

第一章 楷 书

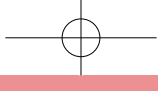
Chapter 1 Regular Script

一、书法四体 Four Scripts of Chinese Calligraphy

从甲骨文算起，汉字已有三千七百年的历史，形成了篆、隶、真（楷）、草等诸字体。篆书包括大篆、小篆；隶书包括秦隶、汉隶；楷书包括魏碑、唐楷；草书包括章草、今草、狂草。唐楷是汉字的标准字体。

Since the emergence of inscriptions made on bones or tortoise shells, Chinese characters have had a history of 3,700 years. Their different writing forms have evolved into seal, official, regular and cursive scripts. Seal script is divided into great and small styles; official script, into styles of the Qin and Han dynasties; regular script, into styles of the stone inscriptions of the Northern Wei Dynasty (386-534) and the Tang Dynasty (618-907); and cursive script, into Zhang (clerical), modern, and wild styles. Regular script of the Tang Dynasty is the standard form of Chinese character.





第二章 工 具

Chapter 2 Writing Tools

文房四宝：笔、墨、纸、砚。

Four Treasures of the Study — Brush, Ink, Paper and Inkstone

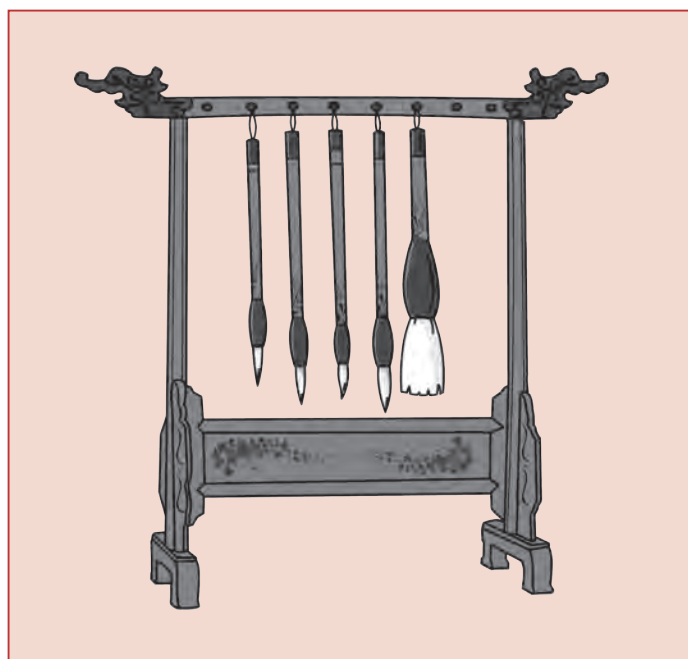
一、笔 Brush

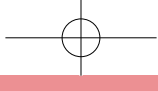
毛笔，相传是秦代蒙恬发明的。

毛笔有柔毫、硬毫、兼毫笔之分，有大楷、中楷、小楷笔之别。笔有四德：尖、齐、圆、健。尖：锋颖尖锐；齐：笔毫齐整；圆：丰满圆润；健：劲健有力。

Legend has it that Meng Tian invented the writing brush 2,000 years ago.

Brushes are classified as soft, hard or mixed ones and are produced in different sizes for writing large, medium-sized and small Chinese characters. A good-quality brush should have the following four characteristics: a fine tip, evenness, roundness, and strength. A fine tip means that when the hairs are squeezed together, they should come to a sharp point; evenness shows when the brush hairs are dampened and pinched flat at the tip, the end of the hairs should lie in an even line; roundness indicates that the brush should be full and plump, tapering to the end of the tip; and strength implies that the hairs should be elastic, so that the brush tip readily regains its original shape after being spread out.





第四章 笔画

Chapter 4 Strokes

书法三要素：笔画精到，结构严谨，气韵生动。

写字时，由落笔到抬笔叫“一笔”或“一画”，通称笔画。练好笔画是写好字的基础。

汉字的笔画由基本笔画和复合笔画两部分组成。

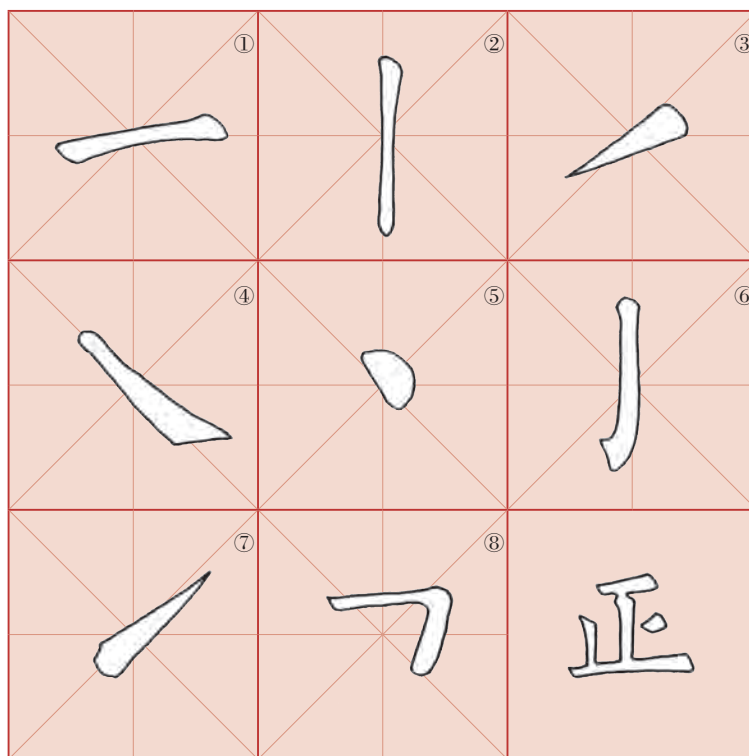
The three key elements for calligraphy are: precise strokes, well-knit structures and vivid spirit.
A single movement of the brush is commonly known as one stroke. One who wants to write good calligraphy must first learn to write strokes well.

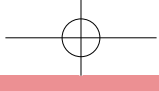
All Chinese characters are built up from basic strokes or a combination of both basic and complex strokes.

一、基本笔画 Basic Strokes

八种基本笔画：横^①、竖^②、撇^③、捺^④、点^⑤、钩^⑥、挑^⑦、折^⑧。

There are eight basic strokes: horizontal^①, vertical^②, left-falling^③, right-falling^④, dot^⑤, hook^⑥, right-upward^⑦, and turning^⑧.





第五章 部首

Chapter 5 Radicals

偏旁是组成合体字的重要部件。偏旁相同的字归为一部，这个偏旁就叫部首。

汉字90%以上是合体字。偏旁相同的字一般有几个，多则几百个，如三点水旁的字就有近六百个。练好一个偏旁，有利于写好具有同一偏旁的几十个甚至几百个字。当然也要注意偏旁的变化。

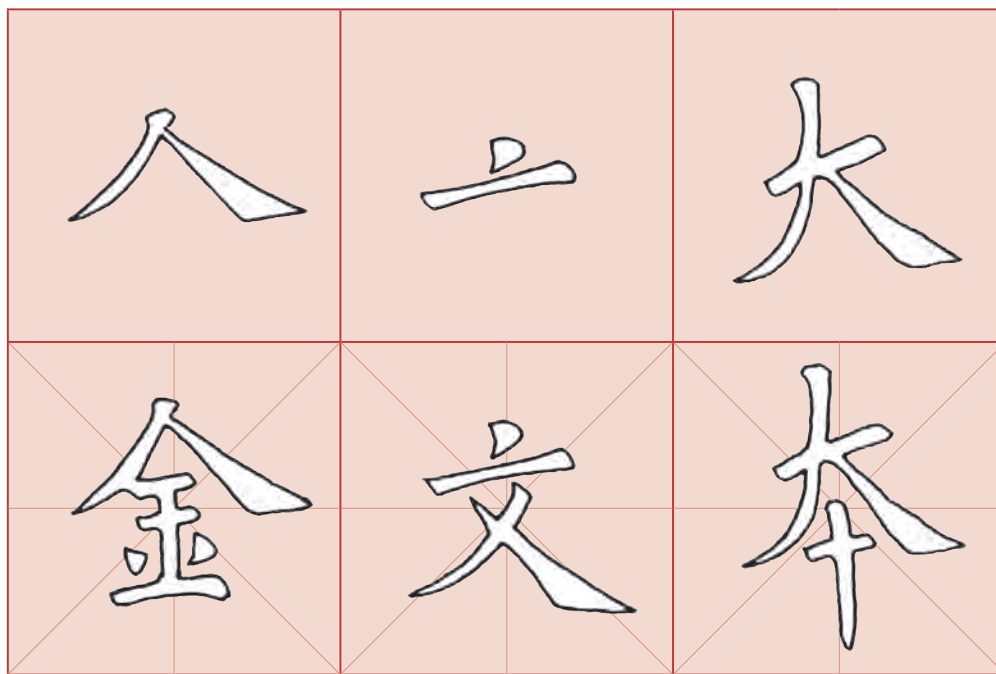
部首分为：字头、字底、左旁、右旁、字框。

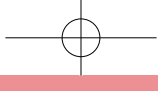
Components form compound characters. The same components in many characters are categorized as radicals.

More than 90 percent of Chinese characters are compound ones. The number of characters with the same component varies from several dozen to several hundred. For instance, there are nearly 600 Chinese characters with the radical 氵. So if one can write a radical well, this will help write many Chinese characters with the same radical. However, while writing, one must pay attention to the changes in radicals.

Radicals are divided into top, bottom, left-side, right-side and enclosure radicals.

一、字头 Top Radicals





第六章 结 构

Chapter 6 Structure

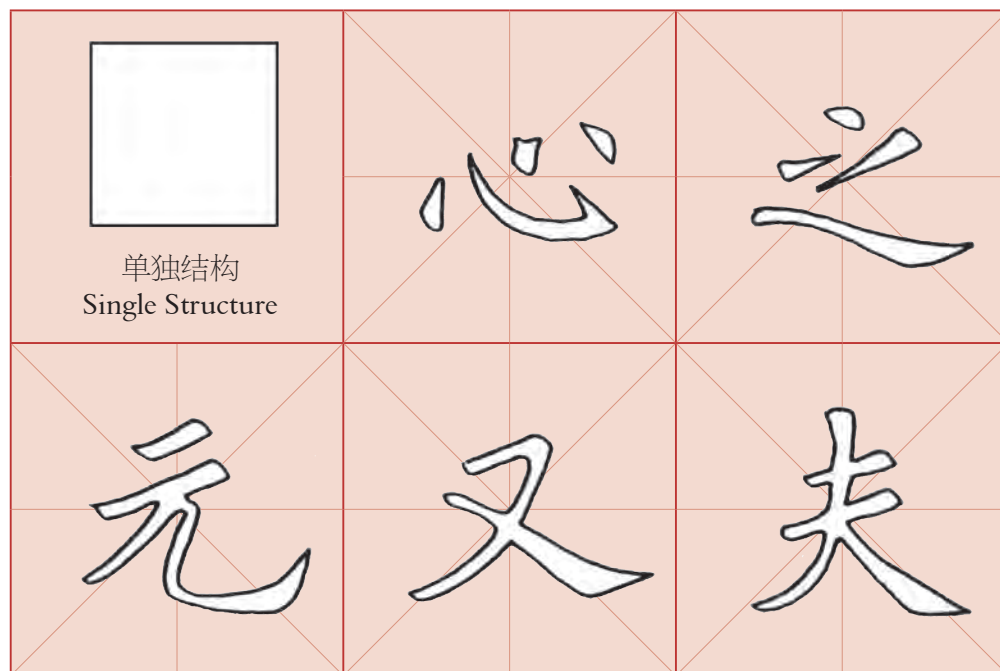
间架结构简称结构。间架，指字的各部分的比例大小；结构，指笔画的组合规律。

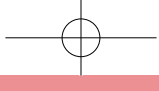
The frame and structure of a Chinese character is called the structure for short. The frame refers to the proportions of all parts of a character; and the structure, the combination rules of strokes.

一、结构形式 Structural Forms

汉字的结构形式主要有八种：单独结构、上下结构、上中下结构、左右结构、左中右结构、半包围结构、全包围结构和品字形结构。

Chinese characters are mainly classified into eight structural forms: single, top-bottom, top-middle-bottom, left-right, left-middle-right, semi-closing, enclosing and pyramid.





第七章 临 摹

Chapter 7 Tracing and Copying

摹与临是两种不同的练字方法，练字由摹入手，以临为主。摹利于掌握笔画，临便于熟悉结构。

摹：是用透明纸蒙在字帖上透描，或先钩出字形再描写。

临：是把字帖放在一边，纸放在另一边，对照写。

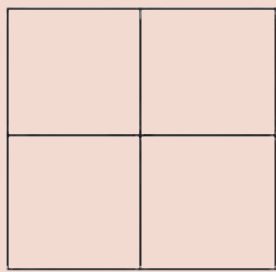
临帖的方法很多，有线临、格临和框临；有对临、背临和默临；还有放大临、缩小临等。

Tracing and copying are two different ways to practice calligraphy. A beginner should start with tracing and focus on copying. The former helps one grasp the strokes of Chinese characters, and the latter helps one master the structures.

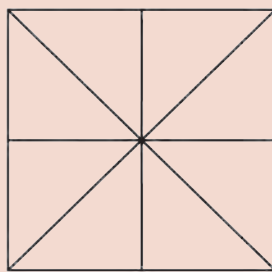
Tracing: Place a piece of transparent paper on top of the model characters and trace it with brush and ink as precisely as possible.

Copying: Take the copybook as the model and copy the characters as accurately as possible.

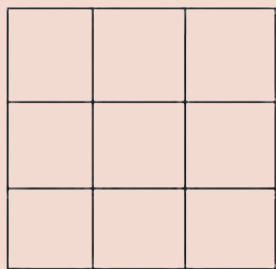
There are many ways to copy Chinese characters, namely, line, check, frame, contrasting, memory, enlarging and shrinking copying.



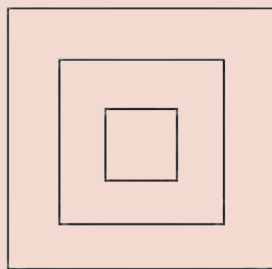
田字格
Four-Square frame



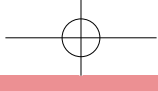
米字格
Diagonal-Marked frame



九宫格
Nine-Square frame



回字格
Two-Square frame



第八章 章 法

Chapter 8 The Art of Composition

“积画成字，积字成行，积行成篇”。一幅书法作品，往往是由许多字组成的。一个字在一行里，一行字在一篇中，都必须安排妥当，既各具风姿，又顾盼呼应。每一画、每一字都要服从全篇整体美的需要。这种在一篇书法作品中，字与字、行与行的组织安排叫章法，古人称之为“分间布白”。

章法主要有三种形式：

纵有行、横有列式：字字行行排列整齐，给人以齐整之感。

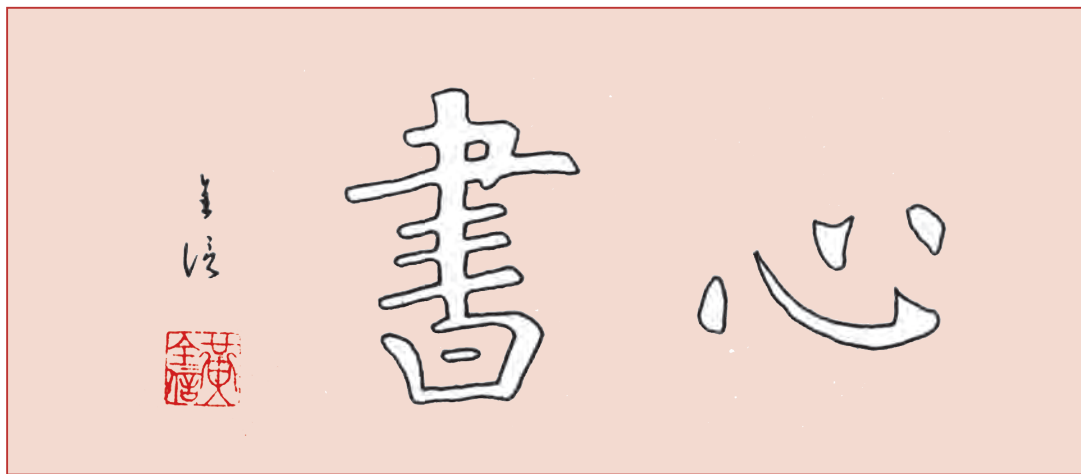
纵有行、横无列式：字竖成行，横不成列，给人以齐整中有变化之感。

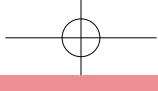
纵无行、横无列式：这种形式不用于楷书，多用于行、草，给人以生动活泼之感。

“Well-written strokes constitute a character; well-written characters, a line; and well-written lines, an article.” More often than not, a calligraphic work is composed of many characters. A character should be appropriately arranged in a line, and a line, properly set in a work, with each having its own distinct style and all characters echoing each other. A well crafted calligraphic work is made of well-arranged characters. The arrangement of characters and lines is known as the art of composition, which was called the “layout” by ancient Chinese.

There are three forms with regard to the art of composition.

1. There are vertical and horizontal lines. All characters and lines are arranged in good order.
2. There are vertical lines, but not horizontal lines. Characters are lined up vertically, but not horizontally, presenting a well-arranged calligraphic work with certain changes.
3. There are neither vertical nor horizontal lines. This form is suitable for running and cursive scripts, creating a sense of vividness and vigour.





第九章 创作

Chapter 9 Creation

书法创作是指独立完成书法作品的创造性艺术劳动。没有创造就没有艺术。具有一定坚实的书法基础后，就可以练习书法创作。创作时要注意以下几点：

意在笔先：下笔前要有通篇考虑，做到胸有成竹，量纸定字，慎重下笔。

首字领篇：第一笔是一个字的规矩，第一个字是全篇的标准，要写好第一笔、第一个字。

行气贯通：一气呵成，字与字、行与行之间要气脉相通，融为一体。

寓情寄志：要进入所写诗文的意境，方能抒情达意。

款式得当：款式要得当，题款、印章等的大小、位置及风格，要与书写的正文相适宜。

Creation in calligraphy refers to the artistic labor of independently creating a calligraphic work. Without creativity there would be no art. After one has laid a solid foundation for calligraphy, one can start to create a calligraphic work. The following points should merit one's attention:

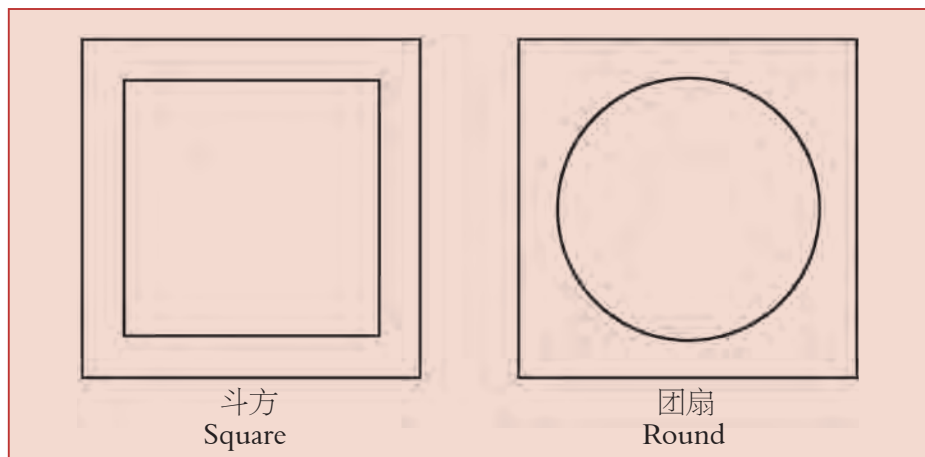
Making a plan before writing: Before one starts writing, he/she should make a well-thought-out plan, decide how to write the characters according to the size of the paper and prudently design them.

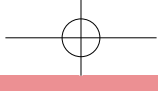
The first character leading the whole article: The first stroke sets the standard for a character, and the first character leads all other characters in a calligraphic piece. So it is very important to write the first stroke and the first character well.

A coherent whole: A good calligrapher should be able to finish writing a calligraphic work in one go, showing coherent characters and lines.

A poetic conception: When one writes calligraphy, one should enter into the mood of the text he/she is writing and express his/her own feelings.

An appropriate style: One should adopt an appropriate style, with the size, location and style of title and seal tallying with the text.





第十章 修养 Chapter 10 Taste

中国书法是东方艺术的瑰宝。书法不只是单纯的实用，更主要是以审美为目的。书法丰富的表现形式凝聚了大自然的神态和意象，再现了书法家的情感和智慧。

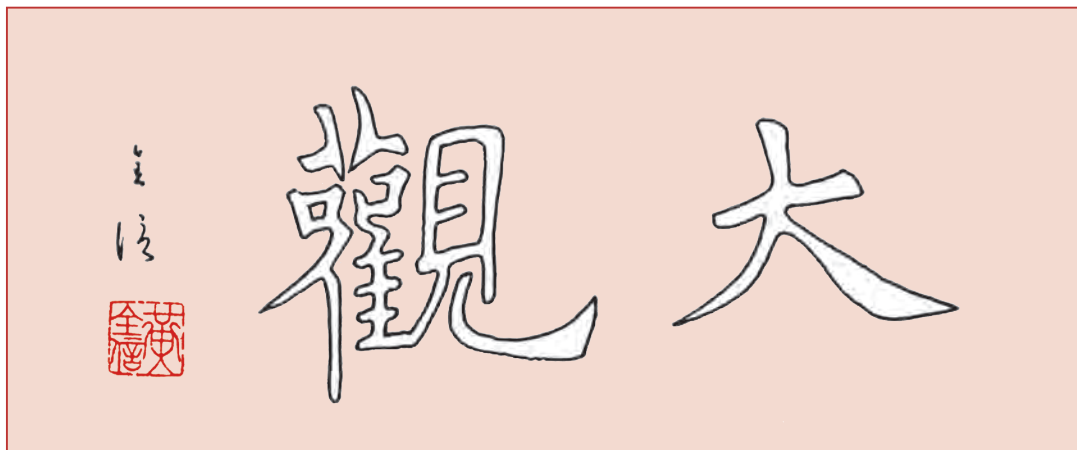
要使书法水平不断提高，必须字内功夫与字外功夫双管齐下。字外功夫是指学识、修养。要多读书、多深入社会，多接触大自然。人品端正，见多识广，临池不息，自然水到渠成。

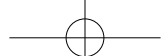
苏东坡有这样的诗句：“退笔如山未足珍，读书万卷始通神”。姜夔在《续书谱》中讲：“风神者，一须人品高”。

Chinese calligraphy is an essential part of Oriental art. It is both practical and aesthetic. Various expressive forms of calligraphy capture the essence of Nature's appearance, reflecting the calligrapher's feelings and wisdom.

If one wants to constantly improve his/her calligraphic skills, he/she must keep practicing, read books to be cultivated, participate in social activities and come close to nature. If one with an excellent character, rich experiences and abundant knowledge keeps practicing, he/she will surely become a good calligrapher.

Su Dongpo (1037-1101), a famous ancient poet and calligrapher, once said, “One who has used piles of writing brushes is not necessarily a good calligrapher, but one who has read tons of books will surely get the essence of the art of calligraphy.” Jiang Kui (1155-1221), another poet and calligrapher, wrote in his book *On Calligraphy*, “A good calligraphic work must first of all be written by someone with an excellent character...”





第十一章 欣 赏

Chapter 11 Appreciation

书法首先需要字内功夫：一是临帖，要先“约”（先临一家名帖，取法乎上），后“博”（再临多家名帖，博采众长）；二是读帖，就是多欣赏历代书法名作，从中汲取营养，不断提高欣赏水平。另外，还要多研究书法理论。

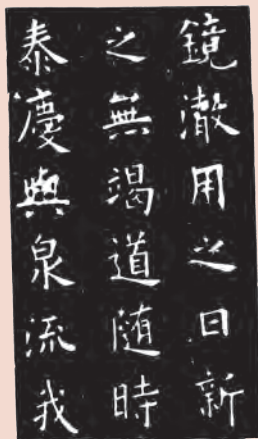
《九成宫醴泉铭》是欧体楷书的上乘之作，《化度寺碑》书风与其一致，《虞恭公碑》和《皇甫诞碑》用笔细瘦，结字狭长。

欧阳询的儿子欧阳通，书法一本家传，父子均名声著于书坛，称为“大小欧阳”。《道因法师碑》是小欧的代表作。

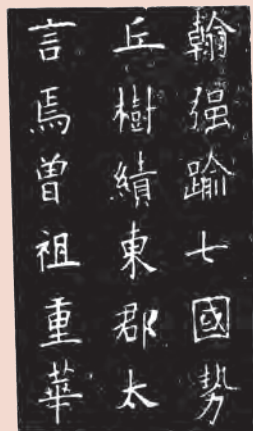
To study the art of calligraphy, one should first start with copying a noted calligrapher's models until he/she has a good command of them. Following that, one should then copy models of other great calligraphers, and appreciate famous calligraphic works of the past generations as much as possible, to cultivate his/her taste for the calligraphic art. It is also important to study the theories on calligraphy.

Jiuchenggong Liquan Inscription, an excellent piece of Ouyang style regular script, has the same style as the *Huadu Temple Inscription*. *Lord Yugong's Epitaph* and *Lord Huangfu Dan's Epitaph* consist of thin and narrow characters. All the above four were written by Ouyang Xun, the famed calligrapher of the Tang Dynasty.

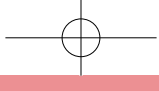
Both Ouyang Xun and his son, Ouyang Tong (625-691), were famous calligraphers in the history of calligraphy and were known as Ouyang Senior and Junior. *Master Daoyin's Epitaph* is the representative work of Ouyang Tong.



（唐）欧阳询《九成宫醴泉铭》
Jiuchenggong Liquan Inscription
by Ouyang Xun



（唐）欧阳询《皇甫诞碑》
Lord Huangfu Dan's Epitaph
by Ouyang Xun



第十二章 硬 笔

Chapter 12 Pen Calligraphy

中国书法的艺术魅力是和毛笔分不开的，汉朝蔡邕在《笔论》中说“唯笔软则奇怪生焉”。

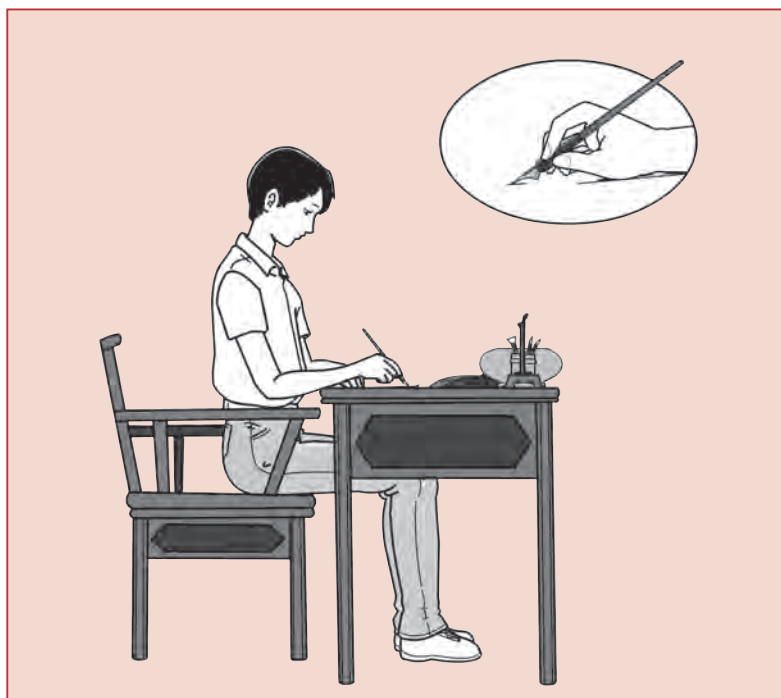
练好了毛笔书法，再练硬笔书法就很容易了，因为笔画、结构相同，只要在执笔上稍变、在运笔上略简即可，起笔时不必逆锋，收笔时不必回锋，只注意起笔、行笔和收笔的提、按和快、慢就行了。

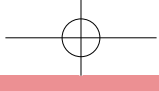
硬笔书法简便、快速，有广泛的实用性。硬笔书法写好了，同样具有审美价值。

The charm of Chinese calligraphy is inseparable from the writing brush. In *On Handwriting Brush*, Cai Yong (133-192) of the Han Dynasty says, “With a soft-tipped brush, one may create various wonderful calligraphic works.”

One who is good at writing with a brush will find it easy to write with a pen. As the strokes and structures of the characters remain the same, one only needs to make some changes in holding the pen and in movements. When writing with a pen, one does not need to start a stroke slightly towards the opposite direction, nor finish a stroke with a slight backward move. One need only pay attention to the lifting and pressing of the starting, moving and closing of a stroke, and the speed of writing.

Pen writing is simple, quick, and quite practical. A good work of pen calligraphy also has great aesthetic value.





第十三章 故事

Chapter 13 Stories

墨 池 Ink Pond

晋朝大书法家王羲之被尊为“书圣”。他曾听父亲讲过汉朝书法家张芝练字把池水染黑的故事，于是决心效法“草圣”张芝。王羲之每日坐在家门前的池塘边练字，用池塘水研墨、涮笔、洗砚，日复一日，年复一年，竟将池塘里的清水染黑了。至今，浙江绍兴还保存着王羲之“墨池”的遗迹。

Wang Xizhi (303-361), a famous calligrapher of the Jin Dynasty (265-420), was known as the Sage of Calligraphy. One day, his father told him a story about Zhang Zhi, a renowned calligrapher of the Han Dynasty (206 BC-220 AD) who practiced writing assiduously and washed his brush in a pond every day. Eventually, the pond's water turned black. Wang Xizhi was determined to follow suit. From that day on, he sat by a pond near his house to practice writing calligraphy. He used the water from the pond to prepare ink and cleaned his brush and inkstone in the pond. As time went by, the pond's water indeed turned black. People can still visit the site of Wang Xizhi's "Ink Pond" in Shaoxing City, Zhejiang Province to this day.

缸 水 Jars of Water

王献之跟父亲王羲之学书法。经过一段时间的练习，他认为自己写得差不多了。有一天，他写了一个“大”字，高高兴兴地拿给父亲看。父亲一句话没说，拿笔添了一个点，变成了“太”字。献之又拿给母亲看，母亲指着“太”字说，只有这一“点”见功夫。献之听了十分惭愧，便老老实实向父亲请教。王羲之指着院里的十八口大缸说，秘诀就在这缸里，你把这十八缸水写干就知道了。从此，王献之更加勤学苦练，长大也成了著名的书法家，与父亲一起被称为“二王”。

Wang Xianzhi (344-386) learned to write calligraphy from his father Wang Xizhi. Before long, the son was very proud of his calligraphy. One day, he wrote a character 大 and showed it to his father. Without saying a word, his father added a dot to the character, turning 大 into 太. Wang Xianzhi showed the character 太 to his mother. His mother said, "Only the dot shows real skill." Upon hearing this, Wang Xianzhi felt ashamed. He went to ask his father for instruction. His father pointed at 18 big jars in the backyard and said, "You should keep practicing with the use of the water from those 18 jars. After you have used up all of the water, you will know the essence of calligraphy." From that day on, Wang Xianzhi practiced very hard every day. Later, he also became an excellent calligrapher like his father.