character structure and brush techniques. Using a pen or pencil instead of the brush, the student can focus only on the character structure. Once adept with the character structure, the student will become familiar with the most fundamental aspect of calligraphy.

2) Intermediate Level

After learning the basics of the character structure, the student will continue the study with “painting” the character with the brush. The most fundamental and quintessential brush calligraphy technique is the so-called “central focus” (中鋒) stroke, which draws a straight line with roundness on both ends (圓頭圓尾) - also known as the “Chinese Cuneiform” (篆書) stroke. This is the single technique that will teach the student the essence of the “brush power” (萬毫齊力) endowing the character with the “backbone” (骨力). At this level, the student will achieve the mastery of both the structure and the “central focus” stroke with the brush. Specifically, the student will learn to write modern Chinese characters with this ancient “Cuneiform” stroke, which I call the “New Cuneiform Style” (新篆書體).

3) Accomplished Level

Through the first two levels of study, the student will have established the fundamental structure of the characters. At the third level, the student will be getting into the real “Clerical Script”. The main technique of “Clerical Script” is the so-called “rounded head and flared tail” (蠶頭雁尾) stroke. This is the classic “Clerical Script” brush style. There are basically six different applications of this stroke, depending on the configuration and positioning of the character. Once the student has mastered this stroke, the rest of the “Clerical Script” techniques are just variations of the same theme. After going through this level, the student will have essentially mastered the fundamentals of “Clerical Script”.

All of the above can be accomplished in a program of 45 hours. The student will have achieved the foundation of character structure and brush techniques. After this, the student might want to pursue a more refined, artistic level of calligraphy through finesse and variations. The student can then develop a program to study advanced techniques based on his or her goal.