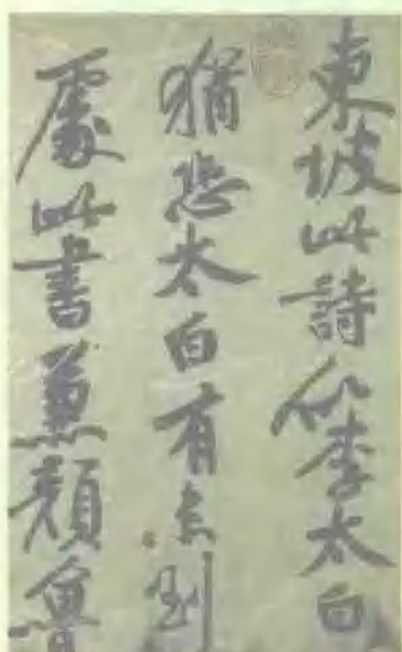


中國的藝術

CHINESE ART



幼獅文化事業公司 印行

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中國的艺术

CHINESE ART



幼獅文化事業公司 印行
Published by Youth Cultural Enterprises Co., Ltd.

中國的藝術

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序

Preface

本書內容，涵蓋了中國文化與風俗的主要層面。雖然它們是介紹有關繪畫及其姊妹藝術——書法、音樂、國劇、婚俗和傳統節慶等各個不同的領域，但都有一個共同的目標，那就是希望能夠有助於讀者更明瞭中國文化的博大精深。深信讀者不僅能夠從中增廣見聞，並且將會獲取有益而愉快的知識。

The books in this collection cover major aspects of Chinese culture and customs. Although they deal with diverse areas of Chinese culture—painting and its sister arts calligraphy, Chinese music and its related discipline, Chinese opera, customs of marriage and traditional festivities, they have the common goal of making you better informed about the richness of Chinese culture. It is hoped that you will find the materials not only informative but also instructive and enjoyable reading.

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中國的書法

A COLLECTION OF
ESSAYS

ON CHINESE
CALLIGRAPHY

胡恆天健 著

by Pro. Wu Heng

Translated by Harold L. K. Siu

1

我國書體的源流

THE ORIGIN AND EVOLUTION OF CHINESE WRITING STYLE

我國文字來源久遠，雖不能確知創造時代，但考諸典籍，最少有四千多年的歷史，世傳上古結繩記事，至倉頡始造字代替結繩，我們不能說在倉頡以前就沒有文字，他不過是集前人所創文字的大成略加刪改整理而已。在同一時期尚有沮誦其人亦為文字的創造人之一，不幸而世人不傳其名，但我國文字開始於圖畫，這是沒有疑問的事實。今人常說書畫同源道理就在此。文字的創造是代表語言之不足，並可作為記述種種事務義理的工具。有了文字始有書體，文字就是書體的母體。因時代的進步，人文的進化，人類實際生活的需要，書體的演進便由簡而繁。我現在作一個簡單的說明，使大家有一個系統的了解。

The origin of Chinese writing can be traced back to ancient China, although we are not certain of the date of its invention. According to reliable reference books, Chinese writing has at least a history of four thousand years. It is generally believed that people made records by tying a knot in a rope. This way of recording was replaced by the invention of letters by Cheong Tchi (倉頡). Yet, we can not assume that there were no written words before Cheong Tchi. Cheong only combined the invented words of his predecessors with slight changes. At the same time, there was still another inventor called Chu Shung (沮誦). However, the fact that Chinese written words letters originated in painting is beyond doubt. That is why modern people consider writing and painting to have the same origin. The invention of words represents the insufficiency of spoken language. As an instrument, they describe and keep various events and have meanings. Words precede writing, they are the mother of writing. Because of the passing of time, the evolution of human culture, and the needs of daily life, the writing style proceeded from easy to complex. In order to help you understand it systematically, let me make a brief explanation here:

我國在商朝時期有甲骨文，在周朝始有大篆。而大篆是周朝太史籀（「籀」的意思是讀歷傳，太史籀爲人名，其實是太史讀書）所作，故名曰籀文，到秦朝有小篆，此係丞相李斯與太史胡毋敬、趙高三人所爲（「倉頡篇」、「博學篇」、「爰歷篇」）。後人名曰李斯書，亦曰小篆，而不名胡毋敬，此亦爲胡氏的不幸。到漢朝有古隸書出現，古隸原爲秦輔獄官邈所作，至魏、晉方有今隸出現，由此再演進爲八分書（解散隸體而粗書之，言其不十分充足之義。）然後產生草書（章草、今草、狂草）與楷書（眞書、正書），楷書係上谷（今北平市）王次中所作，至魏朝鍾繇始完成體系。行書出現至今可說再也沒有大的變化了，現在將其演進的情形，向各位作一個簡單的報告分析。

The China had Shell and Bone Inscriptions in the Shang Dynasty, and Big Seal Script (大篆); in the Chou Dynasty. Chun, an official in the Chou Dynasty, created the Big Seal so the writing style is named after him. Then came the Small Seal Script (小篆), which was created by Lee Ssu (李斯) and Chao Kao (趙高) in the Chin Dynasty. People usually call it the "writing of Lee" instead of the "writing of Chao". In the Han Dynasty, the Old Li Writing emerged, the Old Li Writing was originally created by Cheng Mieu (程邈). Only in the Wei and the Jin dynasties did the Modern Li Writing emerge, from which the Eight-Division Writing is derived. Then comes Free Writing (Tsao Shu 草書) and Block Writing (正楷). Block Writing, is also called Free Writing. Text Characters were created by Wang Tze-chung from Peiping. This system was completed by Chung Yiou in the Wei Dynasty. Up to now, Hsing Writing (行書), also called Running Characters, has had little variation. Now, let us talk about the evolution of Chinese Writing.

一、**甲骨文** 初民社會中，人民迷信極深，對宇宙萬物的變化感到奇異，行爲前都先要卜筮問吉凶，加上初步創造出文字，以補語言之不足，但無書寫工具，所得的結果便刻在龜背與獸骨上，多係記事，因此又稱貞卜文。直到清光緒廿五年間，始在河南省安陽縣小屯村被農人無意中掘出，農人本不知其重要而當作藥賣，後被「老殘遊記」作者劉鶚——劉鐵雲——發覺，認爲是老祖宗的創作極其珍貴。以後漸漸傳播出去，又經羅振玉、孫貽讓、王國維等文字學者的考核研辨，始確定爲我國商（殷）代的文字，因發掘於殷廢墟中，世稱殷墟文。此種書體極爲簡單，且多係圓筆（當時尚無毛筆，所刻用的是自然界剛度極強的礦物或者刀刻，全用逆筆）爲之，可說是我國最早的文字，也可以說是我國最早的書體。

1. SHELL AND BONE INSCRIPTIONS At the dawn of our civilization, people were primitive and ignorant. They were very superstitious and

1	2
3	

甲骨文

1. 殷商甲骨文，刻在龜腹甲骨上。
2. 刻在獸骨上的甲骨文。
3. 甲骨上的刻字和紅朱砂手寫字。

SHELL AND BONE INSCRIPTIONS

1. Oracle-bone inscription, Shang Dynasty, incised on the plastron of tortoise shell.
2. Oracle-bone inscription on bones of beast.
3. Inscription on oracle-bone and writings in red pigment.



wondered at everything in the universe. Before they did anything, they would consult fortune-tellers. Moreover, the invention of words was intended to make up for the insufficiency of spoken language. The words engraved on the back of a tortoise shell and the bones of beasts are mainly the records of what happened. In the Ching Dynasty, these were dug up accidentally by farmers in Ho-Nan Province. Unaware of their importance, farmers mistook them for medicine and sold it. But a scholar Liu Tie Yuen regarded them as precious relics of our ancestors. Gradually, this

discovery was made known all over the country. Through the research of Wang Kao-wei (王國維) and Lo Chung-yung, it was proved to be the language of the Shang Dynasty. Since it was dug up in the ruined town, people called it Ruin Writing (殷墟文字). This writing style is characterized by its roundness. It can be regarded as the earliest Chinese writing style.

1	2	3
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鐘鼎文

1. 殷商早期的金文。
2. 殷商小臣豚壺上的金文。
3. 毛公盾銘文拓本。

WRITING ON BELLS AND CONTAINERS

1. Inscription of the early Shang Dynasty.
2. Inscription of Hsiao-Chen-Chu Tsun, (wine vessel)
3. Rubbing from Mao-Kun Ting (cauldron made by Duke of Mao)

二、鐘鼎文 此種文字是刻在鐘鼎彝器類的銅鐵器皿上，因此也稱金文或古文，其字體另具一格，與小篆字體稍有不同。因此可以說殷周文字的代表就是甲骨與鐘鼎二種，前者以記事為目的，多為卜筮之辭，後者就進步到宗廟祭祀上，便有了美術的價值。我們常說中國是世界上的文明古國，如何證明？例如今天故宮博物院所珍藏的國寶大禹鼎、散氏盤、毛公鼎等西周的各種鼎鬲刻文最多，最為寶貴，這就是我們文明的代表，更是我中華民族的光榮歷史，值得我們發揚光大，吾人更應特別珍惜祖先遺留給我們的這分寶貴遺產。

2. WRITING ON BELLS AND CONTAINERS This kind of writing is usually engraved on metal and bronze bells. So it is called "metal writing" or "old writing". It has its own style, which is slightly different from Small Seal Script. Thus the two representative writing styles at the Shang and the Chou dynasties are Shell and Bone writing and Bell writing respectively. The purpose of the formrer writing was to record events;





4. 散氏盤銘文拓本。

4. Rubbing from San-Shih Pan (dish made by gentleman San)



most were concerned with the prophecies of fortune-tellers. The latter writing was used for worshipping, therefore, which had the sense of beauty springs. We often claim that China is a nation of culture. How can we prove it? We find ample evidences in the National Palace Museum, where many ancient vessels, containers, jade and various kinds of antiquity are well preserved. These cultural relics speak of our culture, tradition, and history. We surely have reason to be proud of our culture. Why do we not treasure and praise it?

三、籀文與石鼓文 此種書體是周宣王時太史籀所創作，因此世稱籀文或籀書，直到秦朝始稱為大篆。當時的文字一字數形，且其音不一，待史籀統一之，並自出心意刪改損益而成，對中國書體初步的統一貢獻極大。所作石鼓文迄



今流傳極廣，被研究書法的人士愛如瑰寶，更是稀世珍品，可稱古董。石鼓文發現於陝西陳倉，後移置鳳翔縣孔廟，再移西安碑林洛陽及北京國子監圖書館，多係祭神記事之辭。

3. CHUN WRITING (籀文) AND STONE AND DRUM WRITING

Chun, one of the ranking officials of the Chou Dynasty, created this writing style. That is why we call it Chun Writing. Only up to the Chin Dynasty was it called Big Seal Script. At that time, every word had several forms and several pronunciations. Chun unified these variations according to his own ideas. This was surely a great contribution to the unification of Chinese writing. His Stone and Drum Writing spread over the country and is still used even now. Those who study Chinese calligraphy treasure it. It is a priceless antiquity. Its content is primarily concerned with good-worshipping.

1 2

石鼓文

1. 戰國初期雕刻在樟鼓狀石頭上的石鼓文。
2. 先秦石鼓文。

STONE AND DRUM WRITING

1. Stone and Drum Writing, early period of the Warring States.
2. Stone and Drum Writing, ancient period of Chin.

四、小篆 又名秦書，為秦朝丞相李斯與胡毋敬、趙高三人取史籀大篆稍加省改而成。因秦統一六國後，各國文字相異、語言異聲，始皇想成帝王萬世之業，認為文字的統一是十分重要的工作，於是首先要求「書同文車同軌」。

小篆

1. 秦代泰山刻石
2. 秦代琅琊臺刻石

SMALL SEAL SCRIPT

1. Mountain T'ai Rubbing, Chin Dynasty.
2. Lang-Yeh-T'ai Rubbing, Chin Dynasty.



這又是中國書體的一大改進。現在流行的小篆就是這時的產物。換句話說，這就是我國書體第二次的大改革與統一，不但對書體的演進貢獻很大，尤對民族感情的聯絡、民族的統一有極大的功勞。我國幅員廣袤，語言相異，由於文字的統一，所以可保持國家的統一。

4. SMALL SEAL SCRIPT (CHIN WRITING) Lee Ssu (the prime minister of the Chin Dynasty) and Chao Kao adopted Big Seal Script and changed it into Small Seal Script right after the unification of the six feudal states. Because the languages of these six feudal states varied in form and pronunciation and the emperor Chin Shih-huang wanted to maintain an eternal kingdom, he ordered "the standardization of language and roads". Again it was a great improvement in the writing style. The current Small Seal Script is the product of that time. In other words, this is the second reform in the unification of Chinese writing; it was not only a contribution to Chinese writing style but also a promotion of closeness relationship between different peoples. The area of China is immense, thus the unification of language could save the nation from splitting up.