

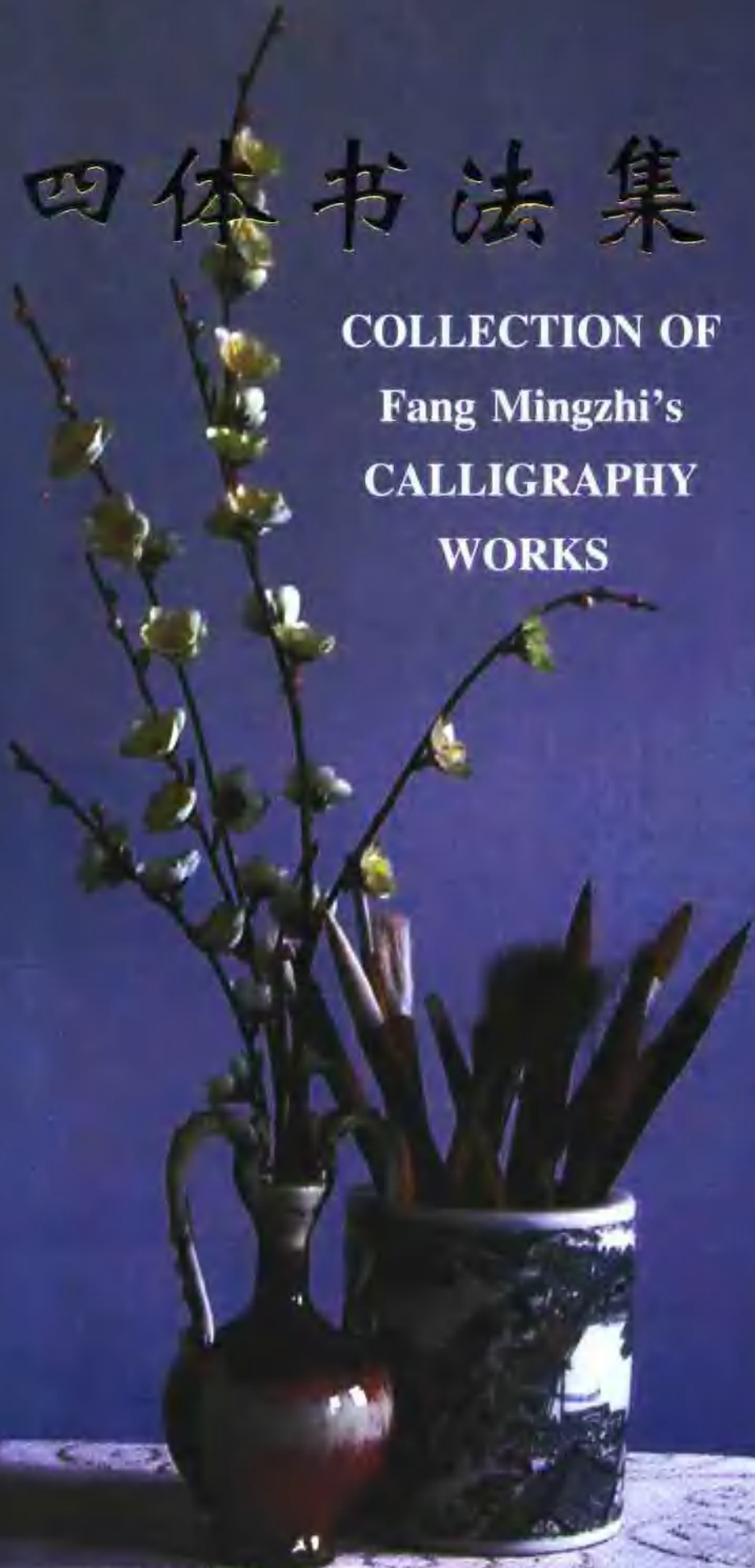
四体书法集

COLLECTION OF
Fang Mingzhi's
CALLIGRAPHY
WORKS

朱志刚主编
方明志书

书写《百家姓》《三字经》《弟子规》《千字文》全文

哈尔滨地图出版社



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SI TI SHU FA JI

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中英文对照

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编者的话

方明志先生字士庚,生于1942年,河南省南阳市人。13岁在南阳参加工作,先后在豫剧团、京剧团、文工团从事舞台美术工作,后调到工会任宣传干事直到退休。年幼参加工作,未能得到系统的文化美术学习机会。参加工作后,为了干好自己担负的舞台美术和工会宣传工作,便开始自学绘画和书法,经过勤学苦练,终于能胜任舞美工作并写出一手好字。

我是在离休后认识他的,当时方明志先生已退休,在交往的十几年中,我始终见他握笔绘画,挥毫写字。虽已花甲之年仍在用他的绘画和书法为群众服务,做到有求必写,有需必画。仍积极参加单位和社会举办的文化美术活动。

难能可贵的是为了宣传我国的书法艺术,他自己出资在单位、街道多次举办书画展。用他自己的话讲“现在已进入电子时代,很多年轻人写文字材料多半是用电脑敲打,不再用笔书写,再过十几年几十年,很有中国人不会写中国字的可能,我要宣传书法,引起他们对书法的情趣,让我国书法艺术代代相传。”他办的个人书画展受到当地群众的赞赏。

方明志先生常讲,我国自改革开放以来,中国文化在世界各地产生了巨大的影响,有必要把中国的书法宣传出去,为喜爱中华文化的朋友们服务。

他退休后加入了哈尔滨市书画研究会成为会员,不辞辛劳,积极参加研究会组织的各项活动。在各地参展他的书法作品,同书法界的同行交流心得,切磋技艺。

2003年冰雪节全国中老年书画名家大展,方明志先生参展的作品获得隶书优秀奖,2004年中国书画函授大学书画家协会等12个单位组织的,为纪念邓小平诞辰100周年和庆祝建国五十五周年联展会,他的书法作品和绘画作品获特等奖和金奖;2005年北京纪念徐悲鸿先生诞辰100周年,举办的“东方先大杯”第二届全国书画艺术分科选评展中获篆书人选奖。

该书可作为传统启蒙读物,用楷书、隶书、篆书、仿天发神谶碑体书写成《四体书法集》,并用中英文说明编辑出版。其中仿天发神谶碑体几近失传,十分难得。

在这本书法集里,方明志先生对不同书体的书写方法、要点、体会都作了通俗易懂的介绍。在每种书体单字的下方标注了简化字和汉语拼音,可供中外青少年学习,还可供书法和篆刻爱好者鉴赏。

——编者

Preface

Fang Mingzhi, styled Fang Shigeng by himself, was born in Nanyang City, Henan province, in 1942. At the age of 13, he started to work in a Henan Opera troupe learning stage art production. Later, he was transferred to work in a Peking Opera troupe and an art troupe. After that, he was sent to work in the Trade Union in charge of propaganda until he retired. Since he started work at an early age, he did not have much education and never studied art systematically. However, during work, he discovered his passion for art and learned Chinese paintings and calligraphy on his own. Through hard work and persistent practice, he became a competent stage art producer and a good calligrapher.

I got to know him after he retired and immediately I became interested in his paintings and calligraphy works. Though he is old now, he continues to practice calligraphy and hopes to bring happiness to people with his works. He takes an active part in all kinds of cultural and art activities sponsored by communities and societies and gives away his works to people who like them. In order to promote traditional Chinese paintings and calligraphy, especially to young people, he used his own money to hold exhibitions in communities and different units. He used such words to comment his action: "At this information age, more and more people use computers to write without paper and pen. Perhaps in the next several decades, people will be unable to write Chinese characters with hand, let alone calligraphy. I think it will be a great pity if this traditional art is lost. What I am doing now is to rearouse people's interest in calligraphy and hand down this art to younger generation". His efforts to promote this art have been appreciated by local people.

Mr. Fang strongly believes that Chinese culture will be appreciated by more and more people all over the world with the process of globalization. The art of calligraphy is just a mirror to reflect the depth of Chinese culture. He would like to do his best to contribute to the promotion of Chinese calligraphy.

He joined the Harbin Calligraphy and Painting Research Council after retirement. He participated actively in the activities organized by the Council to promote Chinese art. His works have been displayed at numerous art shows and exhibitions all over the country. Through communication with other artists, he continues to learn and improve his technique of painting and calligraphy.

His works have won all kinds of prizes and awards. For example, one of his works won the prize for Official Script at the exhibitions for middle-aged and senior citizens held during 2003 Ice Festival in Harbin; he got the Special Prize and Gold Prize for his painting and calligraphy works displayed at the United Exhibition for celebrating the 55th anniversary of the founding of People's Republic of China and commemorating the 100th birthday of Deng Xiaoping in 2004.

This book is a collection of his calligraphy works. He used four styles, that is, regular script, official script, seal character and the imitation of the inscription of Tianfa Sbenchen stele, to write the four ancient and classical Chinese textbooks: Surnames of Hundred Families, Three Word Textbook, Regulation for Youth and Thousand Character Textbook. In order to help foreigners learn, English version is provided. Among the four styles, the imitation of the style used in the inscription of Tianfa Sbenchen stele is really precious since fewer and fewer people know how to write this kind of calligraphy.

In the book, the author also introduces the features of the four styles and the techniques to write them. In addition, simplified Chinese character and Pinyin (Latin alphabet) are added under each Chinese character and Pinyin (Latin alphabet) are added under each Chinese character for learners to understand and appreciate each character. I firmly believe that this book will be of great help to those people who love Chinese art.

Zhu Zhigang . Editor

楷 书

How to Write the Regular Script

CHANGSHA

— to the tune of *Chin Yuan Chun*

1925

Alone I stand in the autumn cold
On the tip of Orange Island,
The Hsiang flowing northward;
I see a thousand hills crimsoned through
By their serried woods deep-dyed,
And a hundred barges vying
Over crystal blue waters.
Eagles cleave the air,
Fish glide in the limpid deep;
Under freezing skies a million creatures con-
tend in freedom.
Brooding over this immensity,
I ask, on this boundless land
Who rules over man's destiny?

I was here with a throng of companions,
Vivid yet those crowded months and years.
Young we were, schoolmates,
At life's full flowering;
Filled with student enthusiasm
Boldly we cast all restraints aside.
Pointing to our mountains and rivers,
Setting people afire with our words,
We counted the mighty no more than muck.
Remember still
How, venturing midstream, we struck the wa-
ters
And waves stayed the speeding boats?

獨立寒秋湘江北去橘子洲頭看萬山紅遍層林盡染漫江碧透百舸
爭流鷹擊長空魚翔淺底萬類霜天競自由悵寥廓問蒼茫大地誰主
沉浮携來百侶曾游憶往昔崢嶸歲月稠恰同學少年風華正茂書生
意氣揮斥方遒指點江山激揚文字糞土當年萬戶侯曾記否到中流
擊水浪遏飛舟

毛澤東詩詞選集卷一

一九二五年九月



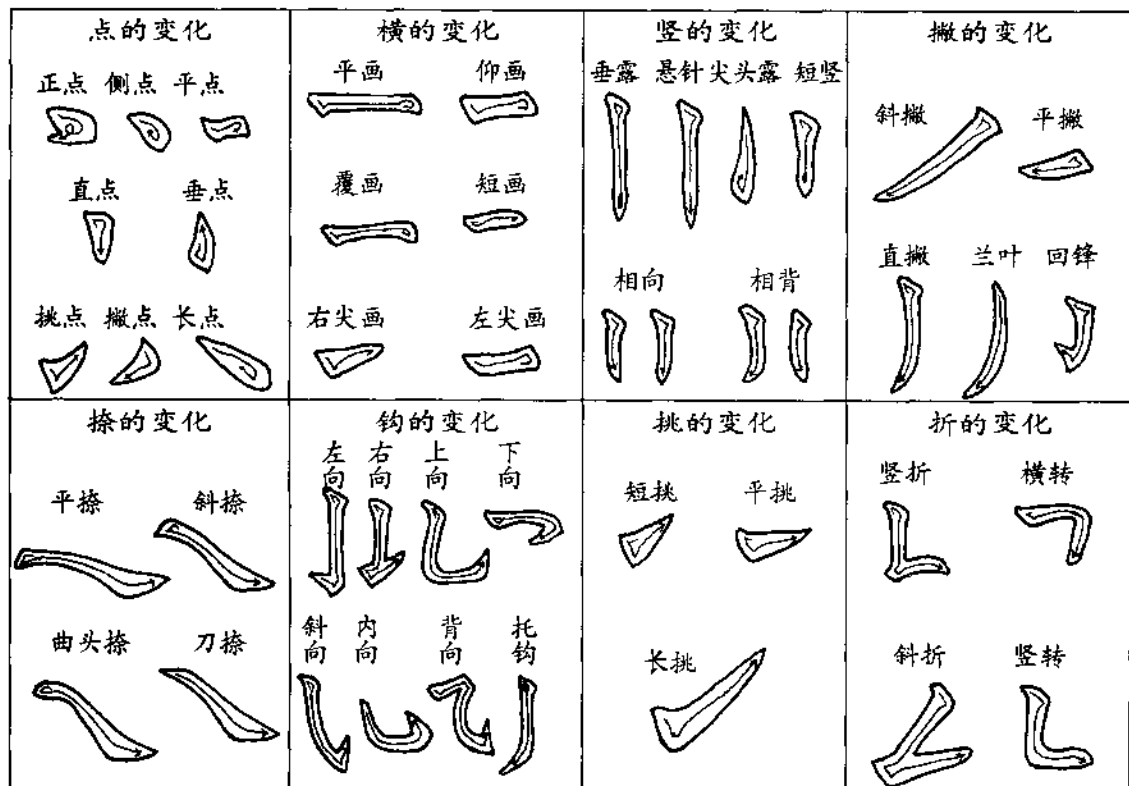
楷书的写法

楷书是学习书法的基础。学习书法必须从基本笔画开始。基本笔画由点、横、竖、撇、捺、勾、挑、折等组成。点有侧点、平点、直点、垂点、挑点、撇点和长点。横有仰画、平画、覆画、右尖画和左尖画。竖有悬针、垂露、尖头露、短竖、相向竖和相背竖。撇有平撇、斜撇、直撇、兰叶撇和回锋撇。捺有平捺、斜捺和曲头捺。勾有左向勾、右向勾、上向勾、下向勾、斜向勾、内向勾、背向勾和托勾。挑有长挑、短挑和平挑。折有竖折、横转折、斜折和竖转折。

各种笔画的运笔方法是这样的。点在笔锋入纸时，笔管稍向前倾，使笔毛圆满铺开，再稍提起向背部兜围扭动一下，从下部出锋。横要圆笔裹锋，方笔逆锋（锋就是笔毫的尖端），头略方，尾斜圆，中锋稍细；逆锋起笔，楷画直落、中锋行笔、提顿收笔。竖的写法是逆锋起笔，横落笔，中锋下行，回锋收笔时要沿左侧逆止。撇的写法是逆锋起，右斜落笔，中锋行笔，送到锋尖，不要重头尾飘和中途拨出。捺要一波三折作波浪形，上线要直，不能凹下去，逆锋起，中行，颈部稍细，捺脚处笔毛要铺足，逐步顿挫，右扬出锋。勾的上边要平，出锋锐利，整体饱满，运笔时可将管略向后顿，使笔毛铺开，随即拎正，平推而出。挑是撇的反向，也要逆起，斜落，中锋运行，向右上方挑出直到锋端。折是横和竖的连接，在转角处要提笔换锋。初学可分两笔来写，断而再起，若断还连。

临楷书要用方格纸练习，可使书体大小一致，笔画长短排列匀称。掌握好横平竖直，结构合理，运笔要自如。可参照唐代六大书法家，欧阳询、虞世南、褚遂良、李邕、颜真卿、柳公权的碑帖临写。他们都有自己的创造，各有风格。我们可以取长补短，既要继承，又要创新，最终形成自己的风格。请参考运笔简图。

点画笔法简图



How to Write the Regular Script

Regular script is the foundation for learning calligraphy. Studying calligraphy must begin with the basic strokes. The basic strokes comprise dot, horizontal stroke, vertical stroke, left-falling stroke, right-falling stroke, rising stroke, hook stroke and bending stroke.

Dots include tilted dot, horizontal dot, vertical dot, pendulous dot, rising dot, left-falling dot and long dot.

Horizontal strokes include rightward horizontal stroke, horizontal stroke, cover horizontal stroke, right sharp horizontal stroke and left sharp horizontal stroke.

Vertical strokes include hanging needle, pendulous dewdrop, tiny dewdrop, short vertical stroke, face to face vertical stroke and back to back vertical stroke.

Left falling strokes include horizontal left-falling stroke, tilted left-falling stroke, vertical left-falling stroke, orchid leaf left-falling stroke and brush tip return left-falling stroke.

Right-falling strokes include horizontal right-falling stroke, tilted right-falling stroke and bending head right-falling stroke.

Hook strokes include left hook stroke, right hook stroke, upward hook stroke, downward hook stroke, tilted ward hook stroke, introversion stroke backward hook stroke and nearly straight hook stroke.

Rising strokes include long rising stroke, short rising stroke and horizontal rising stroke.

Bending strokes include vertical bending stroke, horizontal turned bending stroke, tilted bending stroke and vertical turned bending stroke.

Methods to wield the brush for writing are as follows:

When writing a dot, the brush shaft should be forward first tilted a little while the tip of a brush touches the paper, making the wool of the brush fully spread, and then lifting the shaft a few and going around backward and turning around once, finally making the tip out of the paper from the lower part. The basic shape of a horizontal stroke should be with a square head and an oblique circular tail, its middle section is thinner, the upper edge plain and the lower edge slightly bending. At the beginning you may write a straight line or oblique line which is equal to the width of the horizontal stroke making a condition for the square head.

Afterward make the tip of the brush upright with rising and pressing, then move the brush to right direction while maintain the tip along the middle line of the stroke. At the end

slightly lift the tip and then press it down and turn it around and quickly and forcefully move it to the left and stop the brush finally. When writing a vertical stroke, you should start the tip against the direction the stroke in horizontal direction then move the tip to go down along the central line of the stroke, finally move the tip to go upward along left side and stopping.

For writing a left-falling stroke you should start the tip against the direction stroke moves, make the tip touch the paper in oblique left direction, move the tip along the central line of the stroke and not lift up in the middle way until reaching the end of the stroke.

The right-falling stroke should appear a wave shape. The edge of the stroke should be straight, the neck slightly thin and at the foot of the stroke the tip wool should be spreaded fully, finally the tip is risen from right.

The hook stroke should be with a plain upper edge, sharp tip and full body.

When writing, the shaft of the brush should be paused backward to make the wool to be spread, then make the shaft upright, push the tip out of the paper in horizontal direction. For writing a rising stroke you should also move the tip in contrary direction, move the tip along the central line of the stroke and rise the tip from right upper direction until the end of the stroke.

Bending stroke is the connection of a horizontal stroke and a vertical one. To write a bending stroke you should change the tip at the corner. The beginners may write the stroke by two strokes, break off the stroke in the corner and continue to write, and the stroke seems apparently breaking but actually connecting.

For practicing calligraphy we usually use a square paper, enabling the size and strokes of every character to write in a neat hand. In writing, you should master that the horizontal stroke is horizontal and the vertical stroke is vertical; composition of a character is rational and wielding a brush must be smoothly.

For practicing calligraphy you may follow a model, copying a rubbing from a stone inscription.

The excellent rubbings were written by the six top calligraphers in the Tang Dynasty (618-907). they are Ouyang xun, Yu Shinan, Chu Suiliang, Li Yong, Yan Zbenqing, Liu Gongquan. All of them have their own creation and their own style.

We should learn from their strength and offset our weakness and pay attention to both carry out and innovaton and finally establish our own style.

For wielding the brush, please see the following figures.

孔	尤	蔣	鄭	趙
孔 kǒng	尤 yóu	蔣 jiǎng	鄭 zhèng	趙 zhào
曹	許	沈	王	錢
曹 cáo	許 xǔ	沈 shěn	王 wáng	錢 qián
嚴	何	韓	馮	孫
嚴 yán	何 hé	韓 hán	馮 féng	孫 sūn
華	呂	楊	陳	李
華 huà	呂 lǚ	楊 yáng	陳 chén	李 lǐ
金	施	朱	褚	周
金 jīn	施 shī	朱 zhū	褚 chǔ	周 zhōu
魏	張	秦	衛	吳
魏 wèi	張 zhāng	秦 qín	衛 wèi	吳 wú

花

花 huā

魯

魯 lǔ

潘

潘 pān

柏

柏 bǎi

陶

陶 táo

方

方 fāng

韋

韋 wéi

葛

葛 gě

水

水 shuǐ

姜

姜 jiāng

俞

俞 yú

昌

昌 chāng

奚

奚 xī

竇

竇 dòu

戚

戚 qī

任

任 rén

馬

馬 mǎ

范

范 fàn

章

章 zhāng

謝

謝 xiè

袁

袁 yuán

苗

苗 miáo

彭

彭 péng

雲

云 yún

鄒

鄒 zōu

柳

柳 liǔ

鳳

凤 fèng

郎

郎 láng

蘇

苏 sū

喻

喻 yù

皮	安	滕	岑	鄆
皮 pí	安 ān	滕 téng	岑 cén	鄆 fēng
卞	常	殷	薛	鮑
卞 biàn	常 cháng	殷 yīn	薛 xuē	鮑 bào
齊	樂	羅	雷	史
齊 qí	樂 yuè	羅 luó	雷 léi	史 shǐ
康	于	畢	賀	唐
康 kāng	于 yú	畢 bì	賀 hè	唐 táng
伍	時	郝	倪	費
伍 wǔ	時 shí	郝 hǎo	倪 ní	費 fèi
余	傅	鄔	湯	廉
余 yú	傅 fù	鄔 wū	湯 tāng	廉 lián

成	米	湛	和	元
成 chéng	米 mǐ	湛 zhàn	和 hé	元 yuán
戴	貝	汪	穆	卜
戴 dài	貝 bèi	汪 wāng	穆 mù	卜 bǔ
談	明	祁	蕭	顧
談 tán	明 míng	祁 qí	蕭 xiāo	顧 gù
宋	臧	毛	尹	孟
宋 sòng	臧 zāng	毛 máo	尹 yǐn	孟 mèng
茅	計	禹	姚	平
茅 máo	計 jì	禹 yǔ	姚 yáo	平 píng
龐	伏	狄	邵	黃
龐 páng	伏 fú	狄 dí	邵 shào	黃 huáng

梅	婁	席	董	熊
梅 méi	婁 lóu	席 xí	董 dǒng	熊 xióng
盛	危	季	梁	紀
盛 shèng	危 wēi	季 jì	梁 liáng	紀 jì
林	江	麻	杜	舒
林 lín	江 jiāng	麻 má	杜 dù	舒 shū
刁	童	強	阮	屈
刁 diāo	童 tóng	強 qiáng	阮 ruǎn	屈 qū
鍾	顏	賈	藍	項
钟 zhōng	顏 yán	賈 jiǎ	藍 lán	项 xiàng
徐	郭	路	閔	祝
徐 xú	郭 guō	路 lù	閔 mǐn	祝 zhù

應

应 yīng

經

经 jīng

支

支 zhī

樊

樊 fán

邱

邱 qiū

宗

宗 zōng

房

房 fáng

柯

柯 kē

胡

胡 hú

駱

駱 luò

丁

丁 dīng

裘

裘 qiú

咎

咎 zǎn

凌

凌 líng

高

高 gāo

宣

宣 xuān

繆

繆 miào

管

管 guǎn

霍

霍 huò

夏

夏 xià

賁

贄 bēn

干

干 gān

盧

卢 lú

虞

虞 yú

蔡

蔡 cài

鄧

邓 dèng

解

解 xiè

莫

莫 mò

萬

万 wàn

田

田 tián

甄	榮	程	左	郁
甄 zhēn	榮 róng	程 chéng	左 zuǒ	郁 yù
麴	翁	嵇	石	單
曲 qū	翁 wēng	嵇 jī	石 shí	单 shàn
家	荀	邢	崔	杭
家 jiā	荀 xún	邢 xíng	崔 cuī	杭 háng
封	羊	滑	吉	洪
封 fēng	羊 yáng	滑 huá	吉 jí	洪 hóng
芮	於	裴	鈕	包
芮 ruì	於 yū	裴 péi	鈕 niǔ	包 bāo
羿	惠	陸	龔	諸
羿 yì	惠 huì	陆 lù	龚 gōng	诸 zhū