

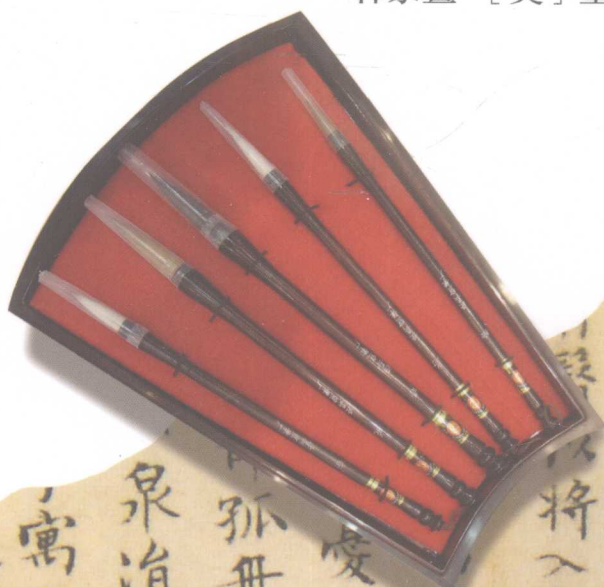
北大版对外汉语教材·公共选修课系列

汉 英 对 照

# 学习中国书法

## Chinese Calligraphy

韩家鳌 [美] 童若春 [美] 谢国骥 编著



其未遠覺今是而昨非舟搖  
問征夫以前路恨晨光之熹  
但僕歡迎稚子候門三逕就  
日盈樽引壺觴以自酌眎庭  
番容膝之易安園日泄  
流憩時矯首而遐翫  
以將入俯孤松  
相違復  
凌農人告  
孤舟既窮窵以  
泉涓涓而始流  
寓形寓內復幾  
之富貴非吾願  
仙祔登東皋  
天天命復奚



北京大学出版社  
PEKING UNIVERSITY PRESS

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# 前 言

这是一本汉英对照学习中国书法的教材。

在这本教材中,我们讲解了基础的书法知识,教初学者掌握中国书法的基本技能。

为了加强教材的系统性,我们把书法知识(共十一章节)安排在教材的前半部分,而把技能训练(十四个练习)安排在教材的后半部分。

教师讲授书法知识,不必受教材先后顺序的限制,可根据自己的需要取舍,还可以补充一些内容和图片,以增强课程内容的丰富性和趣味性。

书法是一门技能性很强的课程,一定要贯彻精讲多练的原则。学习书法的最终目标,不是检验学生掌握了多少书法知识,而是要求学生把汉字写得得体、美观。

在国际社会对汉语发生浓厚兴趣的今天,中国书法也必然会引起国际社会的重视。希望这本教材能够把初学者领进书法的大门,并由此对中国的传统文化有所了解。

在编写的体例上,中文的文字说明部分用的是简化字,而范字和例字中有很多繁体字,目的是在教材中保留汉字的原始形态。

这本教材既适用于教学,也适用于自学。

作 者

# Foreword



This is a Chinese-English bilingual book for learning Chinese calligraphy.

In this book, the basic knowledge of Chinese Calligraphy is covered, along with techniques of brush writing. In order to have a more systematic teaching material, the basic calligraphy knowledge (eleven chapters) is arranged in the front part of the book; and the calligraphy practice (fourteen chapters) is placed in the rear part of the book.

This basic calligraphy book is recommended as a one semester college course; it is also suitable to use as a self learning primer. When used as a textbook in classrooms, instructors should not feel bounded by the sequence of the subjects in the chapters, but rather to select and rearrange as she or he feels suitable. Indeed, instructors should also feel free to supplement contents in this book with any additional materials such as stories and figures to increase the richness and interest of specific topic.

As more people around the world become interested in Chinese language, they realize that writing and speaking are inseparable parts of learning this important language. We hope this primer will help them with both aspects of the language and further, provide a better understanding of traditional Chinese culture.

In this book, simplified Chinese characters are used in the text of the book. However, many traditional characters are used in the demonstration and exercise sections for teaching.

Authors

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# 第一章

## Chapter 1

什么是书法？为什么汉字会  
成为艺术品？

What is Chinese calligraphy?  
How can Chinese characters be  
art?



什么是书法？书法是书写文字的规则和技巧。从古代到近代，中国人书写汉字的主要工具是毛笔，所以中国的书法就是中国人民使用毛笔书写汉字的规则和技巧。

汉字特别讲究书法艺术。北大教授季羨林在《书法文化与学者眼界》一文中说：“在中国的优秀传统文化中，书法实在是占有很重要的地位。”

汉字是中国人民（主要是汉族）进行书面交流的主要工具，它的实用性极强，但它为什么又会成为观赏价值很高的艺术品呢？主要原因有两点：

## (1) 汉字是方块字

汉字最早的形状是象形文字，与欧洲各国文字的原始状态是一样的。古埃及文、巴比伦文、腓尼基文也是象形文字，与汉字形状很相似（图1）。今天西方的拼音文字都是从古埃及文发展来的，古埃及文传到腓尼基，腓尼基人觉得这些象形文字太繁难，于是挑选出少数象形文字作表音字母，互相拼合成词，这就是今天欧洲拼音文字的最初形状。拼音文字成为一种纯粹的符号，完全失去象形的姿态，而中国的造字方法把文字固定在形体上面，所以汉字没有发展成拼音文字，而形成方块字。方块字因其外形的特点，由八种笔画拼合成字，比拼音文字的单一线条丰富得多，例如“福”、“寿”等字都能写出100多种字样，“宝”字可以写出一百多种字样，这就为汉字成为艺术品创造了非常好的条件。



图1 古象形字

## 第一章 什么是书法？为什么汉字会成为艺术品？

What is Calligraphy? Calligraphy is a method for the inscription of written language. From ancient to modern times, the brush has been the principal tool for Chinese people to write the Chinese language. Thus, Chinese calligraphy is the method by which Chinese people write their language, using a brush.

Why, then, can Chinese Calligraphy be considered an art? Professor Ji Xianlin of the Beijing University said in his essay *The Culture of Calligraphy In the Viewpoint of Scholars*, "Among Chinese cultural heritages, calligraphy occupies a most unique position."

Chinese people have always used Chinese characters as the basic tool in written communication. Since it already possesses this significant practical value, why would it also be a highly appreciated art media? There are two reasons:

### (1) Chinese characters have a square construction

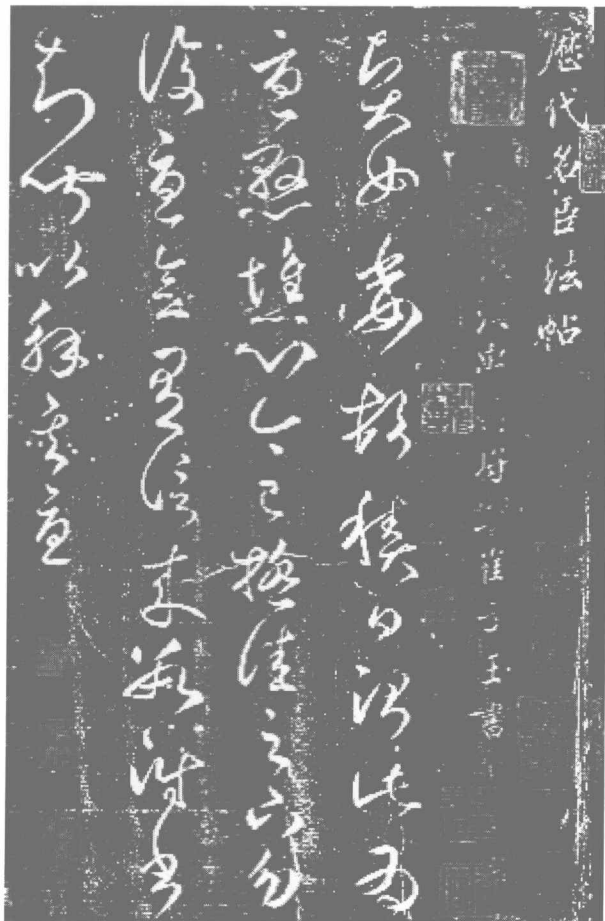
The modern monosyllabic Chinese characters are descendants of ancient Chinese pictographs. The ancient Chinese pictographs resemble their counterpart in Euro-Egyptian pictographs, e.g., the ancient languages of Egyptian, Babylonia, and Phoenicia. (Figure 1)

The phonetic spelling alphabets of modern day western languages were derivatives of ancient Egyptian pictographs. When ancient Egyptian pictographs passed on to Babylonia and Phoenicia; the Phoenicians felt the pictograph characters were overly complicated. In response, Phoenicians selected, from among their pictograph characters, a few which would come to form phonogram. They then combined those with other pictographs to become basic semantic units, that is, words. Eventually, this evolutionary process made European languages into phonetic languages, and completely divorced them from their original pictograph language. Chinese, on the other hand, fixed its evolution of written language in pictograph characters. Thus, Chinese characters did not evolve into a phonetic language; rather, they continued to maintain their square construction. Each character in a square is constructed from 8 different types of strokes which affords each character a variety of forms and appearances.

The square character has a much richer variation. For example, the Chinese character "fu" (fortune), and "shou" (longevity) can be written into more than 100 different forms, and the Chinese character "bao" (treasure) can be written into more than 100 forms and appearances. This square block contributed to make Chinese characters a good art media.

## (2) 软笔书写

毛笔是软笔,有弹性,书写起来,有粗有细,有顺有逆,可方可圆,可转可折,所以能写出千姿百态的字来。相比之下,拼音文字用硬笔书写,变化就很少了。但是,在中国,书法艺术发展到今天,用硬笔来写汉字,也能写出非常美观的字来,被称为硬笔书法,这是什么原因呢?这是因为,将软笔的使用方法搬到软笔上来,使硬笔书写发生了质的变化;另外,由于硬笔的书写工具不断地改造创新,使硬笔书法也产生了粗、细、方、圆等软笔书法所具有的效果。所以说,硬笔书法的基础仍在软笔。



\*《贤女帖》

## 第一章 什么是书法？为什么汉字会成为艺术品？

### (2) Chinese writings use soft brush pens

In their writing, Chinese calligraphers have used soft tip brushes from ancient times to the present. Soft tip brushes possess a characteristic resilience, in that their soft tips will quickly bounce back to their original shape. When in use, the soft tip can accommodate an up-lifting stroke, a down-pressed stroke, or a twirling motion stroke. This character allows the flexibility of writing a thick stroke, a thin stroke, a forward motion line, a backward motion line, a squared shape, a round shape, or a clipped motion shape. This is the wonder of using such brushes in calligraphy writing. In contrast, using a hard tip pen to write a phonetic language can only produce a limited number of variations. However, modern day calligraphy artists in China have experimented with the use of hard tips to write Chinese characters, and succeeded in the creation of some beautiful calligraphy. Actually, the hard tip artists have developed hard tip techniques with the same basic principle as those used with soft tip brushes. That is, using hard tip pens to achieve a variety of stroke requirements such as thick, thin, square, or round strokes.



\*《兰亭序》



