



岑氏書法陰陽格大字帖

The Big Calligraphy Exercising Lattice in the Yin (Negative)  
and Yang (Positive) by Surname of Cen

智永真書千字文

岑秋生 編著

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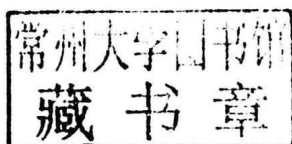
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圖書在版編目（C I P）數據

智永真書千字文：岑氏書法陰陽格大字帖 / 岑秋生  
編著. — 杭州：西泠印社出版社，2017.3  
ISBN 978-7-5508-2017-3

I. ①智… II. ①岑… III. ①楷書—法帖—中國—隋  
代 IV. ①J292.24

中國版本圖書館CIP數據核字(2017)第045431號

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智永真書千字文：岑氏書法陰陽格大字帖

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出品人：江 吟

責任編輯：朱曉莉 徐 煒

責任出版：李 兵

出版發行：西泠印社出版社

地 址：杭州市西湖文化廣場32號5樓 郵編：310014

電 話：0571-87243279

經 銷：全國新華書店

印 刷：雅昌文化(集團)有限公司

開 本：889mm×1194mm 1/16

印 張：8.5

印 數：0001-3000 冊

版 次：2017年3月第1版 第1次印刷

書 號：ISBN 978-7-5508-2017-3

定 價：58.00元



岑秋生，男，廣東茂名人，現居深圳。九三學社社員，北京大學研究生，深圳市書畫家協會理事。潛心研究快速書法教學多年，提出『書法陰陽學說』，用陰陽理論解釋漢字的筆畫結構，發明『岑氏書法練習格』，獲國家專利。

Cen Qiusheng, a male from Maoming City of Guangdong Province, lives in Shenzhen now. He's a member of the *Jiu San* Society, a postgraduate of Peking University and an executive of Shenzhen Calligraphy and Painting Association. He've been concentrating on the research of fast calligraphy teaching for many years and had innovated the "Theory of Yin(Negative) and Yang(Positive) on calligraphy" by which to correctly interpret the stroke structure of Chinese character. This *Calligraphy Exercising Lattice* of his had got the national patent.

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## 如何將書法學得更快？

書店裏教人學書法的書不少，我為什麼還要編寫這一套書法教材呢？因為這套教材可以讓你學得更快！

書法的要素很多，作為楷書，主要有三個：筆畫、結構、章法。這三個要素看似簡單，但實際上人們臨池多年，結構也未必能掌握好。

所幸通過多年大量的觀察、分析、研究，我終於發現了漢字書寫的結構規律，獨創了『陰陽理論』來解釋漢字的結構，并據此設計了符合漢字書寫原理的練習格，隨即取得了國家專利。

基于多年來我親身的書法執教實踐，按這些書法練習格來練習，輔以『陰陽理論』，練習書法者可一目了然，觸類旁通，很快就能掌握漢字的結構規律，達到速成的效果。

本書中的書法練習格是我以前在書法教學中所用版本的改版，這對書法初學者將大有裨益！

岑秋生

二〇一六年九月二十五日

Date: Sept. 25, 2016

## How can learn the calligraphy faster?

There're many books in the bookshops which teach you how to learn and exercise the Chinese calligraphy. But, why did I still edit such a set of calligraphy teaching materials? because it enables you to learn it faster.

There are much more factors about calligraphy, in which, take *Kai'shu*(Regular Script) for instance, it includes mainly three: stroke, structure and method. Although these seem simple, you may not master the structure even if you have learnt and practiced it for many years.

It's fortunate that I've finally discovered the structure rules of Chinese characters after several years of a great deal of observation, analysis and research, and privately innovated the Theory of the *Yin*(Negative) and *Yang*(Positive) by which to interpret the structure of Chinese character, and according to this, I've designed the Exercising Lattice, which got the national patent soon.

Basing on many years of calligraphy teaching practice of mine, exercising as per this calligraphy Exercising Lattice and assisting by the Theory of the *Yin*(Negative) and *Yang*(Positive), the calligraphy exerciser can understand completely how and why, by which they can master the structure of Chinese character quickly, and get the faster-achievement.

The calligraphy Exercising Lattice inside this book is the improved version from the application one I previously adopted, which will undoubtedly be much helpful to the calligraphy learning beginner.

Cen Qiusheng



# 楷書結構規律

——書法『陰陽學』闡釋

岑秋生

楷書，起源于漢魏，法度森嚴于唐。

楷書源于漢代的隸書，隸書源于秦時的小篆，小篆是從古老的大篆演化過來的。

從起源到成熟一路走來，有什麼明顯的變化呢？

首先，大篆的形體是不規則的：或大或小，或方或圓，或長或扁，順其自然。

秦始皇統一六國，讓李斯規範了文字。從此，大篆成了修長的長方形的小篆。

從小篆到隸書，修長的長方形字體成了扁方形。同時，結構與筆勢已化圓為方，書寫速度加快了。早期的隸書各具特色，儀態萬千，慢慢接近規範的扁長方形，走向整齊規範。在唐代之後，隸書已接近館閣體。清朝後的復興則是後話。

從隸書走向楷書，早期的書法可謂天真爛漫，各有風格，慢慢地也走向方方正正、整整齐齊的字體，書寫形態就更規範了。

漢字的進化發展以實用書寫為前提，以規範整齊為方向。

漢字的發展由人決定，符合人的生理構造，因為生理構造形成人的視覺習慣和審美觀念。所以說漢字是『天人合一，陰陽平衡』的。

一、從小篆到隸書、楷書，橫劃從平整到弧形波浪，再到向右上方傾斜，是因為我們寫字的手，是有軸心的，弧形波浪傾斜于右上方更適合快速書寫，符合人體生理結構；

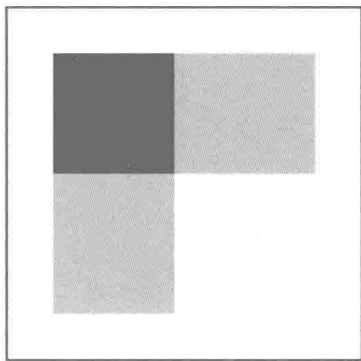
二、我們人類的眼睛、鼻子等五官全是在頭上，顯得人體上方非常緊湊，以致我們觀察其他人或物，也習慣先觀察上半部分。所以說我們欣賞漢字跟我們自身的人體結構一樣，上緊下寬。

三、既然漢字的橫筆由弧形波浪到傾斜右上方更適合快速書寫，那麼傾斜右上方後漢字的筆畫就左移了，這樣才協調。

所以，楷書的結構特點是：橫筆向右上方傾斜，上緊下寬，左緊右寬，內緊外寬。

將更多的唐代楷書字體重疊起來，會得到類似下圖的效果：

左上方筆畫的密度非常大，右上方和左下方的密度接近，右下方的密度最小。



# The Structure Rules of the *Kai'shu* (Regular Script)

## — Analysis on the " Theory of *Yin*(Negative) and *Yang*(Positive) "

Gen Qiusheng

The *Kai'shu*(Regular Script) originated in the Han and Wei dynasties of China, its rules matured in Tang dynasty.

The *Kai'shu*(Regular Script) was generated from the *Li'shu*(Clerical Style) in Han dynasty, which originated from the *Xiao'zhuan*(Small Seal Style) which became from the old *Da'zhuan*(Big Seal Style).

From the origination to the maturity, what is the obvious change?

First, the body of the *Da'zhuan*(Big Seal Style) is irregular depending on the actual conditions: big or small, square or round, and long or flat. When the first emperor of the Qin dynasty unified the six nations, he ordered Lisi to standardize the characters. Thence, the *Da'zhuan*(Big Seal Style) had become the slender and rectangle *Xiao'zhuan*(Small Seal Style).

From the *Xiao'zhuan*(Small Seal Style) to the *Li'shu*(Clerical Style), the slender and rectangle characters had changed to the flat one. In the meantime the structure and stroke had become square from round, by which the writing speed was faster. The *Li'shu*(Clerical Style) in the early times had diversified styles, but gradually, it got closer to the standard flat rectangle, which trended in order. The *Li'shu*(Clerical Style) after the Tang dynasty had closely become the Machinery Style of character, and recovered in Qing dynasty. This is another topic.

From the *Li'shu*(Clerical Style) to *Kai'shu*(Regular Script), the calligraphy in the early period could be described as colorful with different types. As time went by, however, it also became the square characters in good order and the writing figure was more standard as well.

The practical—using is a prerequisite for the improvement and development of Chinese characters, and the standardization and regularity are its direction.

The development of Chinese character is determined by the humankind which conforms with the people's physiological structure, for the physiological structure forms the humankind's visional habit and aesthetic concept. It, therefore, can be concluded that the Chinese characters are The unification of the heaven and humankind, and the balance of the *Yin*(Negative) and *Yang*(Positive).

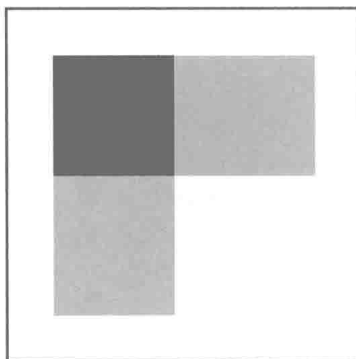
1) From the *Xiao'zhuan*(Small Seal Style) to the *Li'shu*(Clerical Style) and *Kai'shu*(Regular Script), the Horizontal wrote from the level to the arc shape of wave, then inclined to the upright, which is because there is axle center in our hands when we write. And inclining to the upright as the arc shape of wave is more suitable for quick writing and conforms to the physiological structure of humankind's body.

2) Our five sense organs such as eyes, noses and mouths all get together on the heads which indicates that the upper body of ours is very tight. So when we observe other persons or objectives, we're used to firstly look at the upper parts of theirs. Thence it can be said that the Chinese characters are like the shapes of our own bodies: the upper is tight and the lower is loosen.

3) Now that the horizontal of Chinese character that inclines from the arc shape to the upright is more suitable for writing, the strokes of Chinese characters after inclining to the upright had moved towards the left.

Therefore, the structure features of the *Kai'shu*(Regular Script) are: the horizontal inclines towards the upright, the upper is tight and the lower is loosen, the left tight and the right loosen, the interior tight and the exterior loosen.

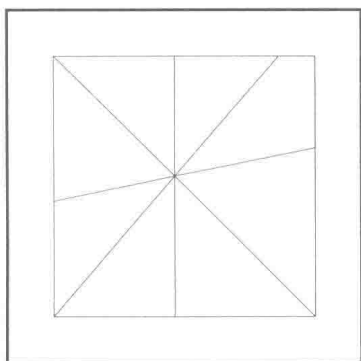
Now if we superimpose more *Kai'shu*(Regular Script) in Tang dynasty together, the similar result to the below can be got:



The strokes density of the left of upper side is very big, the strokes density of the upright is close to that of the left of down side, and that of the downright is the smallest.



至此，可以歸納唐代楷書的結構圖如下：



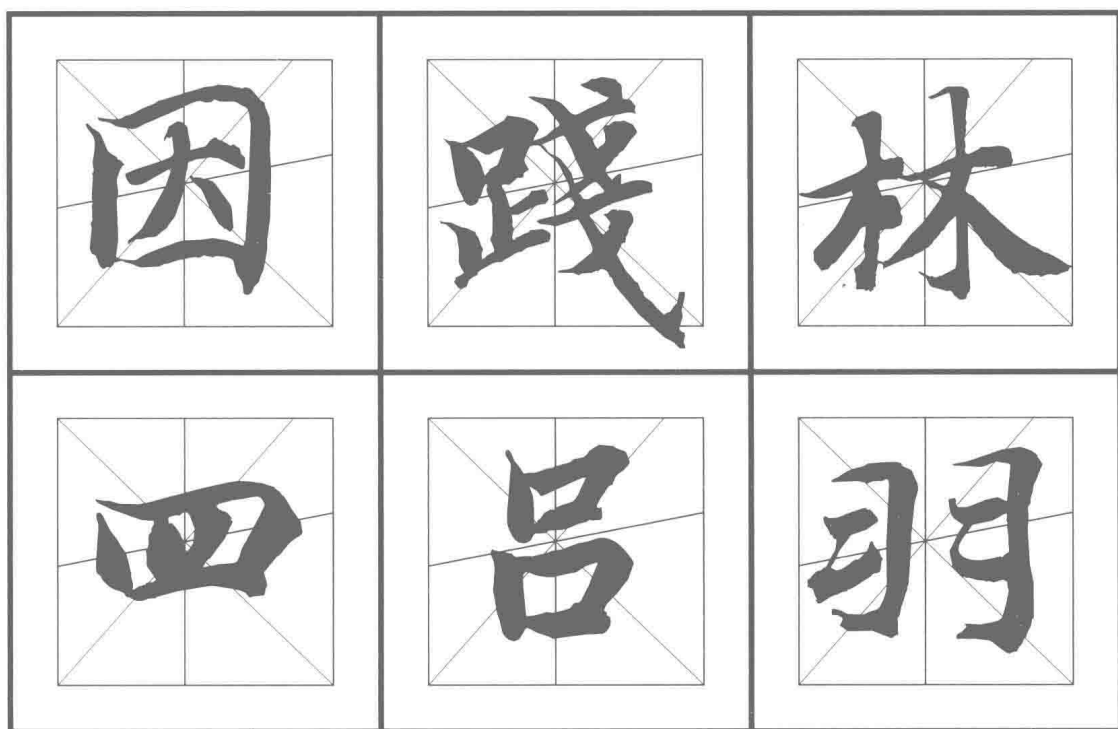
我們以陰陽理論來說唐代楷書的筆畫結構：

陰是：短、小、尖、輕、瘦、緊、收、方；

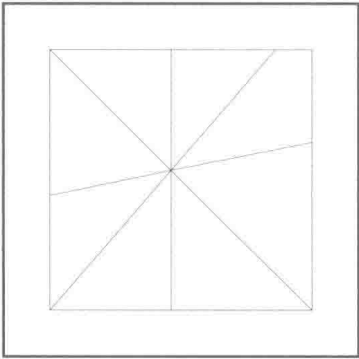
陽是：長、大、粗、重、肥、鬆、放、圓。

每個筆畫裏都包含着陰陽，每個漢字裏面都包含着陰陽，上下結構的字是上陰下陽，左右結構的字是左陰右陽，內外結構的漢字是內陰外陽。

萬丈高樓從底起。楷書比隸篆筆法更複雜、豐富、變化萬千。如果扎扎实實地學習好楷書，就能為其他書體打下良好的基礎。



So now, the structure chart of *Kai'shu*(Regular Script) in Tang dynasty can be summed up as below:



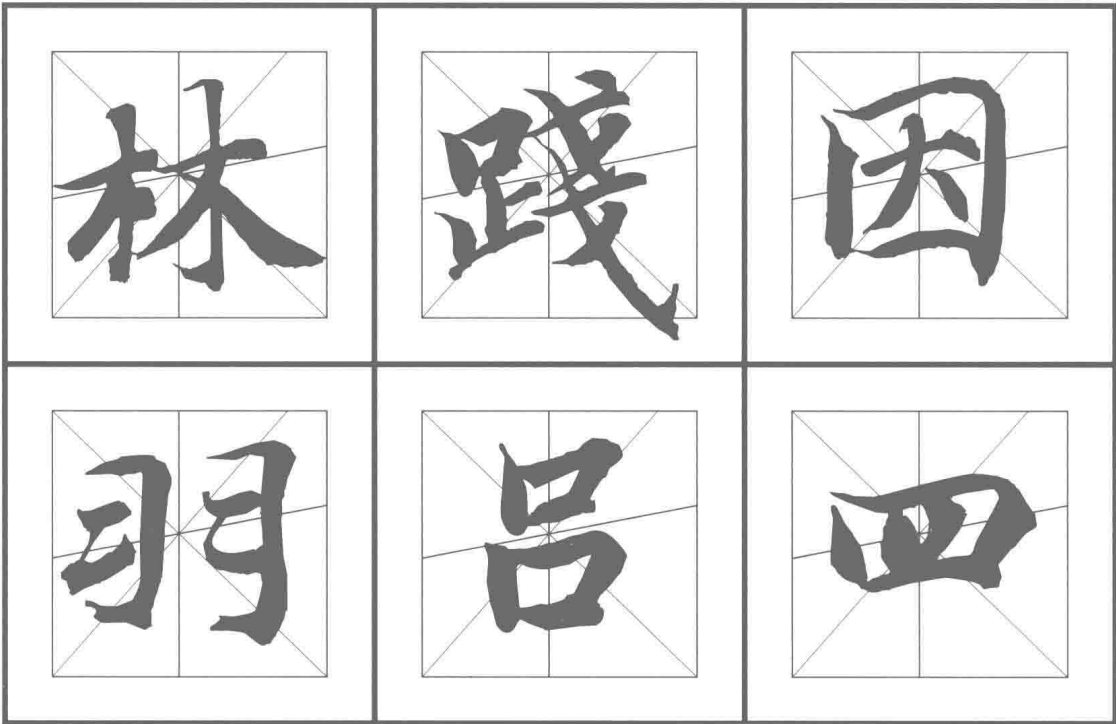
We now narrate the strokes structure of the *Kai'shu*(Regular Script) in Tang dynasty according to the Theory of *Yin*(Negative) and *Yang*(Positive):

The *Yin*(Negative) is: short, small, sharp, light, thin, tight, restrained, square;

The *Yang*(Positive) is: long, big, thick, heavy, fat, loosen, released, round.

Every stroke includes the *Yin*(Negative) and the *Yang*(Positive) and every Chinese character includes the *Yin*(Negative) and the *Yang*(Positive) too, the character at the shape of up and down structure is the upper is *Yin*(Negative) and the lower is *Yang*(Positive), that at the shape of the left and right is left *Yin*(Negative) and right *Yang*(Positive), and that at the shape of interior and exterior structure is the interior *Yin*(Negative) and exterior *Yang*(Positive).

A mansion as high as ten thousand *Zhang*(equals to 3.33 m) must be built from the bottommost. Comparing with *Li'shu*(Clerical Style) and *Zhuan'shu*(Seal Style), the *Kai'shu*(Regular Script) is more complicated and richer with more varieties. If you can solidly learn and exercise the *Kai'shu*(Regular Script) you'll get nice foundation for other styles of Chinese characters.



## 智永簡介

智永，姓王，名法極，為王羲之七世孫，王羲之第五子王徽之之後。會稽人。陳、隋間，山陰（今浙江紹興）永欣寺僧，人稱『永禪師』。初從蕭子雲學書法，後以先祖王羲之為宗，在永欣寺書閣上潛心研習了三十年。智永妙傳家法，精力過人，年百歲乃終。智果、辨才、虞世南均智永書法高足。

《真草千字文》系智永代表作，歷來對它評價頗高。傳智永曾寫千字文八百本，江東諸寺各施一本。現傳世的有墨迹、刻本兩種。墨迹本為日本所藏，紙本，冊裝，計二百零二行，每行十字，原為谷鐵臣舊藏，後歸小川為次郎。後有楊守敬、內藤湖南所寫兩跋，論者認為墨迹本為智永真迹，也有人疑為唐人臨本。刻本謂『關中本』，是宋朝大觀三年時薛嗣昌根據長安崔氏所藏真迹摹刻上石，又稱為『西本』，原刻石今日尚存西安碑林。

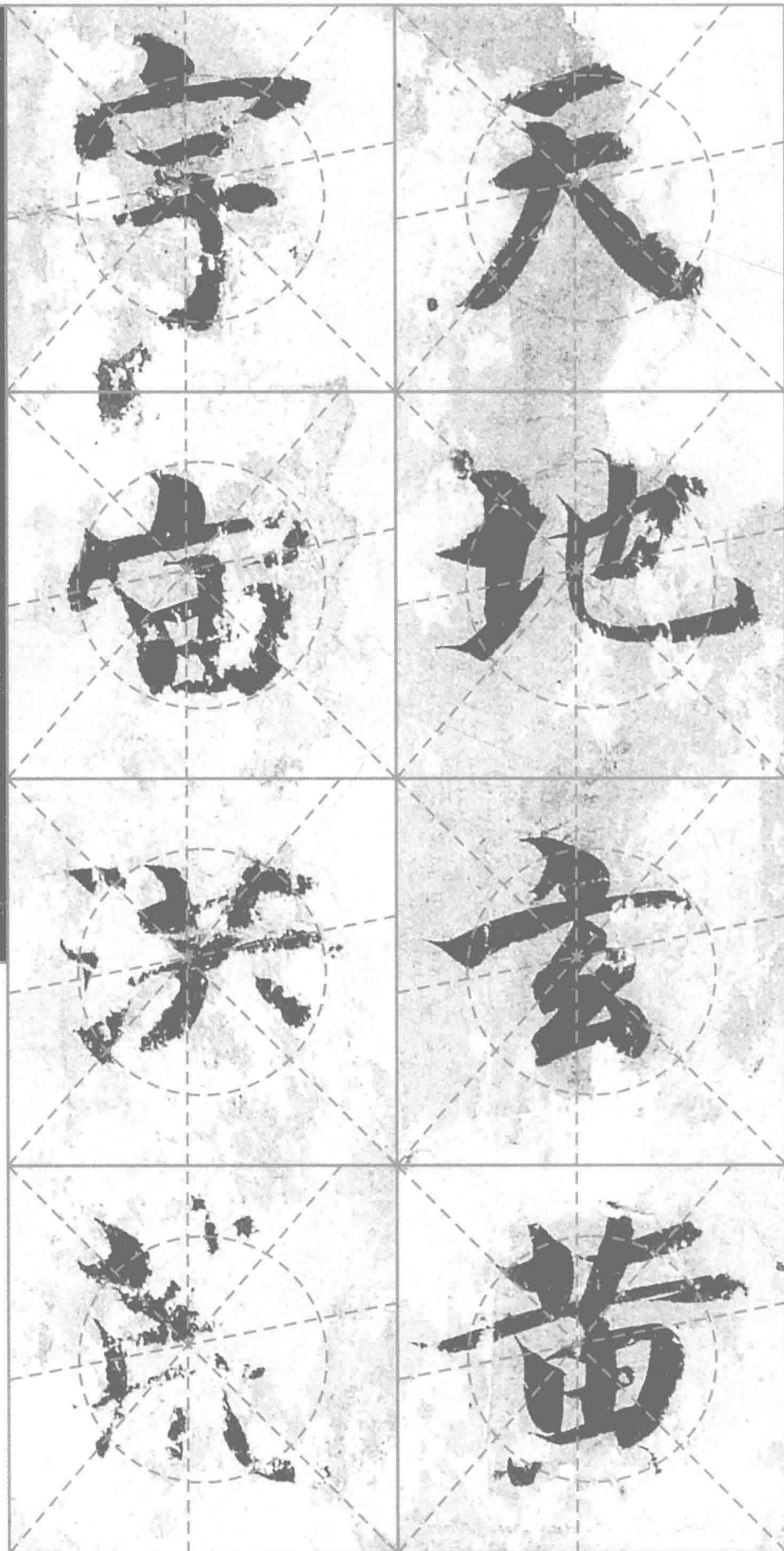
本書為兩種版本的真書對照本，便于大家研習。

Zhi'yong, with his surname of Wang and given name of Fa'ji, was born in Nan dynasty of China. He's the seventh generation of grandson of Wang Xi'zhi, one of the greatest calligraphists in China. He was from Kuaiji of Zhejiang Province and was a monk in *Yongxin Temple*. He firstly learnt calligraphy from Wang Xi'zhi, his ancestor, and concentrated on the calligraphy research for thirty years. He made great achievement on his family-successive calligraphy.

*Thousand Characters Text in both Kai'shu(Regular Script) and Cao'shu(Cursive script)* by Zhi'yong is his representative work, which has highly been praised by most of Chinese always.

This is *Kai'shu*(Regular Script) comparison edition, from which enables us to learn the excellent calligraphy.

天  
地  
玄  
黃  
宇  
宙  
洪  
荒



日月盈昃辰宿列張



寒来暑往 秋收冬藏

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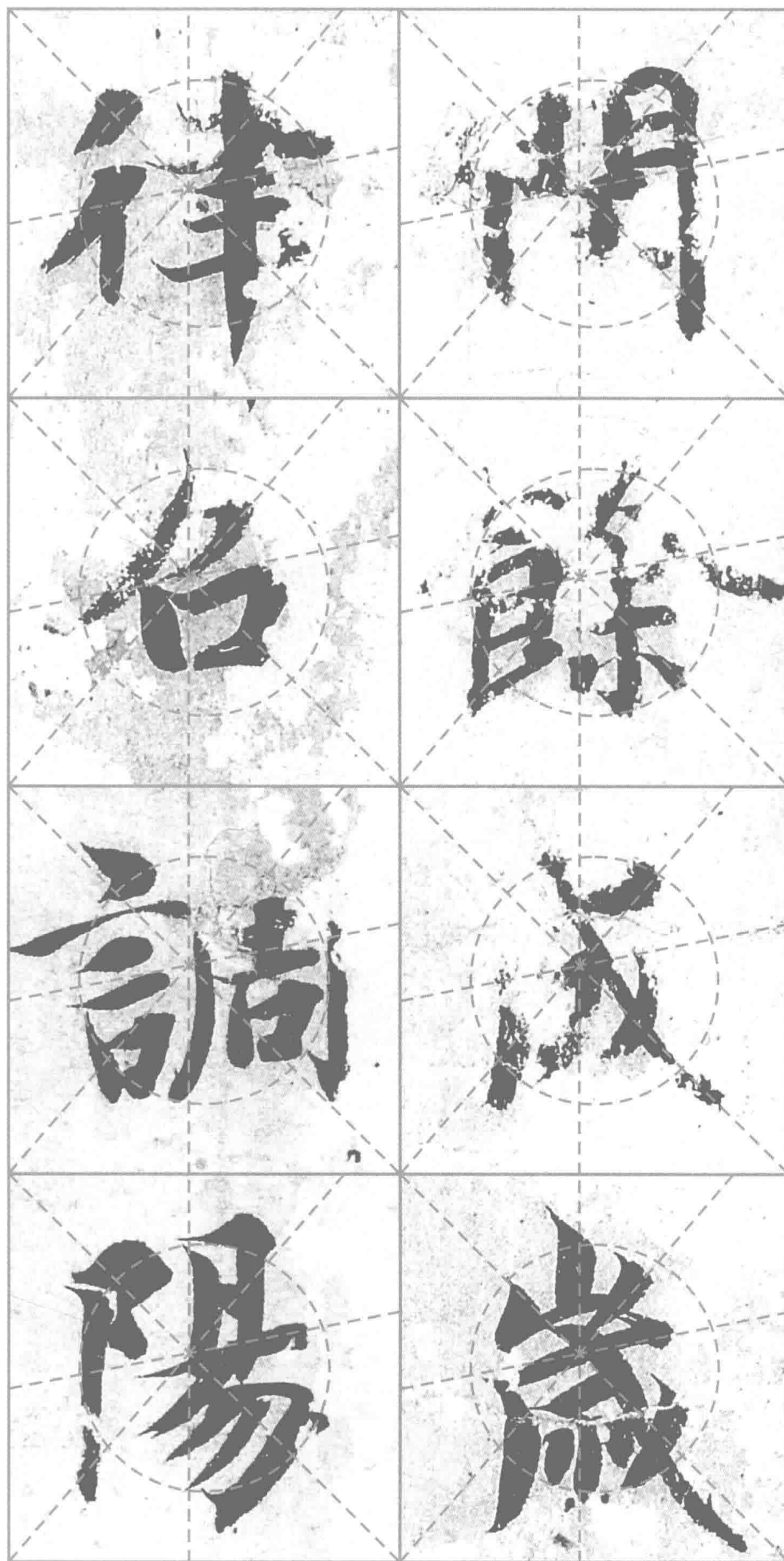
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閏餘成歲律名調陽



雲騰致雨露結為霜

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金生麗水玉出崑崙

