



INTRODUCTION TO
CHINESE ART SERIES
**CHINESE
CALLIGRAPHY**

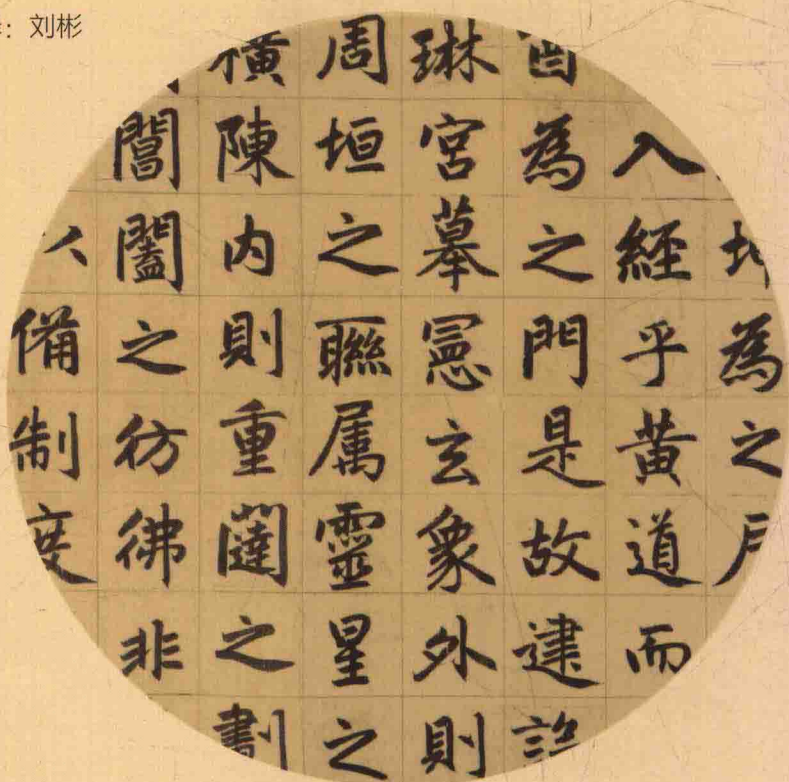
中国艺术
入门丛书

中国书法

主编：陈卫和

编著：吴慧平

翻译：刘彬



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中国艺术入门丛书
Introduction to Chinese Art Series

陈卫和 主编 吴慧平 编著 刘彬 译

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PREFACE 序

中国传统艺术博大精深，此言不虚。

在世界东方的中华大地上，上下五千年文明诞生了多少艺术家，创造了多少艺术作品，美不胜收，数不胜数。如果是有选择地介绍，当然首选视觉艺术的形式，因为眼睛是人类最重要也是最智慧的感觉器官。为了向没有中国文化背景和缺乏艺术感性经验的人介绍这样精湛的艺术形式，我们不得不再精心选择，要求它们真正是来自于中华民族的智慧，出自于中国百姓的创造，确实是中国艺术的独特形式，蕴含着中国文化的审美思考。我们最终选择了绘画、书法、剪纸、刺绣和中国结，以这五种艺术形式入手编写了这套“中国艺术入门丛书”。

该丛书针对外国人对中国传统文化的兴趣，以简单易学的技法入手，结合对中华民族文化的理解，力争做到“以技入道”。该丛书将每一种艺术形式独立成书，通过精选作品全面展示该艺术形式的文化背景和艺术特征，设计循序渐进的实践操作系列环节，并配置基本的工具和作业材料。本书的编写摒弃强调技法的课程设计范式，而是通过介绍生动有趣、简单易行的操作方式，结合比较有代表性的案例作业，帮助学习者加深对中国文化的体验，使其在学习结束时能够基本完成相应作品，获得艺术实践的成功体验和相对完整的文化印象。

该丛书分册的作者均为中国艺术院校专业教师，分别是：《中国绘画》，广州美术学院陈卫和编写；《中国书法》，广州美术学院吴慧平编写；《中国剪纸》，广州美术学院吕晓珊编写；《中国刺绣》，广东轻工职业技术学院艺术设计学院张潇编写；《中国结》，西华师范大学美术学院李东风编写。本书文稿完成后还特别进行了中英文对照的双语编辑，希望为海外热爱中华民族文化艺术的人士提供一个观看了解中国传统艺术的窗口，一座感受体验中华民族艺术之美的桥梁。

中华文明若能通过“中国艺术入门丛书”传播致远，吾辈为中国文化的传承竭诚效力，既为责任，实属荣幸！愿更多人因这套书走近中国艺术，认识中华文化！

陈卫和

2015年7月26日

于广州美术学院美术教育研究所

It is an acknowledged truth that Chinese traditional art is both extensive and profound.

On this land of China in the east of the world, the civilization spanning 5,000 years has given birth to numerous artists and countless superb artworks. If a selective introduction should be made, the first choice will certainly be the form of visual art, because the eyes are the most important and intelligent human sensory organs. In order to introduce such exquisite art forms to people without any background in Chinese culture and people lacking perceptual experience in art, we have to painstakingly pick and choose. Out of consideration that the works must truly be the products of the wisdom of the Chinese nation, created by ordinary Chinese, and they must be unique Chinese art forms, permeate with the aesthetic ideas of the Chinese culture, we finally chose Chinese painting, calligraphy, paper-cut, embroidery and knotwork, and wrote this “Introduction to Chinese Art Series” from these five aspects.

Written specifically for foreigners interested in Chinese traditional culture and art, this series begins with easy-to-learn techniques and incorporates the cultural understandings of the Chinese nation to reach the goal of “entering the theories with skills”. This series, with each art form presented independently in one book, fully demonstrates the cultural background and artistic features of each art form through carefully-chosen works, with step-by-step guidelines for practice and the provision of basic tools and materials for completing homework. The writers of this series have abandoned the traditional curriculum design format of emphasizing techniques and skills; instead, they help learners to enhance their experience of Chinese culture by selecting lively, interesting and easy-to-do mode of operation and by including relatively representative case-oriented homework. It is hoped that the learners, at the end of the course, can basically complete their corresponding works, successfully experience the artistic practice, and acquire a relatively complete cultural impression.

Each book in this series is written by a professional teacher in a Chinese art academy. “Chinese Painting” is written by Chen Weihe of Guangzhou Academy of Fine Arts; “Chinese Calligraphy” is written by Wu Huiping of Guangzhou Academy of Fine Arts; “Chinese Paper-cutting” is written by Lü Xiaoshan of Guangzhou Academy of Fine Arts; “Chinese Embroidery” is written by Zhang Xiao from the School of Art and Design of Guangdong Industry Technical College; and “Chinese Knotwork” is written by Li Dongfeng from the School of Fine Arts of Shaanxi Normal University. The whole series is presented in Chinese-English bilingual version in hopes of providing overseas people, who love Chinese national art, a window for them to see Chinese traditional art and a bridge for them to experience the beauty of Chinese national art.

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Chen Weihe

On July 26, 2015

In the Institute of Fine Arts Education
of Guangzhou Academy of Fine Arts

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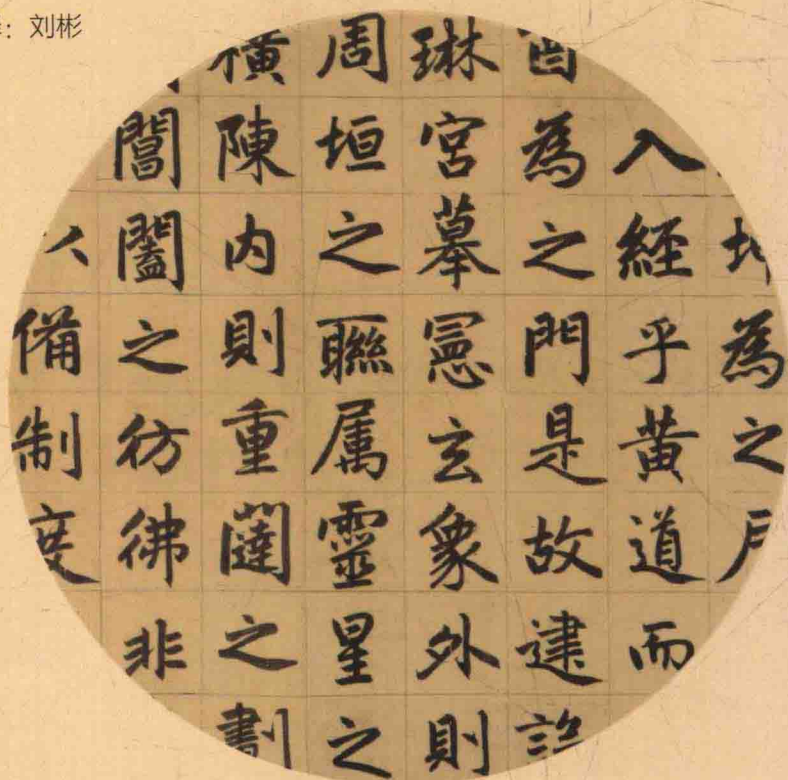
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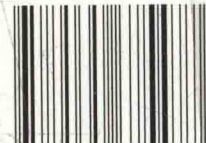
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第一章

CHAPTER ONE

文房四宝与书法

THE FOUR TREASURES OF THE STUDY AND CALLIGRAPHY

在中国，文字不仅是语言符号，也是与人们生活相伴的艺术载体，被誉为无言之诗。

In China, the written characters are not only symbols of the language but also artistic carriers that accompany people's life. They are called poems without words.

小贴士：

新春佳节，家家户户在屋门上、墙壁上、门楣上贴上大大小小的“福”字，“福”有“祈福”和“纳福”之意。春联也叫“门对”“对联”“对子”，它以工整、对偶、简洁、精巧的文字抒发新年的美好愿望，是中华民族经久延续下来的文化风俗。

Tips:

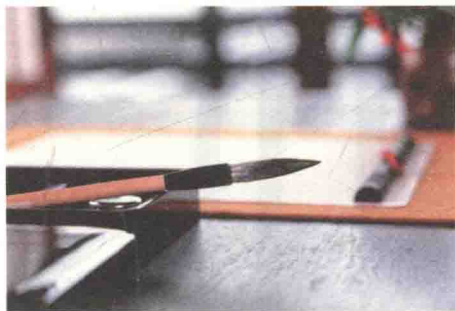
During the Spring Festival, every family in China will put up large or small pieces of paper written with the Chinese character “福” (blessing) on doors, walls and lintels. The character “福” has the connotations of “praying for blessings” and “enjoying a life of ease and comfort”. Spring Festival couples are also called “antithetical couplets written on doors”, “antithetical couplets” and “paired antithetical phrases”. It is a traditional cultural convention of the Chinese people to express their good wishes for the new year with neat, antithetical, concise and delicate words.



福——普通百姓的中国梦
Blessing — the dream of ordinary Chinese people

汉字书写成为书法艺术，与其常用工具材料有很大关系，它们被总称为“文房四宝”，又习惯统称为笔、墨、纸、砚。

That the writing of Chinese characters was able to become the art of calligraphy is closely related to the tools and materials used. These, collectively named the “four treasures of the study”, are also commonly called writing brush, ink-stick, paper and inkstone.



1. 书法用笔

The Writing Brush Used in Calligraphy

据说，中国“笔”的历史可以推至新石器时代，已有数千年之久。彩陶上的图画和纹样应当是由毛笔描绘在初胚上的，而现存最早的名人纸上书法墨迹作品则是西晋名家陆机的《平复帖》。

Dating back to the Neolithic period in China reputedly, the writing brush has a history of several thousand years. The motifs and patterns on painted pottery objects were done with the writing brush on greenware, but the existing earliest calligraphic work on paper in China is the Ping Fu Tie by the great master Lu Ji of the Western Jin Dynasty.

